

HYBRID ADVANCED – Making a Festival Fit for the Future

The corona pandemic has turned the reality of work upside down for internationally oriented institutions and festivals with regard to the reachability of the audience and the possibilities of analogue international artistic exchange. Hygiene concepts and travel warnings make it imperative to rethink international cultural exchange which is so vital.

In the frame of **TANZPAKT RECONNECT**, part of the dance support program of **NEUSTART KULTUR**, TANZ Bremen receives funding to sustainably strengthen dance structures.

With the three-part project **HYBRID ADVANCED**, TANZ Bremen aims at developing, testing and implementing new strategies for a sustainable international dance festival that reaches its audience in both the real and digital world, while at the same time doing justice to the art form of dance. This includes the structural development of media and tools as well as the testing of new presentation formats. To this end, TANZ Bremen and the Bremen-based production studio for interdisciplinary media art, **URBANSOON**, launch a pilot project as a joint experience for the audience right on their doorstep.

HYBRID ADVANCED is kicked off by a digital think tank.

//

SHARING EXPERIENCES, STRENGTHENING NETWORKS, CONCEIVING THE FUTURE TOGETHER

Digital Think Tank on 28 and 29 January 2021

In cooperation with the Dachverband Tanz (Umbrella Association for Dance), the two-day meeting brings together national and international festival organizers, artists and experts for a digital exchange. Prompted by short keynote addresses, a number of main topics are discussed in workgroups from different perspectives and based on concrete experiences. Strategies are developed aimed at making international festivals fit for the future—in regard to the current pandemic and ecological sustainability, without losing touch with the audience in both the real and digital world and doing justice to the art form of dance.

Supported by Senator für Kultur Bremen

Supported by DIEHL+RITTER/TANZPAKT RECONNECT, which is funded by the German Federal Government Commissioner for Culture and the Media as part of the NEUSTART KULTUR initiative

The think tank is divided into three thematic blocks:

THEMATIC BLOCK 1

RETHINKING INTERNATIONAL COLLABORATION – AN EXCHANGE OF EXPERIENCES

- » How does international collaboration work during the time of the pandemic (status quo)?
- » Which new formats of transnational collaboration have already been tested? What has proven successful? How can new spaces of encounter be created: 'Cocorporality'?
- » How do the funders react to the situation? Funding and mobility

THEMATIC BLOCK 2

MAKING INTERNATIONAL COLLABORATION SUSTAINABLE

- » Does the pandemic force us to think about a paradigm change that under aspects of sustainability should have long been made? What are the consequences?
- » What do sustainable curating and sustainable touring imply?
- » What are sustainable festival formats and sustainable funding tools?
- » Does sustainability mean a departure from exclusivity?

THEMATIC BLOCK 3

ALTERNATIVE PLACES OF ASSEMBLY AND DIGITAL SPACES OF POTENTIALITY

- » What are the opportunities and limits of the digital?
- » Beyond art: What does a digital theatre evening require?
- » What kind of hybrid forms are possible?
- » More than streaming: digital dramaturgies and narratives.

//
PROGRAMME

Available 27 to 30 January 2021

LETTERS OF THE CONTINENT

Studio Kabako, Kisangani

A film comprising 21 video letters from young artists living in 16 African countries: 21 Covid-era self-portraits (May – June 2020) reaffirming the urgent need to create.

Produced by Studios Kabako, co-produced by CEC ArtsLink

<https://vimeo.com/464548150>

Password: lettresduconteng20

THURSDAY, 28 JANUARY 2021

13:30 **ADMISSION**

13:45 **WELCOMING WORDS AND INFOS ON THE COURSE OF THE EVENT**

Sabine Gehm/TANZ Bremen and **Michael Freundt**/Dachverband Tanz Deutschland (DTB)

14:05 **GET TOGETHER by SPEED-NETWORKING**

Moderation: **Jana Grünewald**/Dachverband Tanz Deutschland

THEMATIC BLOCK 1

RETHINKING INTERNATIONAL COLLABORATION – AN EXCHANGE OF EXPERIENCES

14:40 **KEYNOTE ADDRESSES**

Serge Aimé Coulibali // Faso Danse Théâtre

Rebuilding and re-imagining a new share and creative space in Burkina Faso during the Pandemic

Serge Aimé Coulibaly deals, among other things, with the questions of how artists in Burkina Faso deal with the pandemic situation and what kind of influence the closure of theaters in Europe has on transcontinental touring. What new possibilities and developments in terms of new creative places and networks are opening up in Burkina Faso as a result? And what has changed as a result of the pandemic in terms of artistic work and its international presentation?

