

# VIRTUAL PLATFORM MAPPING

"OUR PUBLIC IS ABSOLUTELY NOT TECHNOLOGICALLY AWARE MOST OF THEM."

1



## MEDIA FESTIVALS IN THE NETHERLANDS

Hiroaki Umeda

2



3

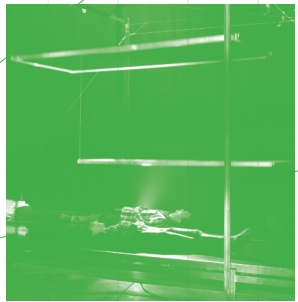
### CHANGING OF MEDIA ALS IN ETHERLAN

CONVERSATION  
WITH FOUR  
FESTIVAL DIRECTORS

"IF WE SENT A PERIMETER THIS A FESTIVAL GETS SEVERAL THOUSANDS OF PEOPLE."

FRENCH

50



46

# PLAYGROUND FESTIVAL

46

# URBAN EXPLORERS

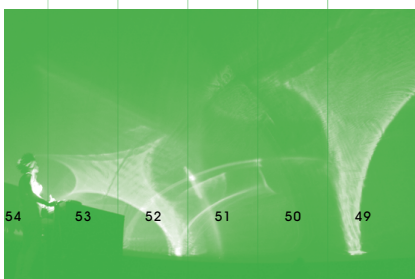
56



62



50



46

# LOW - FORUM OF LIGHT IN ART AND ARCHITECTURE

# VIRTUEEL PLATFORM MAPPING



DISTRIBUTION OF  
MEDIA FESTIVALS

# MEDIA FESTIVALS IN THE NETHERLANDS

# FOREWORD

---



A radical change is taking place among media festivals in the Netherlands. Many medium-sized towns now have their own media festivals. The striking thing is that these festivals are found across the country and not just in the urban Randstand conglomeration of Amsterdam, Rotterdam and The Hague. Some of the festivals have been going for more than ten years (Impakt in Utrecht, DEAF in Rotterdam) others have developed in the last few years (STRP in Eindhoven, Gogbot in Enschede) and there are new additions (Fiber in Amsterdam, Oddstream in Nijmegen). Besides being a national phenomenon, these media festivals are now assuming roles previously played by museums and galleries, namely, that of curator, agent, and commissioner.

Virtueel Platform has compiled this publication to map this growing phenomenon better. What lies behind this growth? What opportunities do these festivals offer artists, government authorities, and visitors? What significance do the festivals have for the digital sector and for the cultural climate as a whole? This book examines all these questions and the phenomenon 'media festival' in the Netherlands.

By media festival we mean a regularly occurring public event that lasts for more than one day (often at a range of locations in a city), in which art, culture, and new media occupy a key position in the programming. The emphasis in this publication is on a group of twenty festivals that meet these criteria. To illustrate how the sector has developed we have also compiled a summary of

all the cultural festivals in which new media account for an increasingly large segment of what is on offer, albeit not always as the main focus (Lowlands music festival, for example). Media festivals are both a catalyst and an accelerator. The festivals ensure a revitalisation of the cultural offering and have the potential (which they frequently also achieve) to bring a broader public into contact with media art and new media, as well as the professionals. Festivals serve as both commissioners of artists and makers of new works. And festivals bring many economic advantages for municipalities. For many media artists it is more logical for them to present work at a festival than in a gallery or museum. The festival as exhibitor, developer and production house have all entered the ring.

This publication presents as complete a picture as possible of Dutch media festivals, but also analyses the current state of play in festival-land: four festival-makers talk about what is on offer and why they think it's important to help the audience understand the unique experience of a mediafestival. They also explain why they think it is important to raise awareness of the role of technology in our society.

With this book Virtueel Platform aims to stimulate the image of these festivals as a source of inspiration and encourages everyone to visit, to study, and to discover the festivals. For the curious there lies an inexhaustible source of possibilities in store.

**Floor van Spaendonck**





# THE CHANGING ROLE OF MEDIA FESTIVALS IN THE NETHERLANDS

## A CONVERSATION WITH FOUR FESTIVAL DIRECTORS

As organised and flat as the Netherlands is, so diverse, rich and complete is its offering of media festivals. With more than twenty-five media- and cross-disciplinary events, each with its own profile and target group distributed across the country. These events provide a platform for artists, genres and movements which raise questions about and research new technologies, opening up and challenging their original applications. Unlike other festivals, media festivals are the true junctions between technology, art, politics, makers and the audience. They focus on stimulating development, sharing knowledge, provoking thought and posing important questions. Yet media art continues its struggle to communicate both its beauty and importance to government and the general public: time to pay more attention to this great source of inspiration. A conversation with four representatives of the field – Lucas van der Velden (Sonic Acts), Marije van de Vall (Media Art Friesland), Frens Frijns (STRP) and Joost Heijthuijsen (Incubate) – about the importance of media festivals, the current situation, and how they aim to confront an uncertain future in an innovative way.

All of us have been fundamentally affected by the existence of GPS, the security issues and structures of digital data, and the ubiquitous presence of images and sound. The focus of media art consequently goes beyond the purely aesthetic or symbolic: there is a direct relation between 'contemporary life' and the question of how technology influences our lives. Technologies are both the tools and the subject of media artists, for an audience that is far larger than those who dismiss media art as marginal or niche would believe. Media Art Friesland attracts more than 5,000 visitors annually, Sonic Acts grew to 7,000 visitors with its last edition, more than 18,000 people went to Today'sArt in The Hague and the last edition of STRP attracted more than 30,000 people. Moreover, these audiences are extraordinarily diverse. Lucas van der Velden (Sonic Acts): 'An American visitor once said this is not just a cross-disciplinary festival, it's also cross-generational: people aged 20 to 70 who are interested in long-term developments visit the festival. Our public is absolutely not elitist. The people who know the least about media art are often the most surprised – because they've never experienced anything like it.' This is also the greatest challenge facing media art: reaching people and drawing them in. Van der Velden: 'The experience of media art is strongly defined in terms of time and space, in the



"OUR PUBLIC IS ABSOLUTELY NOT ELITIST. THE PEOPLE WHO KNOW THE LEAST ABOUT MEDIA ART ARE OFTEN THE MOST SURPRISED."

LUCAS VAN DER VELDEN

same way that you have to walk across a whole city to get a sense of what is there: you can't simply show a picture of it.

In 2010 we organised an evening entitled Acoustic Spaces. Ten experimental audio performances flowed seamlessly into each other over the course of four hours. The audience sat in a dark Paradiso in Amsterdam. The room was filled to the brim; no one wanted to leave. Yet nothing sounded anything like a song or pop music. There was a field recording of an airport, a journey through a city, sounds of nature, and all this culminated in a recording of a thunderstorm with cracks of lightning so loud they really shocked people – you literally saw the room jump. And yet people didn't respond by saying, "That was too loud". The intensity of the sound left them with an intangible sense

of euphoria. This could never have been achieved if they had just been listening to a recording on a computer. But in the right setting something happens to an audience. That indescribable experience, impossible to imitate, that you have to experience



first-hand – that is what fascinates us. With a pop concert you can say they played this or that song, and that's why the show was great. But this doesn't explain what effect the song had on you – you don't tell people that story. When you are unable to grasp what you hear, but you try to articulate it in words, that's when you start to tell your own story and that's when the emotions rise to the surface.'

