

2012

TEAM CULTURE 2012

TEAM CULTURE 2012



PHOTO: KLAUS HOLSTING

WELCOME TO TEAM CULTURE!

It is a great pleasure, as the Danish Minister for Culture and through Denmark's chairmanship of the European Union, to welcome you all to Team Culture 2012: A platform for inspiration from the cultural world to the political world.

It all really started with a question: In the fall of 2011, when I became Minister for Culture in the midst of a severe European economic crisis, I started asking: "What is the role of culture and art in a time of crisis? What – if any – can be the contribution of art and culture in our search for finding new hope, energy, and a way out of the crisis?"

Through a long life as a social entrepreneur and cultural activist, I have experienced that the world of art (the fine arts - like painting, sculpture, music, theatre, literature and film) and the wider world of culture (our diverse social world of interlocking traditions and inventions) can again and again inspire us to find new ways and new solutions. I sensed that art and culture would have a lot to offer the political world in this time of crisis, and in my opinion we in the political world need – and still need – inspiration and fresh ideas in coming to terms with the magnitude and meaning of the present crisis.

The question was how to find a practical way to incorporate the ideas of the arts and the cultural world in the political process. As a politician I have experienced that even though art and culture is so vital for so many people, at the political level it is seen – very wrongly in my opinion - as something that is "nice to have" and not something we "need to have". This means that in order to include the ideas of art and culture in the political world we really need to raise awareness

at the political level of what art and culture has to offer and how art and culture can be an incredible source of energy and social innovation.

Thus came the idea for Team Culture: Why not gather a "task force" of accomplished and knowledgeable artists, thinkers and cultural activists and have them meet up with the European political world, presenting the best examples of art and culture that – right now – is making a difference in society? A very simple, back-to-basic process for input from the cultural world to the political level.

At the same time, the Danish Presidency of the European Union was a golden opportunity for lifting this important discussion to a European level. We – that means me and my excellent co-workers at the Danish Ministry for Culture – immediately started looking for exciting European cultural figures to approach for membership in Team Culture. We of course needed strong diversity in our squad with members from a range of personal and professional backgrounds (including but not limited to, national background, gender, art forms and cultural experience), but the main point was that they really would be passionate about answering the question: "What can art and culture do in a time of crisis?" and that they would be excited to strike out into Europe searching for "best practice" cases and examples of art and culture making a difference in society.

Central to the idea was that the findings had to be totally politically independent. I neither could nor wanted to dictate what the members of Team Culture would find. I have to say that I think we set the perfect team – and that we got a lot more than we bargained for!

WELCOME TO TEAM CULTURE

I have been excited by the passion, generosity and wealth of ideas coming from the members of Team Culture. They have also challenged my own ideas immensely. At our first meeting in Copenhagen in February 2012 we discussed our ideas over several intriguing sessions, and I took note of two things in particular: The members of Team Culture were exceptionally passionate about art, culture, and the quality and future of our societies. And they also especially concerned themselves with values: The way our society values (or often not values) art and culture – but also the values in our art and culture.

At the moment of writing I am gladly anticipating the end product of Team Culture's search for an answer to the main question "What can

art and culture do in a time of crisis". It will be presented at the session in Brussels on June 6, where the members of Team Culture will meet a variety of actors in Europe's political world.

In this pamphlet you will find both the manifesto of Team Culture ("Turn To Culture" it is called) and a presentation of the team members and their individual cases. At the Team Culture website you will be able to find all the presentations from the June 6 session, as well as a lot more material. I hope that you will enjoy the findings of Team Culture as much as I have enjoyed being a part of their journey.

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Danish Minister for Culture, Mr. Uffe Elbæk

A handwritten signature of Uffe Elbæk in gold ink. The signature is written in a cursive, flowing style, with the first letters of the first and last names being capitalized and prominent.

MANIFESTO FOR TEAM CULTURE: "TURN TO CULTURE"

1. EUROPE, WHAT NOW?

The present crisis is about much more than economy, finances or debt. In reality it represents a much deeper crisis in our European values. To us – the members of Team Culture 2012 – it is clear that we as Europeans have lost our vision of the good society. The crisis shows us how materialism, selfishness and nationalism have overshadowed our fundamental cultural values of enlightenment, solidarity and humanism.

While the many aspects of the crisis may seem difficult to discern for non-economists, the dangers of the crisis should be painfully clear for everybody: Our old, industrial paradigm and our European social model is severely strained, and in its place we see rising xenophobia, extremism, nationalism, inequality and social exclusion – threats to our vital values of democracy, tolerance and human rights. As concerned citizens and indeed as human beings we must both personally and collectively muster a meaningful response to the crisis. In this, we turn to culture.