Stephanie Thiersch // MOUVOIR

The big RE-

Re-try, re-test, re-calibrate, re-start. Shifts, calibrations, restarts, and experiments. Where do artists stand today?

Virve Sutinen // Tanz im August, Netzwerk Big Pulse Dance Alliance

The only certainty is uncertainty

What does it mean for curating, preparing and running a festival when nothing can be planned? How can creative solutions be found, formats be created and new spaces of assembly be created?

Line Rousseau // A propic

Visibility during Covid-19 for the artists and touring after Covid-19

In her impulse Line Rousseau reflects on the question of time during and after the Covid-19 crisis. We all saw the urge for visibility expressed by the artists and as answer to the cancellations of festivals and closures of venues. What does it mean for the body and the artistic body? How this urge of visibility leads us to create new ways of being present, new way of exchanging with the audience and new way of programming.

What does it mean for the touring system after Covid-19? Can the local and global fuse together?

Marie Le Sourd // On the Move

Cultural mobility funding: adaptation / dialogue / revamping

Marie Le Sourd will share some insights on cultural mobility funding trends through On the Move's overall analysis of cultural mobility opportunities in the Covid-19 context and via the exchange of mobility funders, members of On the Move.

15:40 **BREAK**

15:50 **WORKGROUPS // Experience Exchange // Knowledge Transfer**

What has proven successful and what has not?

I: Perspective: New Presentation Formats for Festivals

Host: Virve Sutinen/Tanz im August

II: Perspective: International Tours – Changes, Possibilities

Host: Line Rousseau/A propic

III: Perspective: Artists – Restrictions – How do we want to and how can we work?

Host: Gregor Runge/Theater Bremen

IV: Perspective: Mobility and funding

Host: Marie Le Sourd/On the Move

17:35 **BREAK** with the possibility to arrange dates in virtual spaces

18:15 **SUMMARY** of the results of Thematic Block 1

Sabine Gehm/TANZ Bremen und Elisabeth Nehring/journalist

THEMATIC BLOCK 2
MAKING INTERNATIONAL COLLABORATION SUSTAINABLE

18:55 **KEYNOTE ADDRESSES**

Jacob Bilabel // Aktionsnetzwerk Nachhaltigkeit

11 Theses on the Path to a Climate-Neutral Culture

The prevailing narrative of “sustainability as dispensing with and banning things” paralyzes and slows down urgently necessary developments. It is now more important than ever to develop new narratives and experiences that involve society as a whole in this generational mission, allowing it to be experienced as manageable. The cultural sector can play a vital role in it.

Monika Gintersdorfer // LA FLEUR

In between

What is the current state of the two transnational groups that we have built up between the continents? They are splintering right now at the nationally conceived regulations that are on the rise. The Corona regulations force us to perceive more acutely our dependencies and the fragility of our relationships. Even before Corona, Europe's exclusionary residency and visa regulations consistently created asymmetrical access to opportunities and resources for artists. Corona and air travel, discredited by the climate debate, exacerbate this situation. Monika Gintersdorfer shows possibilities how, instead of restrictions and prohibitions, ecological and artistic sustainability could be united - as an actual innovation that we need.

Fine Stammnitz // Green Touring Network

Green Artist Activities in the Cultural Sector

The cultural sector has the opportunity to function as a model and make a substantial contribution to environmental protection through inspiring examples and clear signals. What can that look like specifically? Especially at present, with all activities thwarted and turned upside down due to the corona pandemic? And why should we do so in the first place? This keynote address sheds light on why it is so important for all players in the cultural sector to now deal with the issue of sustainability and presents already existing Green Touring approaches in the music industry.