Media art can be as exciting or accessible as pop music and many people don't even realise that it addresses or uses technologies and subjects that are extraordinarily close to the everyday lives of ordinary people. But try to explain that in three catchy one-liners in a prime time chat-show interview. With the festival STRP, Frens Frijns tries, at least in part, to close the gap between popular culture and media art. An accessible, yet relevant music programme draws the visitors in who then visit the accompanying exhibition. 'We have also learned to emphasise certain things and to actively seek out our target groups through a multi-pronged communications policy: we aim the music programme at the mainstream media, educational strands are promoted through schools and colleges and so on... But it's still a challenge.'

### **MAKING THE OTHERWISE INVISIBLE VISIBLE**

With the exception of the NIMk (Netherlands Media Art Institute), there is no permanent infrastructure in the Netherlands, in the form of buildings, museums or institutions that focuses entirely on media art presentation. Organisations for other art disciplines (visual arts, stage arts) only offer occasional exhibition opportunities. Production-oriented media organisations such as V2\_, Waag Society or Mediamatic – the media labs – primarily focus on production and the constant search for the purpose, the possibilities, the dangers, and the impact of new technologies. Consequently, the festivals are the presentation opportunities par excellence, the moments when the sector interacts with itself and others, shapes its development and accelerates it: the festival as both catalyst and accelerator.

'New media art has a long-held inclination to separate itself from art in general and to say: we are the new media and all the other arts are old,' explains Lucas van der Velden. 'However, the distinction has now become more diffused and "traditional" artists are using new media more and more. Look at prominent artists like Ai WeiWei and Olafur Eliasson.'

Media art is now shown more and more often at other festivals – Tweetakt theatre festival, the Holland Festival, and Lowlands all programme media art. Marije van de Vall, organiser of Media Art Friesland: 'In the real world, too, the domain of media art is no longer clearly defined. It's happening all around you, everywhere you go – in fashion, shop design, theatre, music – everyone is making films on their phones, remixes, mash-ups...'

Much of this kind of self-expression has long since become completely normal for ordinary people. It's easy to forget that the PC has only been around for thirty years and the smart phone for just five. This threatens to make media art banal, even though 'pure' media festivals really do perform an important service. They are able to examine issues in far greater depth, they dare to experiment and seek out new festival formats.

Joost Heijthuisen responds to this evolution with his Incubate festival in Tilburg, which concentrates on multi-disciplinary independent culture: music, dance, visual art... What links Incubate to media art festivals is the use of technology as a tool to create art. He focuses on crowd sourcing – the festival is renowned for involving its audiences in all areas of the organisation and programming. 'We call it open DNA,' Heijthuisen explains. 'Our audience helps us to write our policy, our website is compiled from contributions from visitors who often know more about a niche genre or artist than we do. This generates a very special social dynamic.'

But Frens Frijns, director of SRTP Festival in Eindhoven, takes yet another angle. With 30,000 people at a single location, SRTP claims the title of the largest media festival in the Netherlands. With an electronic music programme, DJs and famous dance acts, SRTP attracts a wide audience, which then has access to an extensive media art exhibition. And with success: '90% of our visitors also visit the exhibition', says Frijns. 'We focus on the beauty of media art. There are many wonderful things that remained in a niche but which are suitable for a wider audience. Our programme should not short-change the experienced viewer and has to be interesting in reality, not just conceptually or on paper: the layperson should be allowed to experience something on the spot, to enjoy, and to understand it as well.'

## **THE FIELD LAB TASK OF THE MEDIA FESTIVAL**

There are two recurring themes when you talk to organisers about media art: making the unique experience accessible and striving towards greater public awareness of the role of technology in our society. Lucas van der Velden: 'You can roughly divide media art into experience-oriented, politically-engaged, and purely technology- and gadget-focused. We concentrate primarily on the first group.'

The Incubate festival, on the other hand, places technology clearly within its social dynamic, thereby opening itself up to experimentation and seeking the future content or format for a festival. It forces people to think about their own role and how they might use technology. 'This is why we work with a different overarching theme each year', explains Joost Heijthuisen. Audience input is impossible if there is no identity or direction stemming from the content.' Heijthuisen is also often asked to advise governments on crowd sourcing. 'If you don't have a clear goal, crowd sourcing soon leads to Babel-like confusion. This role – the raising of awareness in relation to digitalisation and technology – seems to be a direction that more and more festivals want to go in. The Media Art Festival in Leeuwarden – whose future existence is uncertain due to evaporating financial resources – has focused exclusively in the past on the development of talented academy students. But now it also aims to work specifically with businesses, science, education and ordinary, intrigued citizens. No more art for art's sake, but art as a tool for producing applied products. Marije van de Vall: 'If you can make people aware of this process, you can take a step towards understanding more difficult art works. Over the last few years we have often held guided tours for young people: school children who were completely disinterested. If you can get them to react, they come to realise that they can understand media art and that this 'vague' media art actually refers to a lot of things that are familiar to them. For example: We were standing beside an art work by Jan Lange (a graduate of Artez in Enschede): an installation with nine slide projectors which projected colours onto a screen. Their first reaction was: so simple, so what? Then you ask them what they can see in the work. Someone said "a draughtboard,



"IF WE PRESENT  
AN EXPERI-  
MENT LIKE THIS  
AT THE FESTI-  
VAL IT GETS  
SEEN BY THOU-  
SANDS OF  
PEOPLE."

FRENS FRIJNS



stones that can be moved around.” The boy who said this thought he was saying something stupid, but that is what it was about: moving, repositioning, space... The link with pixels and thereby the Internet, was soon made – and that they all knew about. Then you ask them: Do you still have slide projectors in the classroom? No. They’d never seen one. So, what do you think the artist wants to say by using one? And so you take them a little further, one step at a time and then you see them getting more and more interested.’

Participation is also a good way to stimulate their enthusiasm: the project Mash My Bits Up is a collaboration between five organisations from Leeuwarden which challenges young people to manipulate images and sound and to send them to each other. Van de Vall: ‘You open a door for them. This is what we want to do at a different level, by making the link to applied products so that businesses start to appreciate media art and vice versa: people can learn from each other.’