2. A CRISIS OF VALUES

At its deepest level, the crisis is a crisis of values. This means that a deeper cultural exploration of the causes of the crisis - and the possibilities arising from the crisis - is also the key to finding a way out. If we're running out of ideas and creative ways to counter the crisis, then we should go to the place

most concerned with visionary, new ideas: the cultural field and the arts. We should turn to culture to examine and reflect on the crisis, and to ponder that most important question: What now?

We're comforted by that fact that even though the crisis is deep, our culture runs even deeper. Indeed, culture is among the most important avenues towards building an economically, environmentally and socially sustainable Europe. But this is not to say that art and culture should now be subservient to the crisis or the political attempt to find a way out of it. Art should exist only for its own sake, and culture is best explored and exhibited in freedom. But we must find new ways of doing things, smarter paths to funding and a celebratory way to build our cultural capital. If politics is the art of the possible, then art is the politics of the impossible. This means that we should work to change the concept of the possible. >

▮▮ IF POLITICS IS THE
ART OF THE POSSIBLE,
THEN ART IS THE
POLITICS OF THE
IMPOSSIBLE."

3. CULTURE CAN CELEBRATE DIVERSITY, HUMANISM AND DEMOCRACY

Our involvement in Team Culture 2012 has resulted in eleven very different takes on what art and culture can do in a time of crisis. There are not any easy answers or clear-cut solutions, and our contributions are bound to be as individually different as the individuals composing Team Culture. But really, we think that the diversity of voices, perspectives and possibilities is exactly the point: No single project, no single direction, will be decisive in countering the crisis, but many different avenues must be explored. The role of art and culture must always be to make way for a diversity of voices, a plurality of stories, a fundamental openness to the world, to our society and to each other.

Our attempts to answer the question "What can art and culture do in a time of crisis?" reflect three broad themes:

"LEARNING THROUGH CULTURE – CULTURAL COOPERATION AND INSPIRATION"

We believe that cultural exchange and cooperation can play an active role in shaping regional and local communities and inspiring the people in them. For example, the Trans Europe Halles is a network of independent cultural centres that connects pioneering cultural actors all around Europe, benefiting everybody involved. Culture is the life we live and the horizons we share, and culture has tremendous possibilities to strengthen

and renew crisis-stricken communities all around Europe.

"CREATIVE EMPOWERMENT – CITIZENSHIP AND DEMOCRATIC INVOLVEMENT"

It is extremely important to emphasise of democratic values and the empowerment of people through creative problem solving. Culture – and the individuals that create culture – can take part in formulating how the democratic and political process can and should develop. To take one idea, The Dark Mountain Manifesto is a crowd-sourced example of a cultural and political blueprint for a society with less emphasis on material production.

"CREATIVE INDUSTRIES AND CULTURAL INNOVATION"

This theme explores the potential of the creative sectors and the radical perspectives in cultural innovation. New ideas, new energy and value creation can come out of artistic and creative thinking. An example from Slovenia describes how both creative protest and space travel can be framed as an answer to cutbacks in the cultural sector. The example of Iceland shows how the country is revising its strategy for the creative industries after the banking collapse.

We hope that you'll appreciate the findings of Team Culture 2012 just as much as we have enjoyed exploring the question originally posed. We also hope that you in spite of everything will find room for optimism in this time of crisis: We sincerely believe that turning away from culture and the arts at a decisive moment like this will be like starting the search for a path out of a dark forest by blowing out the candle.

*The members of Team Culture,
June 2012*

CASES

THEME: LEARNING THROUGH CULTURE – CULTURAL COOPERATION AND INSPIRATION

HOW ARTISTIC EDUCATION AND CULTURAL INSTITUTIONS CAN PLAY AN ACTIVE
AND POSITIVE ROLE IN SHAPING LOCAL COMMUNITIES

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THEME: CREATIVE EMPOWERMENT – CITIZENSHIP AND DEMOCRATIC INVOLVEMENT

HOW CULTURE CAN EMPHASISE DEMOCRATIC VALUES AND FACILITATE
THE EMPOWERMENT OF PEOPLE

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THEME: CREATIVE INDUSTRIES AND CULTURAL INNOVATION

HOW THE CREATIVE SECTOR AND CULTURAL INNOVATION CAN HAVE
A LARGE ECONOMIC AND SOCIAL POTENTIAL

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MOUKHTAR KOCACHE

(United Kingdom/France/Lebanon):
Art Historian, Curator and former Program Officer at the Ford Foundation.



CASE: TRANS EUROPA HALLES

“The Trans Europe Halles is a network of more than 50 European cultural centres. It connects creative and pioneering cultural actors all over the continent, and facilitates knowledge sharing on a peer-to-peer basis. TEH came out of a need for artistic cooperation and for advocacy for the idea of converting old factories into places of artistic creation with and for their local community. The network has grown since then and the founding members are today celebrated cultural institutions, though still independent and all the time striving for presenting and producing cutting edge art and culture.”