20:00 **BREAK**

20:10 **THEMATIC SPACES**

I. Sustainable Curating

Host: Honne Dohrmann/tanzmainz

II. Sustainable Touring

Hosts: Jana Grünwald/Touring Artists, DTB
Fine Stammnitz/Green Touring Network

III: Sustainable Presentation Forms - Hop On Hop Off Guest Performances versus Residency Formats?

Host: Kerstin Evert/K3 | Tanzplan Hamburg

IV: Sustainable Funding?

Hosts: Bea Kießlinger/Dachverband Tanz Deutschland
Susanne Traub/Goethe Institut

21.35 **WRAP UP**

Moderation: Sabine Gehm and Elisabeth Nehring

FRIDAY, 29 JANUARY 2021

9:45 **GET TOGETHER**

THEMATIC BLOCK 3

ALTERNATIVE PLACES OF ASSEMBLY AND DIGITAL SPACES OF POTENTIALITY

10:00 **KEYNOTE ADDRESSES**

Julian Kamphausen // Prater digital

Now it Works! How a Cultural Institution Becomes Digital

What do artists need to produce good art in digital spaces in a self-determined way? What accesses can be enabled? How much direct contact and how much disobedience is possible in digital hierarchies? What are the most important insights when seeking to build up a digital infrastructure that is as secure and ethically sound as possible? With Prater Digital, the team headed by Tina Balla and Julian Kamphausen has implemented a highly interesting experimental setup.

Tina Lorenz // Digital Development, Staatstheater Augsburg

Beyond Physical Space: The State Theatre of Augsburg in the Virtual Realm

When the State Theatre of Augsburg purchased 500 VR headsets for a mixed reality opera project in late 2019, the first German lockdown was still nowhere in the cards. A couple of months later, those headsets became the lifeline to our audience - the only possible way for them to enjoy our work. Since then, we have produced five more VR shows to experience at home, have had the premiere of our mixed reality opera, "Orfeo et Euridice", and have been awarded a grant by the German Federal Cultural Foundation to explore the meaning of co-presence in virtuality. We are on our way to enlarge the physical space of our stages, for we see the digital development of our time as enrichment to our art.

Heiko Grein, Andreas Vogler // Digital Stage

Cultural Production, Sustainability and Digitality. How Does That Fit Together?

The global pandemic has revealed the strategic "weak point" of a cultural production that is mainly focused on presence! But what are the possibilities of realising collaborative formats and interactive cultural production via the internet? What are the preconditions for broadcasting audio – and video – with minimum delay? How can the audience be included? In our keynote address, we seek to provide an overview of the approaches and solutions that could additionally help rethink the existing contradiction of cultural production and sustainability.

SHORT BREAK

Till Botterweck // URBANSCREEN

Hybrid Spaces of Assembly

Jeanne Charlotte Vogt, Gloria Schulz // Greenhouse Naxos
Open Digital Space as a Virtual Hotbed of Ideas.

In cooperation with the theatre collective studioNAXOS, the Frankfurt festival NODE Forum for Digital Arts has designed GreenHouse NAXOS, the prototype of a virtual festival centre, exhibition space and virtual venues for performing and visual arts. The metaverse invites visitors to a social space in which they can stroll, discover things, discuss, and jointly create and experience performances and installations.

Björn Lengers, Marcel Karnapke // CYBERRÄUBER
Theater in VR

Apart from video conference software or pure (live) streaming, the majority of the virtual platforms used in 2020/21 to allow theatre to be experienced at least virtually is based on VR technology, which is actually meant for virtual reality. Why? With the aid of VR googles, headphones and controllers, virtual worlds can be experienced and shaped interactively and directly. The CyberRäuber use VR on stage and as a stage. The technology allows a new audience to directly encounter the performing arts in new places as well.

13:15 **BREAK**

14:00 **SPACES OF DIGITAL PRACTICE:** Tools and possibilities
Digital experts answer questions

Space I: **Prater digital: Julian Kamphausen**

Space II: **Staatstheater Augsburg: Tina Lorenz**

Space III: **Digital Stage: Heiko Grein, Andreas Vogler**

Space IV: **URBANSCREEN: Till Botterweck**

Space V: **GreenHouse NAXOS: Jeanne Charlotte Vogt, Gloria Schulz**

Space VI: **CYBERRÄUBER: Björn Lengers, Marcel Karnapke**

It is possible and desired to switch between spaces every 40 minutes.