This link between media art and education, or economics, is being drawn more and more often, and yet there are still many people who see media art as art with a capital A and nothing else. But what does it entail? What happens when artists work with businesses – does it matter if anything is really generated? STRP festival has taken on a pioneering role within media art in this respect. Its director, Frens Frijns: ‘STRP’s physical location – Eindhoven, the links with the technology sector in the region – presented us with unique opportunities. We worked with Eindhoven University of Technology, Philips and many others. As a result, artist Edwin van der Heide is making an art work for the coming SRTP festival using acoustic panels full of LEDs which have recently been developed by Philips Large Luminous Surfaces. The internationally renowned Danish artist Olafur Eliasson is also currently using them to build an art work. Last year we presented a project by Philips Lighting at STRP – a test environment around ambient lighting in which the creative agency Little Mountain was responsible for the artistic content.’ This year STRP has hooked up festival artist Daan Roosengaarde with Philips Lighting to produce a project in Shanghai called Nighttime in the Sky. ‘This is what I call the field-lab task of the festival,’ says Frijns. ‘If we present an experiment like this at the festival it gets seen by thousands of people, whereas the companies are only able to show a small number of people around their labs. And the audience – some of whom are students – get really excited. We are going to hold a recruitment event at the next festival. There’s a lot of enthusiasm for the idea.’



For Frijns, the democratisation of media art and the raising of public awareness of the connection between the technology industry and daily life is one of the main tasks of his festival. To do this he focuses largely on the young audience. 'This year we will be visited by over 4000 school children. I'm opening five extra days to accommodate them. That costs us money, despite the funding – which is now under threat.'

Lucas van der Velden (Sonic Acts) jumps in: 'You could say there are a lot of media festivals, too many compared with other countries, but in relation to contemporary society it is both logical and important. The Netherlands is one of the most densely cabled countries in the world. It occupies a pioneering position in technology, and in many respects is a testing ground for the world. A country that is developing so rapidly in terms of technology should be asking itself more questions about that technology: in education, defence, healthcare, science... We have to continue to look critically at the benefits of all this and not simply do things because they can be done. And this is where there is an important role for media art and e-culture in general. Unfortunately, e-culture is being severely hit by cuts in government spending precisely at a time when more money should be going in that direction. It is as if the fact that everyone is walking around with an iPod and buying products full of chips is being denied. Many social developments are about privacy and social interaction and a lot of media art addresses these subjects. Research into the impact of technology on our society needs its own space, now more than ever.'

### **THINKING AND ACTING IN THE GREATER INTEREST OF THE SECTOR**

Despite the many and valuable messages of support, the continuing existence of numerous media festivals is under pressure. The government appears to have chosen in favour of cultural heritage conservation, and is consequently putting the task of the media festival as a free space for creativity at risk. It would be wonderful if the role of these festivals in the chain of knowledge production were to be recognised and acknowledged. Nonetheless, shrinking financial resources also brings a (self-)critical look at the role and future of media festivals. There is a clear need to determine their meaning and relevance within the media art production chain, and research into potentially new presentation models and innovative organisational structures are required. Sonic Acts, Incubate and STRP, as well as Media Art Friesland, are

all in their own way examples of how festivals may think about this future and adjust their policies accordingly, especially now the larger, established media labs and media-art organisations (V2\_, Waag Society, NIMk, Mediamatic) are likely to lose their structural arts funding in the long run. At the same time, the future of labs that have no structural funding is exceptionally uncertain. None of this will make the task of scouting for new talent and good work any easier.



"A COUNTRY THAT IS DEVELOPING SO RAPIDLY IN TERMS OF TECHNOLOGY SHOULD BE ASKING ITSELF MORE QUESTIONS ABOUT THAT TECHNOLOGY."

LUCAS VAN DER VELDEN

Lucas van der Velden: 'What we programme for the first time in the Netherlands is often presented a few years later at STRP, where it reaches a new audience. This is why it is really good that a festival like STRP exists. Yet they receive very little recognition from the inner circle of media art for the role they play. The continued existence of an event like STRP is important because it has wide appeal and this enables it to make media art relevant to a broader audience. We tend to underestimate the wider significance for the sector.'

This is endorsed by Frens Frijns, director of STRP: 'We all need to look at this: think about what position we occupy within the development of media art. It used to be the media labs that provided new makers with the opportunity to develop. In the future, this role will have to be partly filled by the festivals. I also want to talk with the high-tech industry and link artistic projects to industry, so that businesses can see what they can do with this target group and tailor projects accordingly: more self-production and co-production. That's

where there is most room for manoeuvre. Everyone will have to adopt a piece of the field, otherwise the development of new makers and media art as a whole will become destabilised – and that would be disastrous for the sector.'

Marije van de Vall agrees: 'We are now the only festival in the north of the country, but it would be good to look at the regional distribution and the location for these kinds of festivals in a broader context. Who is concerned with developing talent? Who brings the big names to the Netherlands? Who focuses on contact with big business? It's inefficient to try to do everything.'



Other opportunities lie in collaborations with other festivals, in other genres which could provide platforms for the promotion of media art or which could complement each other in terms of content. Media art components to such festivals as PICNIC or Lowlands would open up new audiences.

Joost Heijthuijsen (Incubate): 'We often work with festivals that do things very differently in terms of genre, but who are none the less kindred spirits. Take the Brabant world music festival Mundial – We developed a sustainability project with them. We also learn a lot about sponsoring, marketing or production from other festivals in our region, like STRP and the dance event Extrema. That's where opportunities lie.'

What is certain is that the relevance of media art in contemporary, technology-driven society is growing. Festivals like STRP, Incubate or Media Art Friesland explicitly seek out content-led collaborations with businesses and know-how in their regions, while their own contribution to the national and international image of such cities as Groningen, Eindhoven or Tilburg – although difficult to calculate in numbers – is beyond dispute. And yet media art and its festivals are entering an uncertain era. 'It would seem there is a shake-out going on in the cultural sector. Distinguishing yourself from others, questioning yourself is becoming important.', Joost Heijthuijsen decides. 'It takes time to develop a festival, in order to attract audiences, but also sponsors. Running acceptable financial risks is the most that can be achieved. Subsidies and sponsoring are not a right: it takes time to build them up and you have to demonstrate that you're worth the investment. We are trying to build up a sustainable ecosystem with sustainable connections. This takes time.'

Perhaps time is precisely what media festivals are most in need of: time to develop and crystallise as (part of) a sector. Time to nurture understanding, appreciation and awareness among government and audiences of the importance of artistic approaches to and engaged reflection upon technology in our lives. And to raise this awareness to such a level that no one can avoid it. Or would want to.

7  
"DISTIN-  
GUISHING  
YOURSELF  
FROM  
OTHERS,  
QUESTIONING  
YOURSELF IS  
BECOMING  
IMPORTANT."

JOOST HEIJTHUIJSEN

**Hans van Rompaey**

# **MEDIA** **FESTIVALS**

# 5 DAYS OFF



**FORMAT:** ELECTRONIC MUSIC, AUDIOVISUAL ART, PHOTOGRAPHY, FILM

## **“5 Days Off stands for the quality programme of the future.”**

DAAN SPOEK, DIRECTOR 5 DAYS OFF

5 Days Off started out in 2001 as the Dutch affiliate of 10 Days Off in Gent (Belgium), which was part of the ‘Gentse feesten’. The festival began in the Melkweg in Amsterdam with artists like Luke Slater and Michel de Hey. In 2004 Paradiso was added as a venue and later the Netherlands Institute of Media Art, the NIMk, was added to complete the list. In 2010 a media and arts programme called 5 Days On was launched.