Old slaughterhouses, dairies, tram depots, cable factories, military barracks, rubber factories and paper factories in more than 29 European countries have been converted into vibrant cultural centres by enthusiastic people active in their community. No one told them to do this and in many cases they were told NOT to do this. But the conviction of what such an art space could mean to the community was stronger than the hindrances.”

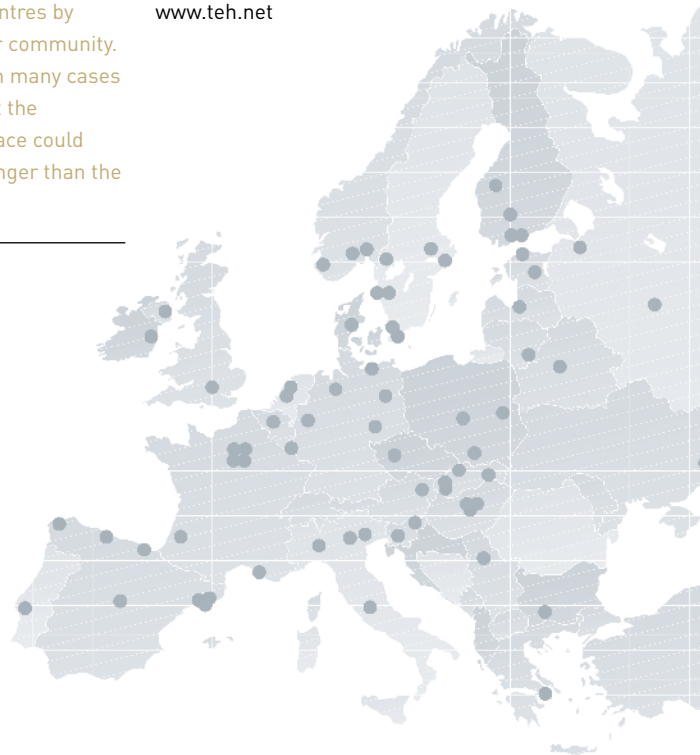
ART AND CULTURE IN A TIME OF CRISIS

“The cultural capital in Europe is great, but it has been pushed aside. What went wrong in Europe and left us with the set of values that is dominating for the time being? We have to insist that radical thinking and human rights are essential pillars in European culture.”

“The great cultural capital that Europe possesses has been undermined, under resourced and marginalized. What went wrong with our value systems, and how did new hegemonic parameters influence our politics and policies – and not only towards culture? We have to honor and celebrate our European heritage of radical thinking and human rights as essential pillars in European political life and cultural development.”

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www.teh.net





NEIL MACGREGOR

(United Kingdom): Director of the British Museum. Sits on the Board of the National Theatre. MacGregor works closely with BBC Radio and Television in order to bring the collections to the widest possible public.

CASE: ART AND CITIZENSHIP

"Two recent examples suggest what can be achieved. The National Museum of Denmark's current display 'Europe meets the World' presents a new relationship between the many cultures that shape modern European Society. This is a way of thinking imaginatively about a permanent collection which can change how the visitors think about themselves.

In the British Museum, a major temporary exhibition on Hajj: journey to the heart of Islam drew very large crowds, presenting pilgrimage to Mecca as a world-wide phenomenon, in which thousands of British citizens take part every year. A version of the exhibition will be shown in the Netherlands and in France. Museums can in these ways help shape the future of our society."

“Culture’ is in large measure the story we tell ourselves about ourselves.

Europe’s culture is now one which embraces the traditions of Africa and Asia, but it is rarely presented as such. Artists can address these issues in their work, but cultural institutions can do much more. They can present ‘high’ and ‘popular’ culture. They can articulate shared histories and experiences. And if, as is the case in Denmark and the UK, many of them are free, they can become civic spaces, where all citizens can explore on equal terms the common experiences of humanity.

The main challenge is perhaps to change the terms of the debate, to make it clear to politicians and opinion formers that ‘European’ culture has always included Islamic and African traditions, has always engaged with the world at large. Can a Europe of the nations proclaim the fact that culture has never been a national enterprise?"

ART AND CULTURE IN A TIME OF CRISIS

"It seems to me that cultural institutions and creative artists are unlikely to make much impact on financial issues or climate change. What they can affect - indeed determine - is what it means, in today's Europe, to be a citizen. One of the great civic challenges facing Europe is how to enable people from many different traditions to live together. Modern technology means there will be no 'melting-pot'. Migrants will keep their culture of origin. European society will remain diverse. Perhaps the greatest threat to the peace of this society is xenophobia.