16:20 **WRAP UP**

Moderation: Sabine Gehm und Elisabeth Nehring

Keynote Speakers / Hosts

//

Jacob Sylvester Bilabel // Aktionsnetzwerk Nachhaltigkeit

Jacob Sylvester Bilabel is the founder of the Green Music Initiative, a European research and innovation network for festivals and venues. Since the summer of 2020, he has been the head of the Aktionsnetzwerk Nachhaltigkeit, an interdisciplinary contact point for business ecology in the field of culture and media. Funded by the Federal Government Commissioner for Culture and the Media, projects are initiated, accompanied, documented, and communicated.

<https://aktionsnetzwerk-nachhaltigkeit.de>

//

Till Botterweck // URBANSCREEN

Till Botterweck, born in Düsseldorf in 1973, is a stage designer, video artist and architect. He has worked with choreographers such as Rodolpho Leoni, Samir Akika/Unusual Symptoms, Magali Sander Fett, and Lorca Renoux/Renegade. At Theater Bremen, he participated in productions by Michael Talke ("Die Dunkelheit"), Henrike Vahrmeyer ("You say goodbye, I say hello!") and Urs Dietrich ("Tag/Nacht"). Since 2006 he has been a founding member of URBANSCREEN and produced works such as "Tag und Nacht" (Blaue Nacht Nürnberg), "KreisRot" (90 Years Bauhaus Dessau), "Spacing" (International Dance Festival Münster), and "MQ10" (Museumsquartier Wien). In 2007 he and Daniel Rossa created the stage design in an URBANSCREEN production for Theater Bremen and the video projection for the opera "Idomeneo" by W.A. Mozart. On May 25, 2012, he and other URBANSCREEN art directors staged the Sydney Opera House for the music and light festival "Vivid Sydney". Most recently, he created the stage set for the Unusual Symptoms production "Close Your Eyes" by Samir Akika. "Spektrum" is his first collaboration with Máté Mészáros. He has been the creative director and manager of Urbanscreen since 2015.

www.urbanschreen.com

//

Serge Aimé Coulibaly // Faso Danse Théâtre

Serge Aimé Coulibaly was born in Bobo-Dioulasso (Burkina Faso). He was trained with the FEEREN Company in Burkina Faso and at the Centre National Chorégraphique in Nantes. Since founding the Faso Danse Théâtre in 2002, his works have been presented in Europe and Africa and invited to various festivals. He collaborates with different artists and is regularly involved in international productions as a dancer and choreographer with, among others, Moïse Touré, the Marrukegu Company, Julie Dossavi, Alain Platel and Sidi Larbi Cherkaoui with the ballets C de la B. Since he needed a place for experiments, reflection and his concept of artistic commitment, Coulibaly founded ANKATA in Bobo-Dioulasso, a lab for research and production in the performing arts. As a meeting place dedicated to the exchange between continents, disciplines and communities with the aim of inventing the future, it is open for all.

www.fasodansetheatre.com

//

CYBERRÄUBER – Jörn Lengers, Marcel Karnapke

Since 2016 Marcel Karnapke & Björn Lengers have been combining digital realities and theatre as CyberRäuber. Marcel Karnapke is a programmer, media artist and theatre-maker. He belongs to the cofounders of the VR lab at the Bauhaus University in Weimar. Björn Lengers is a programmer, businessman and theatre-maker.

Their collaboration began with "CyberRäuber", Schiller's "The Robbers" in VR, at the conference Theater und Netz in 2016. Since then, they have produced numerous theatre pieces together, some independently, others at municipal theatres in an interplay of theatre and digitality. Initially focusing on theatre in VR, then also on the connection between stage and digital media, they now conduct research in interactive, live stage formats in virtual worlds. Their works have been shown at numerous festivals (Ars Electronica, VRHam, Opera Beyond, Schächpir, Theatertreffen), the VR opera "Fragmente | digital Freischütz" has been presented on three continents to date. In 2020 they brought dance to a purely virtual platform with "CyberBallet", in cooperation with the Badische Staatsballett.