5 Days Off offers cutting edge music programming that combines big names with emerging talent. From dubstep to UK funky, from minimal to disco, the festival aims to show a wide spectrum of what is happening in electronic music today.

### WWW

[www.5daysoff.nl](http://www.5daysoff.nl)

### E-MAIL

[info@5daysoff.nl](mailto:info@5daysoff.nl)

### LOGO



### DETAILS

Annual festival in spring

**Location:** Amsterdam

**Target audience:**  
age 21 to 35

**Visitors:** around 8000







**FORMAT:** YOUTH, FILM, TELEVISION, NEW MEDIA, LAB & EDUCATION

**"Cinekid is the place to be for professionals in the field of film, tv and new media for young audiences. It is and will remain the largest festival of its kind in the world. It is a strong advocate for quality in media for children and a showcase for new developments in this field. It gives all children the opportunity to participate actively in this new media world that has such a big impact on their social, intellectual and emotional development. Cinekid's future aim is to empower children and to nourish them with fine, creative and cutting edge media content."**

SANNETTE NAEYÉ, DIRECTOR CINEKID

Cinekid started out as a small festival for children and has grown to become an organisation that develops activities for children in the areas of film, television and new media all year round. Next to the annual Cinekid festival, Cinekid develops activities with the aim to promote and share knowledge, expertise, product development and education.

**WWW**

[www.cinekid.nl](http://www.cinekid.nl)

**E-MAIL**

[info@cinekid.nl](mailto:info@cinekid.nl)

**LOGO**



**DETAILS**

Annual festival in the autumn

**Location:** Amsterdam and 32 cities across the Netherlands

**Target audience:** Youth, age 4 to 16  
**Visitors:** 55,000 in 2010





# DEAF <sup>12</sup> FESTIVAL



**FORMAT:** ART, INSTABLE MEDIA, SOCIETY, ELECTRONICS, CONFERENCE

**“DEAF2012 has the ambition to become the number one platform for the electronic arts. We want to achieve this by collaborating with institutions, organisations and artists in the field of the electronic arts, which we believe will create a high quality programme for our visitors.”**

TIM HOOGESTEGER, FESTIVAL COORDINATOR DEAF2012

The Dutch Electronic Art Festival started in 1994 as a biannual festival with a focus on art, technology and society. The eighth edition of the festival took place in 2007 and was followed by a short stop, but will kick off once more in 2012. DEAF was initiated by the V2\_ Institute for the Unstable Media in Rotterdam. DEAF is an international platform for art, technology and society that opens the discussion in a context of modern, technological culture. DEAF is an interdisciplinary festival for a wide audience and also focuses on professionals, cultural investors and educational institutions. The festival considers art as the propelling force for cultural renewal, and this results in a programme with a combination of best practices next to speculative visions on a society under pressure.

**WWW**

www.v2.nl  
www.deaf.nl

**E-MAIL**

V2@V2.NL

**Logo**



**DETAILS**

After 5 years the festival will be resumed in 2012

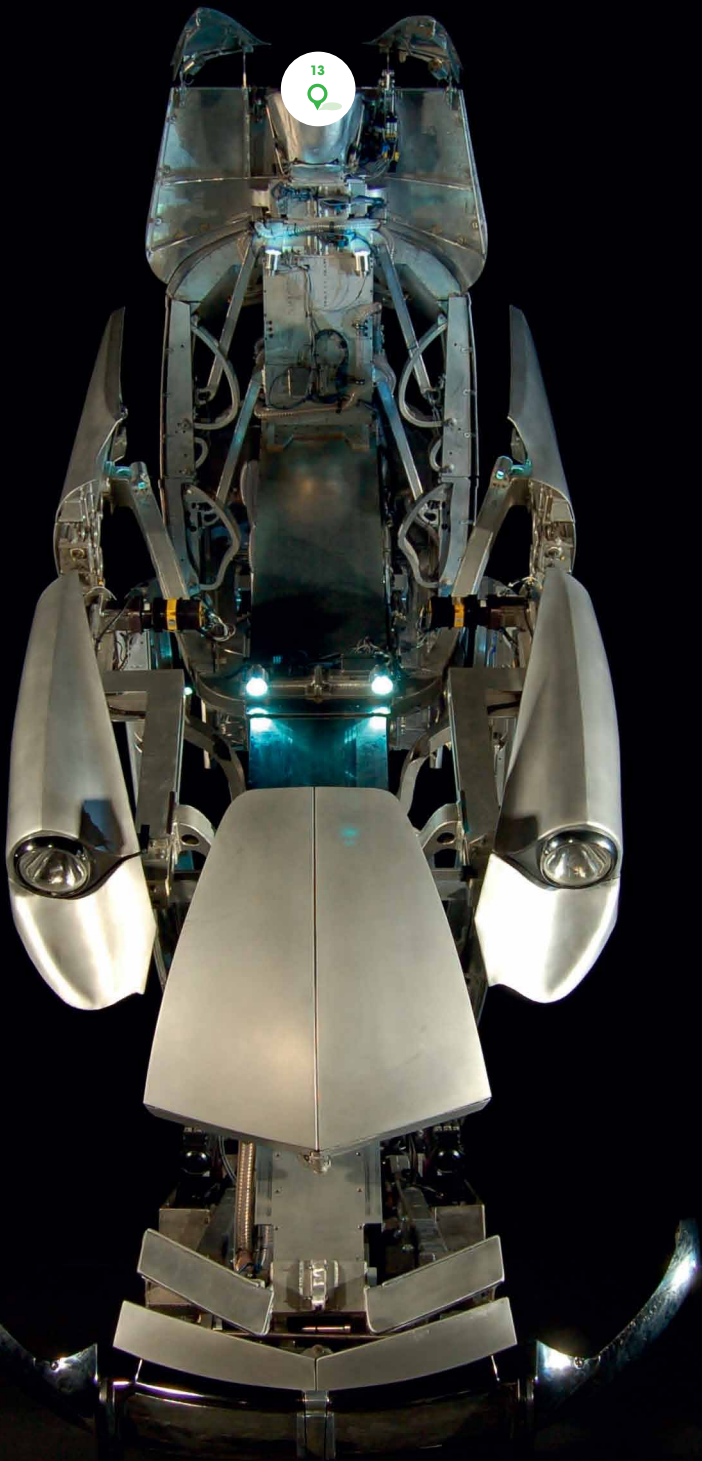
**Location:** Rotterdam

**Target audience:** wide audience, professionals, cultural investors in business and education (universities)

**Visitors:**

around 10,000





Totemobile, Chico MacMurtrie

# DISCOVERY

---

# FESTIVAL



MEDIA  
FESTIVAL

**FORMAT:** SCIENCE, MUSIC, EXPERIMENT, ART, DANCE, NIGHTLIFE, CONCERT

**“The idea of combining science with nightlife is becoming increasingly popular. Since Discovery started in 2006 a whole array of festivals has started combining the two: the Night of Art and Science in Groningen, the Night of the Nerds for school students, the 'Paleisje voor Volksvlijt' initiative, plus a website with a complete overview of ‘nightlife with depth’: ScienceOut, an online agenda for science and technology events. Nightlife in Amsterdam is getting more fun every day and it is time to broaden our horizon.”**

ALEX VERKADE, FOUNDER AND DIRECTOR DISCOVERY FESTIVAL

Discovery started out as a small group of friends and has grown to become a vast network of young researchers and like-minded people who are interested in and excited by science and who are keen to share this excitement with others. Discovery started out in 2006 as a 'night with depth' where science and technology were on display in an exciting environment: a night full of music and new ideas.