In this area, I think culture and cultural institutions can play a significant role."

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www.kum.dk/english/team-culture
www.natmus.dk
www.britishmuseum.org





KATHRYN BENNETTS

(Belgium): Artistic Director of the Royal Ballet of Flanders. Born in Sydney (Australia), she has danced, directed and taught ballet internationally.

CASE: SADLER'S WELLS THEATRE

"When asked to talk about a project in Europe that is inspiring people to think creatively I immediately thought of the Sadler's Wells Theatre in London. Sadler's Wells has managed over the past decade to inspire audiences in so many ways. They are a theatre solely occupied with dance but have such a broad range of projects that reach out into the community and show old and young alike how they can tap into their own creativity.

One project in particular, called "Sum of Parts", brings together the various strands of Sadler's Wells' creative learning programme, CONNECT. 130 performers, ranging from ages 9 to 90 will present a very imaginative work that reflect the diversity of the theatre's community and audience."

ART AND CULTURE IN A TIME OF CRISIS

"Europe has to strengthen its culture and art. Not only for our own sake but also because it can give us important competitive advantages."

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www.kum.dk/english/team-culture
www.sadlerswells.com

I see this project as one way to reclaim our human right of "creative thinking". Creativity, diversity and thinking differently must be encouraged in education. That can definitely help Europe out of its present crisis



PHOTO: SADLER'S WELLS THEATRE/TONY NANDI



EFVA LILJA

(Sweden): Professor of Choreography and Vice-Chancellor at DOCH, the University of Dance and Circus in Stockholm.

CASE: FORA FOR ARTISTIC KNOWLEDGE SHARING

Some examples that I think have an important role to play in the future of Europe:

- PAF, Jan Ritsema, www.pa-f.net
- Weld, Anna Koch, www.weld.se
- Dancelab, (The Cloud) Jette Schneider, www.danslab.nl
- BadCo, Goran Sergej Pristas, www.badco.hr
- Pro-Arte, Elena Kolovskaya, www.proarte.ru
- BUDA, Franky Devos, www.budakortrijk.be
- SAR, Anna Lindahl, jar-online.net
- Art Residence Project, Konstantin Grouss, www.art-residence.ru

As artists we train to keep our senses alert, but also with our deeds help sharpen the vision of others. For continued development of the knowledge needed for good artistic activity, we build networks and fora where we can share, provoke, stimulate and perform. Artists form these fora that today have a decisive role in society where artistic presentations generate insights in what would otherwise remain hidden. Artists create art and push toward a widening of both cultural norms and formal regulations in society, activities that open-mindedly bring us forward, push that development and nourish hope. It makes it possible for us to live in the conviction that we cannot know what will happen, but we are prepared. Art is to be seen as an integral part of society's survival strategy!"

ART AND CULTURE IN A TIME OF CRISIS

"Exaggerated commercial thinking in artistic and cultural educational environments is putting basic critical thinking in danger. The artistic avant-garde should be able to benefit from European and public support schemes for fundamental research, as these artists are contributing to the very foundation of societal innovations."

"We need to strengthen the responsibility of the individual. I have always felt political as an artist, and I find that strengthening the individual and the non-rational components of thinking are the only way to strengthen our communicative abilities. We have to be brave, not cowards – we must put sparkles in people's eyes again!"

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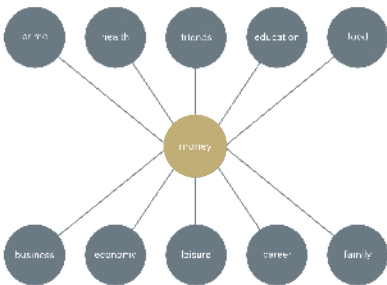
www.kum.dk/english/team-culture
www.efvalilja.se





PAUL KHERA

(United Kingdom/Dharamsala): Designer and photographer splitting his time evenly between London and the Himalayas. He works with creative ideas for smarter, networked solutions to society's problems, small and large.



If money is the dominant means of exchange and reward, its lack has widespread repercussions.

CASE: CREATIVE PROBLEMSOLVING

"I wanted to find out how people can find solutions and make connections in a world where money is scarce. By systematically asking questions and posing them to our personal networks we can get vital ideas and input that circumvents money as the necessary tool for problem solving. Many new ideas and projects are starting at a personal, networked level and I explore them through my circled-based model for trouble shooting and idea creation."