www.vtheater.net

//

Honne Dohrmann // tanzmainz

Honne Dohrmann has been the director of tanzmainz at the Staatstheater Mainz since 2014/15. He previously worked as a dance director, artistic director and dramaturg at, among others, the Oldenburgisches Staatstheater, Theater Bremen, Kampnagel (Hamburg) and the TANZ Bremen festival. He was a member of the panel of experts for cultural programmes of the European Commission (EACEA). He was a jury member of the Tanzplattform Deutschland 2020 in Munich and will be the programme director of the Tanzkongress 2022 in Mainz.

www-staatstheater-mainz.de

//

Dr. Kerstin Evert // K3 | Tanzplan Hamburg

Kerstin Evert studied applied theatre studies in Gießen. From 1997 to 2000, she was a PhD student at the Graduiertenkolleg Körper-Inszenierungen (FU Berlin) and did her doctorate on the theme of DanceLab – Zeitgenössischer Tanz und Neue Technologien (Tanzwissenschaftspreis NRW 2001). As a dramaturg at Kampnagel (2002-2006), she founded the choreographic Zentrum K3 | Tanzplan Hamburg in 2006, which she has been heading since then. Kerstin Evert is a member of various juries and advisory committees and has been on the board of the European Dancehouse Network since 2017.

www.k3-hamburg.de

//

Michael Freundt // Dachverband Tanz Deutschland

Michael Freundt attended the Theaterhochschule Hans Otto and studied theatre studies, philosophy and dance studies at the University of Leipzig. He worked as a freelance journalist and critic for Theater der Zeit and the Berliner Zeitung, among others. As a director, dramaturg and theatre producer, Michael Freundt belongs to the founding and directing team of various independent theatre projects in Leipzig, Münster and Berlin. Since 1997 he has worked as press aide and artistic associate of euro-scene Leipzig, where he was also artistic director from 2001 to 2002. After collaborating in several independent productions in the field of theatre, dance and old music, Michael Freundt became deputy managing director of the Internationales Theaterinstitut (ITI) - Zentrum Deutschland (from 2003 until 2019). In March 2006 he was appointed managing director of the Dachverband Tanz Deutschland.

www.dachverband-tanz.de

//

Sabine Gehm // TANZ Bremen

Sabine Gehm is the artistic director of the international festival TANZ Bremen.

As a freelance curator and cultural manager, she also works for the Fonds Darstellende Künste and the Tanzpakt project "Vorpommern tanzt an". She was the director of the first four editions of the Tanzkongress, a project of the German Federal Cultural Foundation and curated academy programmes for the German Bundesverband Freie Darstellende Künste. She was head of the advisory board of Fonds Darstellende Künste, a member of various expert juries and advises a number of artists as a mentor.

From 1994 to 2001, the qualified cultural scientist worked as a dramaturg and director of various festivals with Kampnagel Hamburg and coordinated "Junge Hunde", the international network for performing arts which she co-founded.

www.tanz-bremen.com

//

Monika Gintersdorfer // La Fleur

Monika Gintersdorfer is a director and co-founder of the transnational performance groups Rekolonisation (2004), Gintersdorfer/Klaßen (2005) and LA FLEUR (2016). She works on dance-theater-exhibition and film formats in an international context between Germany, France, Côte d'Ivoire and Mexico: pieces include "Othello, c'est qui", "La Jet Set", „Der deutsche Botschafter", "Not Punk, Pololo", "Pièce d'actualité n°11: Trop d'inspiration dans le 93" and "Nana kriegt keine Pocken". Monika Gintersdorfer is a founding member of the Academy of World Arts / Cologne. Europe, Africa, North and Central America.

www.lafleur.direct

//

Heiko Grein // Digital Stage

The agency [ps] promotion has been active as a service provider for companies, fairs, organisers and cultural institutions throughout Germany since 1995. Under the brand "SONGS & WHISPERS", it operates a concert agency, a music publishing house, a record label and a recording studio. Up to March 2020, more than 6,000 concert events, festivals and workshops were held and more than 100 records were released by an international team. As a lateral entrant who grew up in the 1980s with a distinct DIY attitude, Heiko Grein's daily work has for years involved the intensive and often experimental engagement with technologies and media. Starting in March 2020 due to the Covid-19 pandemic, he has been making his expertise available to the IT project "Digital Stage". This low-latency audio and video service seeks to enable the continued production of culture under the conditions of the pandemic.