**WWW**

[www.discoveryfestival.nl](http://www.discoveryfestival.nl)

**E-MAIL**

[info@discoveryfestival.nl](mailto:info@discoveryfestival.nl)

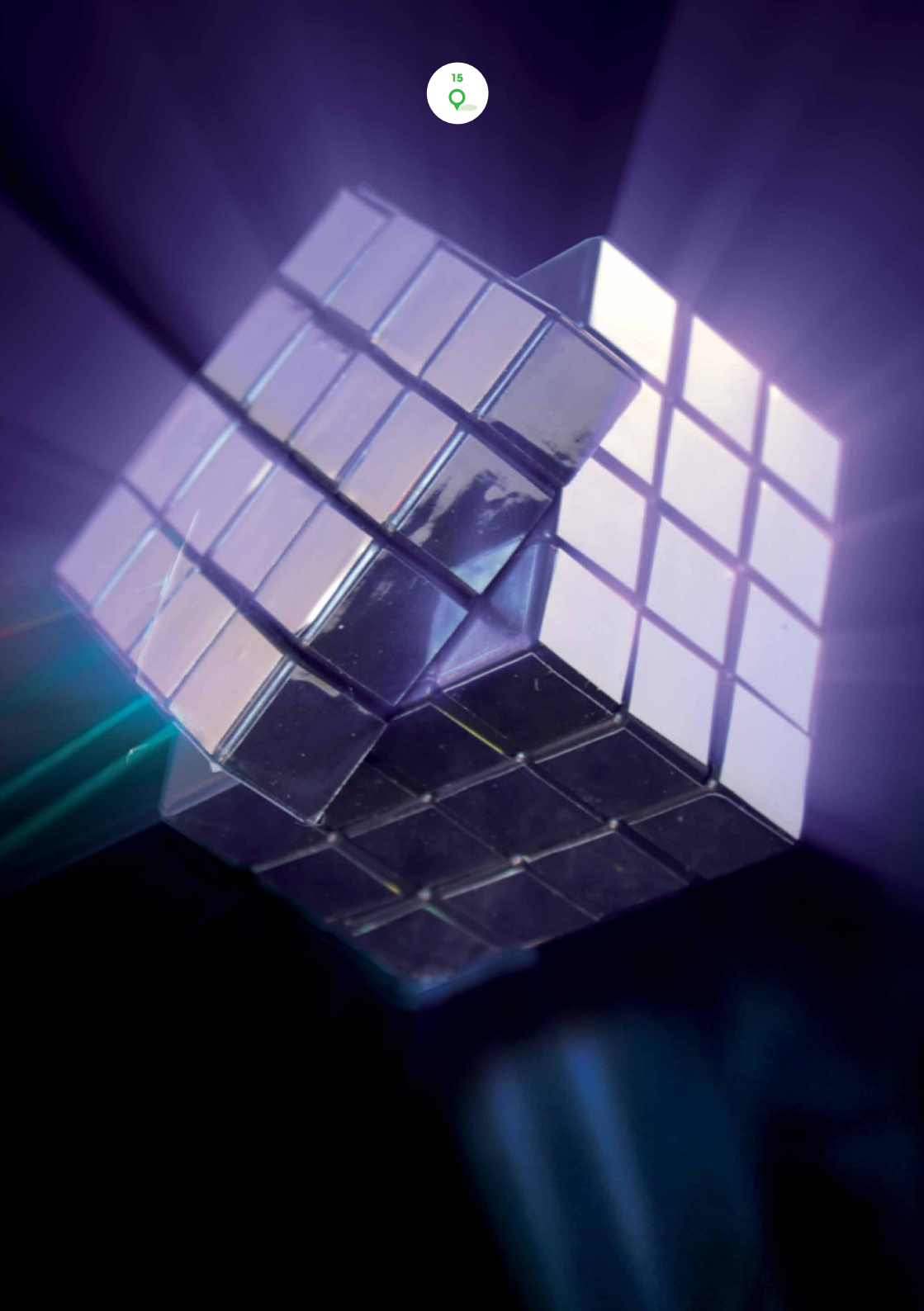
**DETAILS**

Annual festival in the autumn

**Location:** Amsterdam

**Target audience:**  
everyone interested in science





# E-PULSE



**FORMAT:** EXHIBITION, INTERACTIVE INSTALLATIONS, GAMES, E-MOVIES, AUDIOVISUAL PERFORMANCES, EXPERIMENTS, CROSS MEDIA ART, DIGITAL ART, VISUAL ART, PRESENTATIONS, DEMONSTRATIONS, ARTIST TALKS, WORKSHOPS, LECTURES

**“This year the third edition of E-pulse will take place in Breda. The festival is focused on presenting new media art through impact and experience, which makes the festival attractive to a broad audience. The criteria we use are that we focus on young artists, and the artistic expression and creative use of digital media, and this gives E-pulse a unique position both locally and nationally. We try to focus on cooperation and the exchange of knowledge and information, and want to become a meeting point for young and creative new media artists.”**

AN MAAS, DIRECTOR E-PULSE

E-pulse, 'a digital art experience', is a small festival which had its third edition in 2011. It is a relatively new digital art festival organised by the Noisivision foundation where graduate visual artists have a chance to show their work.

**WWW**

[www.e-pulsefestival.nl](http://www.e-pulsefestival.nl)

**E-MAIL**

[info@e-pulsefestival.nl](mailto:info@e-pulsefestival.nl)

**LOGO**



**DETAILS**

**Annual festival in the autumn**

**Location:** Breda  
**Target audience:**  
Mostly young people

**Visitors:**  
More than 2000 in 2010





# FIBER



MEDIA  
FESTIVAL

**FORMAT:** AUDIOVISUAL, DJ, VJ, PLATFORM

**“FIBER is a vehicle to bring together people who are active and interested in the fields of contemporary audiovisual art and electronic music. The festival is designed as a physical place to meet creators and like-minded people, to share knowledge and connections. As well as enjoying the art and music, you also to meet the artists, designers and musicians. The EXPO has become an open and interactive space that allows people to discuss and ask questions. In the lecture part of the programme, four influential professionals share their vision and stories about their work. It has proven to be a wonderful way to unlock the sometimes complex world of audiovisual art to newcomers.”**

MANAGEMENT FIBER

The FIBER Festival is a new Dutch audiovisual network festival, held for the first time in January 2011 at 'De Verdieping', the basement of the renowned club/event venue TrouwAmsterdam. FIBER concentrates on a new generation of artists, designers and musicians (DJs, VJs and producers) who understand the importance of sharing knowledge and combined efforts in order to realise an interdisciplinary experience of (visual) art and music.