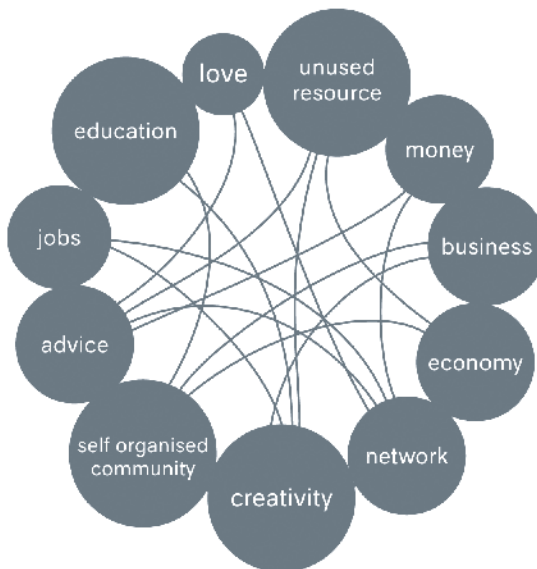
ART AND CULTURE IN A TIME OF CRISIS

"What we do here has to have a high degree of practicality and be easily implemented. There is no need to waste our energy on another well meaning document on the pile of unused strategies".

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- www.kum.dk/english/team-culture
- www.paulkhera.com
- www.hantzfarmsdetroit.com
- www.ponoko.com
- www.bandcamp.com
- www.blurb.com/
- www.ebbsfleetunited.co.uk
- www.justgiving.com
- www.coinstreet.org

All of these examples are started at the personal level, by people asking themselves questions, and coming up with highly localised solutions rather than any led by government policy. This ability exists within all groups of people, it need to be encouraged, the seeds of it already exists."



When money is not the central focus its scarcity can be easily balanced by many other relationships.



JOSEPHINE GREEN

(United Kingdom): Lived in England, Italy and the Netherlands. She is a professor at the School of Design Northumbria University, speaker and consultant specializing in social foresight, innovation and change and is the former Senior Director of Trends and Strategy at Philips Design, in the Netherlands.

CASES: THE DARK MOUNTAIN PROJECT

The Dark Mountain Project - a network of writers, artists and thinkers in search of new stories for troubled times. They promote and curate writing, art, music and culture rooted in place, time and nature. The project is based on 'Uncivilization, The Dark Mountain Manifesto', published in 2009 by Dougald Hine and Paul Kingsnorth. Dougald Hine appears as co-presenter on the Josephine Green presentation at the Team Culture session in Brussels, on June 6th, 2012.

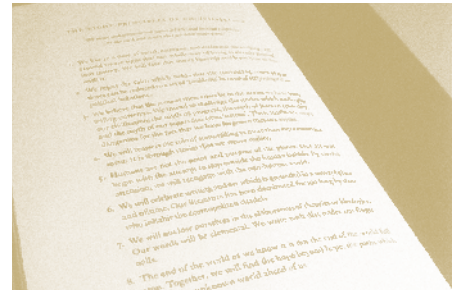
The Space Makers Agency - brings people together to re-imagine and re-animate space in towns and cities in which we live, work and play.

ART AND CULTURE IN A TIME OF CRISIS

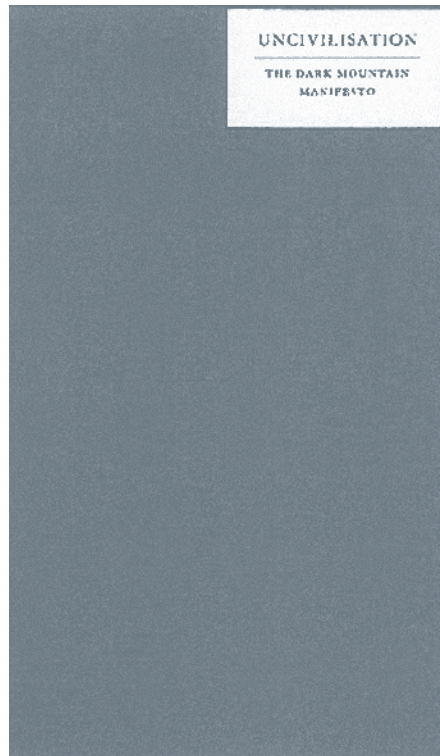
"Shared values - not national values - are the cultural glue of Europe. The financial crisis is the most decadent symptom of the collapse of the old industrial paradigm. In the current public debate there is a tendency to talk a lot about GDP, consumption and capital investments, but not much is said about culture. It is not only a financial crisis, but also a much deeper crisis of culture and values. The role of culture is diminishing in our societies."

READ MORE

- www.kum.dk/english/team-culture
- www.dark-mountain.net
- www.spacemakers.org.uk/



The multi-dimensionality of homo sapiens has been strait jacketed into the mono-dimensionality of homo economicus, a rational creature driven by self-interest, materialism and wealth. (...) Our challenge in Europe, and our opportunity, is no longer to reboot the existing economic reality, but to reimagine and redefine it: to renegotiate the terms on which we make a living and make sense of our lives, individually and collectively. This is not the work of Economics but the work of Culture."