www.digital-stage.org

www.songsandwhispers.com

//

Jana Grünewald // Dachverband Tanz

Since 2013 Jana Grünewald has been working for the Dachverband Tanz Deutschland, where she is in charge of the funding programme Kreativ-Transfer and the Initiative InfoPlus-Produzent*innen. She belongs to the editors of "touring artists", the information and consultation offer for international mobile artists and cultural workers. She worked for Club Sisyphos in Berlin in the area of artist support/communication/accounting (2013-2016). Jana has a Bachelor of Dance (Codarts) and a BA in social science (Humboldt University in Berlin).

www.dachverband-tanz.de

www.touring-artists.info

//

Julian Kamphausen // Prater digital

Julian Kamphausen develops formats, projects and occasionally also narratives: e.g. for PAP Berlin, the meeting of independent performing arts, for galas and large events (like CSD Berlin 2020). He is active in committees and initiatives including the advisory board of Fonds DaKü, the Arbeitskreis Kunst & KI, the Culturetrack Team of re:publica, and many more. Together with Susanne Schuster, he is the director of the festival Hauptsache Frei in Hamburg. He has been the artistic director of the Prater since 2020.

www.prater.digital

//

Bea Kiesslinger // Dachverband Tanz

Bea Kiesslinger studied architecture and was a lecturer in the field of movement and space at the TU Stuttgart. For many years, she has focused on contemporary dance in her work as manager of cultural institutions, as a networker, artistic project head, curator, dramaturg, jury member and interest representative. She was the director of the Tanz- und Theaterwerkstatt e.V. Ludwigsburg from 1998 to 2007, a member of the directing team of Tanzplattform Deutschland in Stuttgart in 2006 and artistic manager of the Theaterhaus Stuttgart. In 2009 she founded the national network "TanzSzene BW", in which she is still active as a member of the board. Bea Kiesslinger worked as a member of the board for the Dachverband Tanz Deutschland from 2010 to 2017, she is a member of the Initiativgruppe Stadt-Land-Bund and has headed the cultural political dialogue in the funding programme TANZPAKT Stadt Land Bund since 2017. The Dachverband Tanz has additionally commissioned her to maintain a regular exchange with other associations, e.g. the Deutschen Kulturrat, the Allianz der Freien Künste, the Aktionsbündnis Darstellende Künste, and to further develop dance themes.

www.dachverband-tanz.de

//

Marie Le Sourd // On the Move

Since 2012, Marie Le Sourd has been the Secretary General of On the Move, the cultural mobility information network active in Europe and worldwide. Prior to this position, Marie Le Sourd worked in Singapore for the Asia-Europe Foundation (Cultural Department) from 1999 to 2006 and directed the French Cultural Centre in Yogyakarta, Indonesia, from 2006 to 2011.

www.on-the-move.org

//

Tina Lorenz // Staatstheater Augsburg

Tina Lorenz grew up around the turn of the century in the Chaos Computer Club, but then studied theatre studies and American literary history in Vienna and Munich. She was a lecturer for the history of theatre at the Akademie für Darstellende Kunst Bayern, then dramaturg at the Landestheater Oberpfalz and finally advisor for digital communication at the Staatstheater Nürnberg. She is a founding member of Hackspaces metalab Vienna and Binary Kitchen Regensburg and is a member of the fellowship jury of the Dortmunder Akademie für Theater und Digitalität. Since 2012 she has been publishing and giving talks about the possibilities of digital theatre at, among others, re:publica Berlin, nachtkritik.de and the Heinrich-Böll-Stiftung. In 2020 she assumed the newly created post of project director for digital development at the Staatstheater Augsburg.

www.staatstheater-augsburg.de/start

//

Dr. Elisabeth Nehring // Journalist

Dr. Elisabeth Nehring is an author, dance critic, cultural political moderator and coordinator. Since 2019 she has headed the Fachstelle Tanz Mecklenburg-Vorpommern. In 2018 she and her team moderated and coordinated the Runde Tisch Tanz in Berlin, a participatory process involving many persons from cultural politics, the administration and the field of dance to develop a dance concept in Berlin. Since 1999 she has been working as a freelance journalist and critic for national and regional radio stations (Deutschlandfunk, Deutschlandfunk Kultur, WDR, among others) and for the press and online media. Elisabeth Nehring moderates public discussions and was a member of several juries.