**WWW**

[www.fiber-space.nl](http://www.fiber-space.nl)

**E-MAIL**

[info@fiberfestival.nl](mailto:info@fiberfestival.nl)

**LOGO**



**DETAILS**

Annual festival first held in January 2011

**Location:** Amsterdam  
**Target audience:** a new generation of artists, designers, DJs, VJs and producers

**Visitors:**  
around 800 in 2010



19



20



21



22



27

# FREEMOTE <sup>23</sup>



**FORMAT:** CO-CREATION, INSTALLATIONS, LECTURES, FREEMOTE ACADEMY, AV PERFORMANCES, EXHIBITIONS, SCREENINGS, VIDEO MAPPINGS, MASTER CLASSES, VISUAL MUSIC MATINEE

## “FREEMOTE = FREE & REMOTE collaboration = Cloud Computing = Akasha”

MANAGEMENT FREEMOTE

Freemote has been around for two years and is a gathering of electronic artists and a stage for creative and interested parties. The creation and co-creation of a subject is what this (inter)national festival is all about. Last year, Born Digital, which organises FREEMOTE, brought together a group of (inter)national new media artists in Utrecht to present their work to a young and diverse audience. In October 2010 they presented a weekend-long public programme in cooperation with the Utrecht Archives. FREEMOTE is the follow up to the preliminary events Utrecht meets Berlin (2009) and the Multimedia Lounge (2008).

Freemote sees an opportunity for an international new media festival that distinguishes itself by putting an emphasis on co-creation. Freemote strives to be an annual international new media festival: an event where new audiences actively get acquainted with new media and culture, where innovative applications are presented and where new makers can connect with international networks.

**WWW**

www.freemote.nl (festival)  
www.borndigital.nu  
(organisation)

**E-MAIL**

contact@borndigital.nu

**LOGO**

Freemote

**DETAILS**

New annual festival, first held in December 2011

**Location:** Utrecht

**Visitors:** 4000





# GOGBOT <sup>25</sup>



**FORMAT:** CONCERT, ONLINE ART AND MUSIC, 3D, TECHNOLOGY, WORKSHOP, INSTALLATION, TALENT STAGES & BEST OF GRADUATES YOUNGBLOOD AWARD

**“Wanna Shock your Senses? Go GOGBOT! Singularity is near, resistance is futile...”**

MANAGEMENT GOGBOT

GOGBOT is a multimedia art, music and technology experience right in the center of Enschede. The festival is organised by the PlanetArt foundation and takes place in Enschede every year. As well as concerts and art installations, they have a line-up of interactive live online art and music. It lasts 3 days and nights and includes a city campsite.

GOGBOT takes place in the city and creates a platform for international young talent. The festival works closely with international and national innovative art- education- and scientific institutions.

**WWW**

[www.gogbot.nl](http://www.gogbot.nl)

**E-MAIL**

[planetart@planet.nl](mailto:planetart@planet.nl)

**LOGO**



**DETAILS**

Annual city festival in September

**Location:** Enschede

**Target audience:** wide audience, lovers of experimental art, music and technology in relation to current social issues

**Visitors:** around 15,000 visitors and around 200 participants





**FORMAT:** CONFERENCE, LECTURES, DISCUSSIONS, FILM SCREENINGS, WORKSHOPS, EXHIBITIONS,  
PERFORMANCES & POP-UP SHOPS

**“Ideas are the new coal!” is the slogan of the i\_Beta/event, a conference with a festival atmosphere. I-Beta is an event small on funding and big on impact.”**

MANAGEMENT I-BETA

i-Beta is an e-culture festival with its third edition in 2011. The festival was brought to life to exchange local new ideas about economics, culture, and society. i-Beta is a two day event that is organised by the SocialBeta foundation. The festival is derivative of the 'Zachte G' event which is an event for the creative industry in the province of Limburg. The central focus of the i-Beta festival is e-culture and the ways in which e-culture provokes a new way of thinking: open source principles, the network concept and the term beta as something that is in a constant state of development, for example. The festival has a Euregional approach, involving surrounding Belgian and German cities. Its programme is presented mainly in English.

**WWW**

[www.ibeta.eu](http://www.ibeta.eu)

**E-MAIL**

[info@socialbeta.eu](mailto:info@socialbeta.eu)

**LOGO**



**DETAILS**

Annual festival in May

**Location:** Heerlen

**Target audience:**  
creative entrepreneurs,  
government and students

**Visitors:**  
around 3500



28



29



30



33



**FORMAT:** TALKS, WORKSHOPS, FIELD TRIPS, CONCERTS, CLUB NIGHTS, SCREENINGS, PRESENTATIONS,  
LIVE INTERVIEWS, PANELS, EXHIBITIONS, VIDEO ART ON URBAN SCREENS, ONLINE EXHIBITIONS

**“With its annual festival Impakt delivers critical feedback on developments in our media culture. Our programme shows how art can reflect on the role of technology in society. We also analyse the relationship between media and representation.”**

ARJON DUNNEWIND, FESTIVAL DIRECTOR

The Impakt foundation invites prominent artists, critics, scientists and other thinkers to present their vision at one of several Impakt events, with the Impakt festival as its highlight. Impakt also has two digital stages for art on the internet: Impakt online (a web gallery) and the Impakt channel. Impakt has its own production house and a residency programme called Impakt works. Students are also challenged to develop a vision on new media in several educational programmes.

In 1988, Impakt started as a festival for experimental art. After the first successful edition Impakt has grown to become an international stage for renewal and critical analysis, starting with a current theme which changes every year. The 22nd edition of the festival took place in 2011 at several locations around the city of Utrecht.