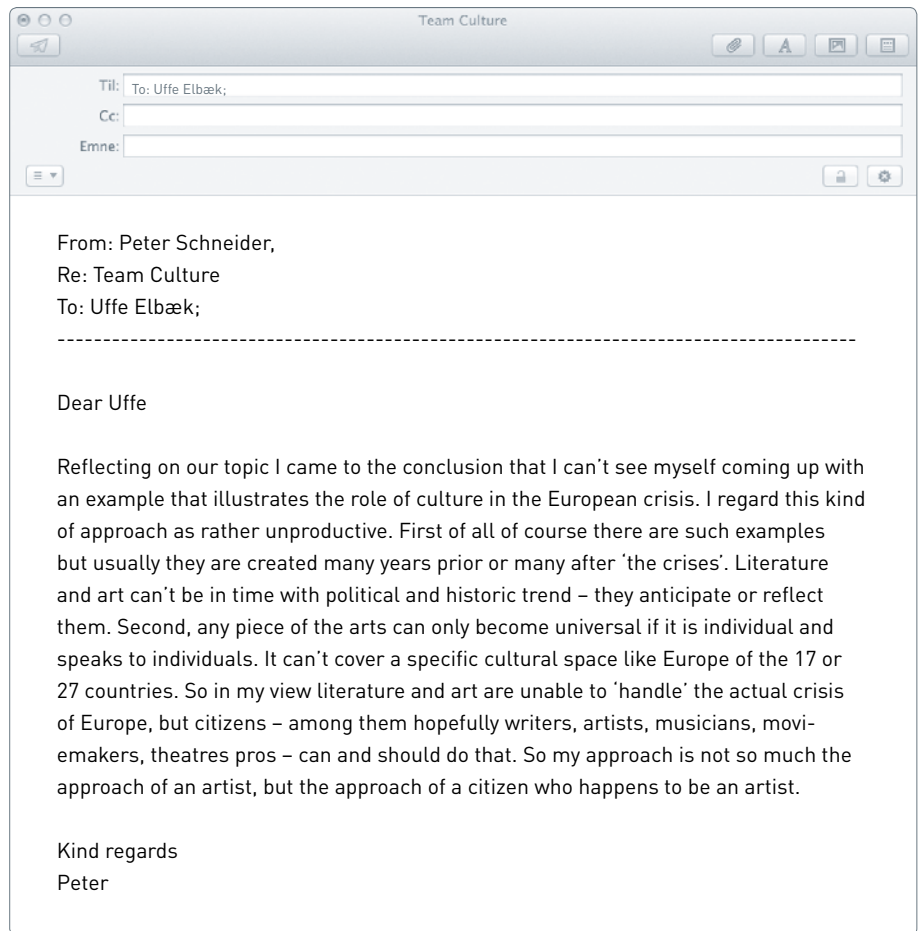
Dark Mountain Manifesto.



PETER SCHNEIDER

(Germany): Peter Schneider is a writer and a contemporary thinker living in Berlin. His written works includes novels, short stories and film scripts that often deals with the societal challenges of Schneider’s time.

CASE: “GET INVOLVED”



It would be a bitter irony of history, if the European idea, which was strong enough to bring down the iron curtain in 1989, would lose steam during the current financial and debt crises. We say: No, our dream of Europe is not over! (...) Get involved!"

ART AND CULTURE IN A TIME OF CRISIS

“Europe is suffering from a lack of democracy and needs much greater citizen participation. A vague xenophobia has rolled over nations that were formerly known for their tolerance – Denmark, France, Netherlands and Sweden. Is there a binding force in European culture today?”

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JULIE EDEL HARDENBERG

(Greenland/Denmark): Artist, Photographer, Writer. Julie Edel Hardenberg is a prolific and versatile artist who in addition to a series of exhibitions has produced five books. Her work examines concepts like ethnic and cultural identity with a quirky and poetic sense of humour.

CASE: TOWARDS CREATIVE ICELAND

"I want to explore how the small island nation of Iceland is investing in the creative industries to create new economic growth. Iceland's creative industries are already accounting for 6,36 % of the country's taxable income – more than for most other countries – but in a nation economically devastated by the financial collapse it is important to find new ways to create growth. Iceland currently has a number of global cultural personalities but the potential is much bigger. The question is to find solutions for a number of challenges with funding, not enough start-ups and the lack of a sufficiently educated work-force."

So basically – if you want more growth, don't make cuts in the creative sector. Apparently the problem isn't possible economic growth, but the traditional view on the sectors, and how to support growth in general."