//

Line Rousseau // A propic

Line Rousseau is the founder of the Creative Agency A propic. She graduated from The High School of the Social Sciences Paris and the University of Montreal. In 1998 she moved to the Netherlands, where she worked at Productiehuis Brabant, a Dutch production house. In 2005 she decided to start her Creative Agency for International Promotion for the Performing and Visual Arts. Since then, her agency has been organising international tours, co-productions and residencies for artists and companies, and since 2010 Dutch focus in partnership with foreign venues (Le Théâtre de Vanves, L'Usine C in Montreal, the Dance Center in Zagreb). A propic also develops international consultancy for cultural organisations. Since 2015 Line Rousseau has also focused on the issue of independent producers, managers and creative agents in the performing arts. Adrien Bussy of Company FLAK (Canada), Magnus Nordberg of Nordberg Movement (Sweden), Lene Bang (Denmark) independent producers and Line Rousseau formed the Creative Agent Manager Producer group (C.A.M.P) in 2017.

www.apropic.com

//

Gregor Runge // Theater Bremen

Gregor Runge along with Alexandra Morales heads the dance department of Theater Bremen with the company-in-residence Unusual Symptoms. Diverse jury activities, among others, in the advisory board of the Fonds Darstellende Künste, for the federal state of NRW and the Bremen Senate. He also collaborates with the Goethe-Institute in projects in Novosibirsk and Taipei and with the Goethe-Institute Ukraine. In 2015 and 2017 he was the co-director of the international performing arts festival OUTNOW! at Theater Bremen and the Schwankhalle Bremen.

www.theaterbremen.de

//

Gloria Schulz // GreenHouse NAXOS

Gloria Schulz is a digital artist from Hamburg. She is a founding member of the collective "Blutende Freischwimmer*innen", feels most comfortable in grey windows and as a visual hacker conducts research on immersive illusionary spaces. The core of her work as a creative coder and performer consists in the use of motion capture technologies and photogrammetry algorithms to create collective virtual spaces in which she interweaves theatre with virtual and augmented reality for hybrid productions.

www.miik.org/

//

Fine Stammnitz // Green Touring Network

Fine Stammnitz (B.A. music business, Popakademie Baden-Württemberg) works in Berlin as a freelance sustainability consultant, artists' manager (Cinemagraph) and newcomer coach (co-founder of Zuendstoff Coaching). Since 2019 she has intensively dealt with how the music industry can make a substantial contribution to climate protection. Fine is convinced that the implementation of ecological sustainability in the concept of artists has a positive effect not only on the environment but also on the artists themselves. She therefore founded the Green Touring Network that seeks to tap the potentials of the music industry to actively contribute to environmental protection.

www.greentouring.net

//

Virve Sutinen // Tanz im August

Virve Sutinen studied comparative literature, theatre and sociology at the University of Helsinki and graduated from the New York University Performance Studies Department in 1994. From 1997 until 2007 she was director of the Kiasma Theatre and head of the Performing Arts Programme at Kiasma, the Museum of Contemporary Art in Helsinki. Besides that she was artistic director of the festival Moving in November and Rotation Dance Film Festival in Helsinki, as well as artistic co-director of the festivals theatre.now and URB Urban Festival in Helsinki, both of which she co-founded. From 2008 until 2013 Sutinen served as artistic director and general manager of Dansens Hus Stockholm, in addition to being president of IETM (international network for contemporary performing arts). From 2006 until 2012 she was chair of the Nordic Culture Point's Mobility and Network Programme. Furthermore, she is a founding member of EDN (European Dancehouse Network) and was part of the artistic management team of ENPARTS (European Network of Performing Arts). Her current activities include membership of the jury of the festival association Europe for Festivals, Festivals for Europe (EFFE). Since 2014 Virve Sutinen has been serving as the artistic director of Tanz im August – International Festival Berlin, produced by HAU Hebbel am Ufer.