**WWW**

[www.impact.nl](http://www.impact.nl)

**E-MAIL**

[info@impact.nl](mailto:info@impact.nl)

**LOGO**



**DETAILS**

Annual festival in the autumn. The 22nd edition of the festival took place in 2011

**Location:** Utrecht

**Visitors:**  
4600 visitors in 2010





# INCUBATE



MEDIA  
FESTIVAL

**FORMAT:** INDIE MUSIC, VISUAL ARTS, THEATRE AND FILM

**“Incubate strives to bring independent culture to a bigger audience. Visitors and artists from all over Europe see Incubate as their space. The discovery is the product. Germans rent a bus to come to Tilburg, an American filmmaker befriends an Italian composer and starts a new project. The artist, the visitor, the journalist, the volunteer and the organiser are an integral part of this feeling.”**

FESTIVAL MANAGEMENT INCUBATE

Incubate is a large annual festival for independent (indie) culture which takes place at more than 30 locations around Tilburg, including bars, theatres, clubs, museums and nature. The festival offers a broad spectrum of indie culture, music, contemporary dance, debate, theatre and film. More than 200 cultural pioneers present themselves to an international audience in an intimate setting: black metal next to free jazz and art next to an inspiring debate. The festival started in 2005 as a two day festival with 47 artists. In three years the festivals has grown to an eight day festival with more than 200 artists. The unique mix of independent music, art, theatre and film has grown not only in size, but also in the diversity of disciplines.

**WWW**

[www.incubate.org](http://www.incubate.org)

**E-MAIL**

[info@incubate.org](mailto:info@incubate.org)

**LOGO**

*incubate*

**DETAILS**

Annual festival  
in September

**Location:** Tilburg  
**Target audience:**  
international audience

**Visitors:**  
34,000 visitors in 2010





# MEDIA ART

# FLOW FESTIVAL

# (MAFF)



MEDIA  
FESTIVAL

**FORMAT:** ART PROJECTIONS ON BUILDINGS, EXHIBITIONS, WORKSHOP PROGRAMME

**“In the near future all art will be media art.”**

MANAGEMENT MAFF

The Media Art Flow Festival focuses on promoting media arts in the region as well as nationally and internationally. The third edition of the festival took place in 2009, which was also the first year that the festival presented media art in the public space. Entering the public domain meant a step towards a larger audience for MAFF. Workshops for students were also adjusted to the theme of MAFF, and a lot of families participated in a media art route through the city. 2010 and 2011 continued in a similar way and offered opportunities for collaborations with a range of parties, including art academy students who participated in master classes.

**WWW**

[www.maffestival.eu](http://www.maffestival.eu)

**E-MAIL**

[info@maffestival.eu](mailto:info@maffestival.eu)

**LOGO**



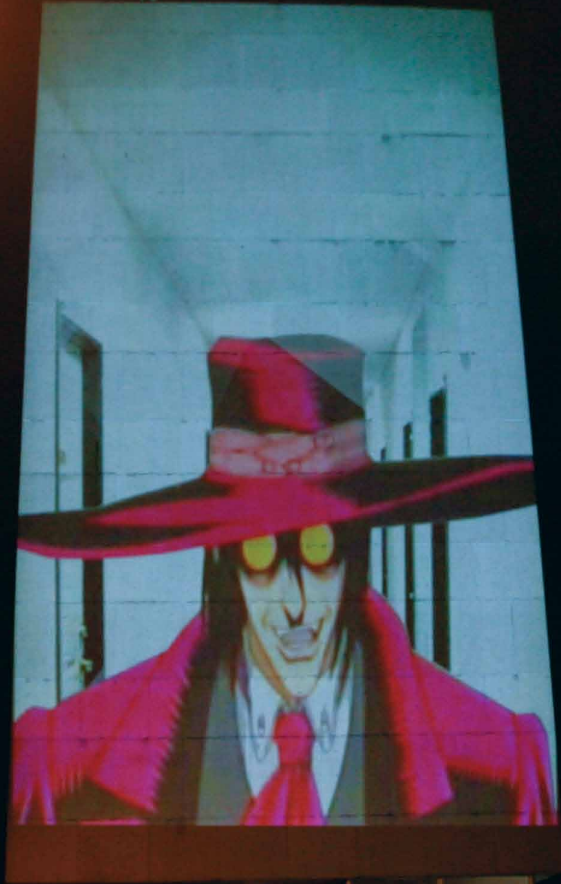
**DETAILS**

New annual festival in  
September

**Location:** Almelo  
**Target audience:** Youth,  
young adults, art lovers

**Visitors:**  
8000 in 2011





street



# MEDIA ART <sup>37</sup>

---

# FRIESLAND

---



**FORMAT:** MEDIA, ART, EXHIBITIONS, PRIZE, DEBATE

**“We want to stimulate the appreciation of media art and its makers by making connections with other fields like science and business, and by promoting the importance of media art in relation to innovation, offering new perspectives and encouraging awareness.”**

FESTIVAL MANAGEMENT MEDIA ART FRIESLAND

The history of the Media Art Friesland festival goes back to the visual artist Wim Bors (1939) who decided to start a media art festival in Friesland with a contemporary, international overview of media art. Bors organised the first festival in 1995. In 2000, the Media Art Friesland Foundation was created and from this point on the festival has presented itself as a platform for upcoming and established artists, and a meeting point for specialists in arts and culture, students and a diverse audience.

**WWW**

[www.mediaartfriesland.nl](http://www.mediaartfriesland.nl)

**E-MAIL**

[info@mediaartfriesland.nl](mailto:info@mediaartfriesland.nl)

**DETAILS**

**Annual festival, usually in the autumn**

**Location:**  
Leeuwarden, Friesland

**Target audience:**  
national, young and old, experts and laypeople



# ODDSTREAM



MEDIA  
FESTIVAL

**FORMAT:** ARTIST-IN-RESIDENCY, MULTIMEDIA WORKSHOP FOCUSED ON SCHOOLS, INTERACTIVE ART  
INSTALLATIONS, EXHIBITIONS, PERFORMANCES, DANCE AND VISUAL ART

**“I consider media art and interactive art installations as the most accessible forms of art but at the same time the most difficult to explain, because people have to experience them to understand what they actually are. Oddstream strives to showcase these types of art and make them accessible to a wide audience.”**

DOEKO PINXT, FESTIVAL DIRECTOR ODDSTREAM

Oddstream started out as an international exchange programme in Nijmegen for the creation of multimedia productions and has now grown into a fully-fledged festival. The name Oddstream is a reference to mainstream popular culture. Oddstream aims to showcase a mix of interesting methods of participation, communication, media, art and culture in an accessible way. Prior to the festival, 40 international artists come together to collectively create art installations, which are then shown at the festival. This stage also includes preparatory workshops for students.

**WWW**

[www.oddstream.org](http://www.oddstream.org)

**E-MAIL**

[info@oddstream.org](mailto:info@oddstream.org)

**LOGO**



**DETAILS**

New annual festival  
in October

**Location:** Nijmegen

**Visitors:**  
3800 at the first edition



40  
📍



41  
📍



📍  
43

**FORMAT:** CONGRESS, WORKSHOPS, PANEL DISCUSSIONS, BOOT CAMPS & HACKATHONS

**“In the coming years PICNIC will evolve from an annual event into an online and offline platform where creative minds will come together throughout the year to exchange knowledge and innovative ideas.”**

KITTY LEERING, PROGRAMME MANAGER PICNIC

PICNIC was founded by Marleen Stikker (Wag Society) and Bas Verhart (Mediarepublic) with the support of the city of Amsterdam and the national government. The goal of the festival was to put Amsterdam on the international map as a creative capital and to facilitate a meeting point for creative thinkers and doers. The first years of the festival were mainly focused on cross media technology, while the focus has now shifted to a broader range of social issues and challenges, in which the creative input of technology plays an important part.