ART AND CULTURE IN A TIME OF CRISIS

"The cultural and artistic community really needs to engage in a broad discussion with the entire European society. We have to make cultural celebrations, not cultural wars!"

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www.kum.dk/english/team-culture
Towards Creative Iceland: building local, going global" (Report on the economic impact of the creative industries in Iceland, May 2011).
www.uton.is/wp-content/uploads/2011/10/towardscreativeicelandreport.pdf
www.hardenberg.dk

Julie Hardenberg's presenter in Bruxelles June 6 will be: Margret Sigrun Sigurdardottir, PhD and Assistant Professor, University of Iceland.



Export revenues in 2009



BENEDETTA TAGLIABUE

(Italy/Spain): Architect, director of the Miralles Tagliabue EMBT Studio in Barcelona and Shanghai. Born in Italy, but based in Barcelona. Her studio has expanded its work to include landscapes, public space, building restoration, temporary installations and design. Taught at Graduate School of Design Harvard University.

CASE: CAMIONES, CONTENEDORES, COLECTIVOS

"The project "Camiones, Contenedores, Colectivos" ("Trucks, containers, collectives") details the relocation of a number of 42-square-meter residences from a village close to Zaragoza. The housing residences (assembled from prefabricated modules) had been used as temporary shelters for gypsy families, but found new, productive use in many different communities throughout Spain.

Through the urban prescriptions project the containers were offered for free to different collectives, associations and citizen groups to use as residences, work spaces, shops or anything the imagination could think of.

The initiative's success and viral expansion show the importance of self-management processes as supplements or proposals for social and political work different from that of the establishment, which attempts strictly to control and capitalize on any citizen activity."

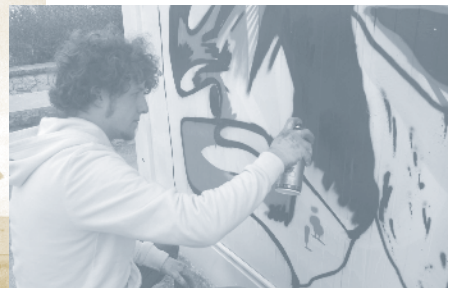
Taking to the streets and contacting the media turned out to be easier and more effective than negotiating costly occupational licenses, permits, funding etc. with institutions. What at first seemed to be an atypical way of carrying out an occupation was giving us a great idea for an "urban prescription"

ART AND CULTURE IN A TIME OF CRISIS

"We need an educational system that better enforces creativity and art production. This will not only help productivity and innovation, but also art itself."

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www.kum.dk/english/team-culture
www.arquitecturascolectivas.net





STOJAN PELKO

(Slovenia): Writer, film scholar and former Deputy Minister of Culture of the Republic of Slovenia.

CASE: CULTURAL CENTER OF EUROPEAN SPACE TECHNOLOGY

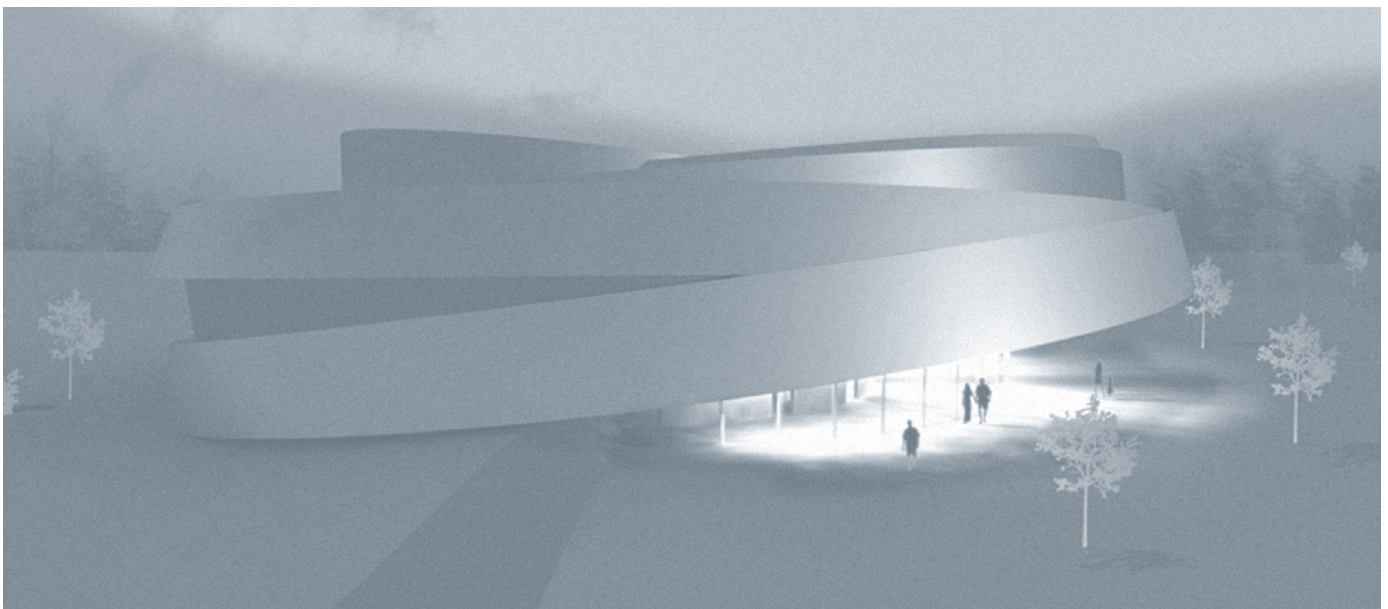
"As "best-practice" example I choose the personal attitude of the Slovene theatre director and performer Dragan Živadinov. He shows us how a sharp mind with clear ideas and relevant back-up in the history of art and science can both open new spaces and literally travel into space. Among the examples will be Živadinov's simple and efficient poster action as a protest against the abolition of an independent Slovenian ministry for culture, and his obsession with a pioneer of space travel - Herman Potočnik Noordung - that is currently materializing into the Cultural Centre of European Space Technology that is just now being built in the small town of Vitanje in Northern Slovenia."