www.tanzimaugust.de

//

Stephanie Thiersch // MOUVOIR

Stephanie Thiersch is a choreographer, director and media artist who founded the MOUVOIR dance company in Cologne in 2000. She is a member of the ensemble network Freihandelszone and the artistic director of the performing arts festival URBÄNG! Thiersch's interdisciplinary works are presented regularly at festivals and on stages throughout the world. The past years have seen large-scale productions situated between dance and music theatre (among others, "Bilderschichten" with the Asasello Quartett and Orchester Les Siècles, 2019). A further focus of Thiersch is on collective work with artists from Africa/sub-Saharan (most recently the choreographic fashion concert "Chombotrope" 2018, and Berliner Theatertreffen/Shifting Perspectives 2018) on the overarching theme of post- and de-colonialism. She is currently developing film projects (SIDance Seoul International, among others) and collaborating with the composer Brigitta Muntendorf and the Japanese architect Sou Fujimoto on the planned production "Archipel" for the Ruhrtriennale 2020, which will now premiere in the frame of Theater der Welt in 2021.

www.mouvoir.de

//

Susanne Traub

Susanne Traub is a dramaturg, curator and author. She studied theatre studies, philosophy and musicology in Munich from 1988 to 1993 and then worked as a freelance and employed dramaturg for theatres, festivals, dance and performance projects. From 2001 to 2008, she was a permanently employed dramaturg at schauspielFrankfurt. She regularly teaches at various colleges and universities (Arnhem, Bochum, Frankfurt, Leipzig, Munich, Salzburg, among others) and curated the interdisciplinary event series Begehrte Körper (1999) and Moving Thoughts (2000) in Leipzig as well as the exhibition Open the Curtain (2003) dealing with the interplay of art and dance at Kunsthalle Kiel, among others. Since 2012 she has been senior advisor for theatre and dance and deputy section head in the culture department of the Goethe Institute in Munich.

www.goethe.de

//

Andreas Vogler // Digital Stage

Andreas Vogler works as a journalist, PR expert and project manager predominantly in the start-up sector, where he supports innovative cultural projects, particularly ones that make digitalisation productive for the cultural sector. In this context, he also works for the project "Digital Stage - digital-stage.org".

www.digital-stage.org

//

Jeanne Charlotte Vogt // GreenHouse NAXOS

Jeanne Charlotte Vogt works as a curator and producer across disciplines at the intersection of media art, theatre, performance and education. As a lateral entrant, she does research on the mediating and transformational potential of artistic practice and develops lab formats and educational formats for young people. She is the director of NODE Verein zur Förderung Digitaler Kultur e.V., a team member of the Hamburg festival Hauptsache Frei and works in the dramaturgy department of the Künstlerhaus Mousonturm.

www.jeannevogt.de

//

Katrin Ullmann // Journalist

Katrin Ullmann, born in 1971 in Heidelberg, studied German philology and art history in Hamburg. Since 1998 she has been working as a journalist and critic for Theater heute, Tagesspiegel, taz, tanz, DLF Kultur and Die Zeit, among others. From 2011 to 2015 and since 2021 jury member of the Hamburg Ministry for Culture and Media, since 2018 jury member of the NPN.

HYBRID ADVANCED – Making a Festival Fit for the Future
Digital Think Tank on 28 and 29 January 2021

TANZ
B R E M E N

HYBRID ADVANCED – Making a Festival Fit for the Future
Digitaler Think Tank on 28 and 29 January 2021

Director of HYBRID ADVANCED: **Sabine Gehm**
Project head of the Think Tank: **Ulrike Steffel**
Organisational head: **Sabine Beyer**
Project assistant: **Karolin Spohr**

Technical implementation and support: **Emre Göle**
Technical moderation: **Sophia Herzog**

Documentation: **Katrin Ullmann, Elisabeth Nehring**

We cordially thank the **Dachverband Tanz Deutschland** for the wonderful cooperation.

www.tanz-bremen.com