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"Politicians are in dire need for people like Team Culture to insist that instead of pure aesthetics the central questions about ethical values of art and culture are asked. If we were taught that politics is the art of possible, it's time to teach politicians that art is the politics of the impossible..

It is from and with the artists that the cultural actors and political decision-makers can learn how to fight stereotypes, how to break clichés, how to find new ways of approaching completely new issues – and how never to surrender. It is through fighting with gravity that the real forces of emancipation are born."





VIBEKE WINDELØV

(Denmark): Danish independent film producer, serving on numerous corporate boards, film festival juries and association committees. She was in at the start of the new wave of Danish Cinema and the birth of the Dogma movement. She produced all of Lars von Trier's films from 1994 to 2006. Owner of Windelov Productions.

CASE: CLOUD CHAMBER – A STEPPING STONE TOWARDS A NEW KIND OF STORYTELLING

"There seems to be many crises and they're all happening at the same time - both within countries and within unions of several countries: resource crisis, financial crisis, crises of cultures..."

The Arabian spring was not a work of art. But it proved that smart phones, social networks and blogs have changed many things – for individuals and for societies. There is no part of our private and working lives that have not been changed by the Internet.

Art and culture can make a difference - but only if they hold the mirror up to the information society lives we are now living – and only if the individual projects are able to scale to the size of the problems we face.

We don't have the solution, but we do have a stepping stone towards a new kind of storytelling: a form of storytelling that engages a new global audience that wants to be engaged. This is an amazing audience, with vast amounts of energy and time to take part and to interact and to do their bit... but it is also an audience that makes demands on the content you put before them – an audience that is used to skipping from film and games to social and search within the beat of a heart.

I am producing an online story called Cloud Chamber. It uses classical storytelling and mixes it with real and deep knowledge about science. By experiencing the mystery, the audience will also experience science.

Cloud Chamber creates a single narrative experience from a fusion of filmed elements, online games and social networking. It will

only be available online – and as such it will be available globally from the beginning, without the limits of distribution or the stopping blocks of physical border."

If we in Europe want to be part of the future, our art and culture has to take part in that future – and the Internet is the future."

ART AND CULTURE IN A TIME OF CRISIS

"Storytelling has moved. In a few hundred years it has expanded from verbal to theatre to film and TV. But what is the storytelling form of the information age? What will create the cohesion in our societies that was found through print and broadcast in the last century?"

We see a new form on the horizon: it gathers the best from traditional media and fuses them with the best from new media. This means that you will be entertained even as you learn. You will access it through your computer, your tablet and your smartphone. The social aspects can create cohesion. The learning aspects can shed new light on difficult values and subjects.

We think this future of storytelling can be both a cultural force and a major economic force. It can of course be both experimental and mainstream. And it is worth noting that during 2011, the 3 largest companies in the "online social games" sector made more money than the entire global film industry.

We have a resource crisis, a financial crisis - and we have crises of cultures. The Internet is the first medium that was born global. In a time of atomization, globalization and re-valuation, bringing real storytelling with real values and real knowledge to the Internet can be the key to the future."

We have a resource crisis, a financial crisis - and we have crises of cultures. The Internet is the first medium that was born global. In a time of atomization, globalization and revaluation, bringing real storytelling with real values and real knowledge to the Internet can be the key to the future.

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