Today PICNIC is a platform where creativity, science, technology and business come together to explore innovative ideas for society and business.

**WWW**

[www.picnicnetwork.org](http://www.picnicnetwork.org)

**E-MAIL**

[info@picnicnetwork.org](mailto:info@picnicnetwork.org)

**LOGO**



**DETAILS**

Annual festival in  
September

**Location:** Amsterdam  
**Target audience:** creative  
thinkers and doers with a  
diverse background

**Visitors:** more than 5000



43  
📍



44  
📍



📍  
45

# PLAYGROUNDS

---

# FESTIVAL



**FORMAT:** WORKSHOPS, FILM, DOCUMENTARIES, ANIMATION, GRAPHIC AND CHARACTER DESIGN, ARTIST TALKS, PERFORMANCES

**“Due to its increasing success, the Playgrounds Foundation is expanding its activities with a night in Pakhuis de Zwijger in Amsterdam prior to the festival in Tilburg. The goal of this night is to reach a new audience and to encourage people to visit the festival in Tilburg.”**

FESTIVAL MANAGEMENT PLAYGROUND FESTIVAL

Playgrounds Visual Arts Festival is a platform for the digital audiovisual design of today. The programme is a collection of graphic design, animators, character designers, game developers and other digital artists. The festival shows innovative animations and films with supporting artist talks and Q & As with the makers about their work.

**WWW**

[www.playgroundsfestival.nl](http://www.playgroundsfestival.nl)

**E-MAIL**

[info@playgroundfestival.nl](mailto:info@playgroundfestival.nl)

**LOGO**



**DETAILS**

Annual festival in October

**Location:**  
Amsterdam & Tilburg

**Visitors:**  
more than 3500



DELIGHT

# SONIC

47



---

# ACTS



**FORMAT:** INTERNATIONAL CONFERENCE WITH PRESENTATIONS, LECTURES, PANEL DISCUSSIONS, LIVE PERFORMANCES, FILM, EXHIBITIONS, EXPERT MEETINGS, ARTISTS IN RESIDENCIES & MASTER CLASSES

**“Sonic Acts is a mind-dazzling, ear-dizzying experience, which fizzes with the most provocative new thinking about sound, and the most thoughtful and ingenious ways of making it.”**

STEVEN CONNOR, WRITER & DIRECTOR OF THE LONDON CONSORTIUM

Sonic Acts is a festival that brings together, questions, researches and presents current and historical developments in arts, technology, music and science. Each edition has its own theme. Sonic Acts has made a name for itself as a festival for contemporary art with an emphasis on aesthetics and search for new forms in a historical and technological perspective. In 2011 Sonic Acts started organising the annual Kontraste Festival in Krems (Austria).

**WWW**

[www.sonicacts.com](http://www.sonicacts.com)

**E-MAIL**

[info@sonicacts.com](mailto:info@sonicacts.com)

**LOGO**

**sonic  
acts** |

**DETAILS**

Annual festival which takes place early in the year, with most festival activities in February and a longer exhibition (until end April). In the build up to the festival there are residencies, masterclasses and lectures.

**Location:**  
Amsterdam

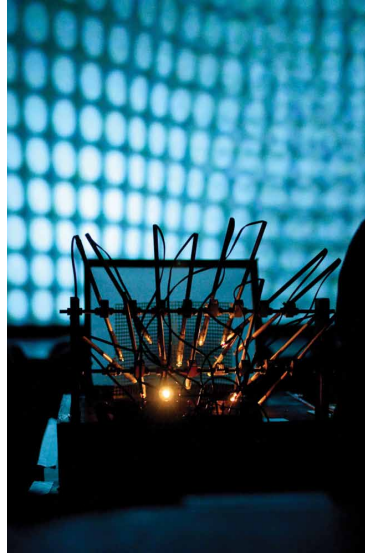
**Visitors:**  
7.000 visitors in 2010



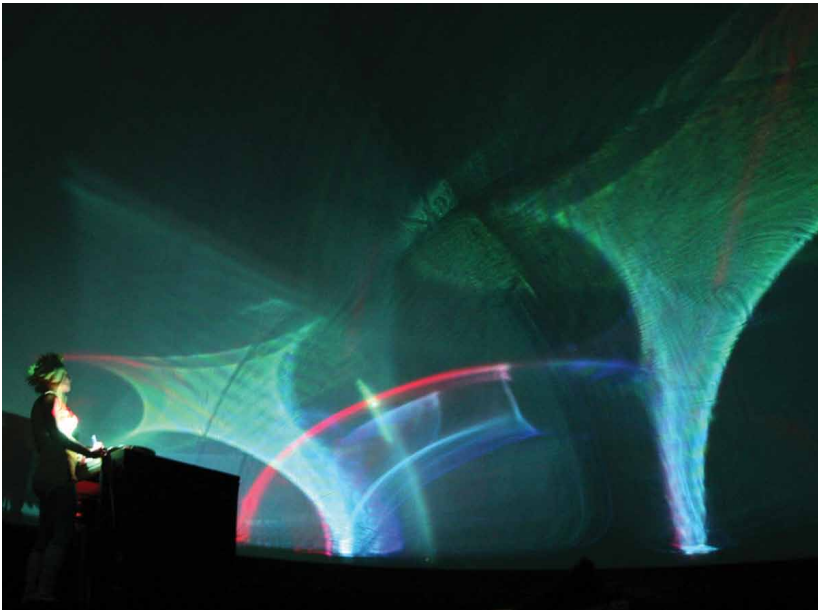
48



49



50



49

# STATE X -



MEDIA  
FESTIVAL

# NEW FORMS

**FORMAT:** NIGHTLIFE, AVANT-GARDE, ROCK, ELECTRONIC MUSIC, CONCERT

**“The festival is an exploration through the unknown, to get inspired and to discover known and unknown artists.”**

FESTIVAL MANAGEMENT STATE-X-NEW FORMS

State-X-New Forms started out as a collaboration between HPC (The Hague Pop Centre) and the venue 'Paard van Troje' in The Hague, and is a 10 day festival for avant-garde rock, cutting edge electronics and 'nu-art'. State-X is mainly focused on music and also presents visual art performances. The festival has an ongoing exhibition with visual art performances, light projections, video art and art installations.

**WWW**

[www.state-xnewforms.nl](http://www.state-xnewforms.nl)

**E-MAIL**

[info@state-xnewforms.nl](mailto:info@state-xnewforms.nl)

**LOGO**

**STATE-X  
NEW  
FORMS**

**DETAILS**

Annual festival  
in December

**Location:**  
Den Haag

**Visitors:**  
around 6000



52  
📍



53  
📍



54  
📍



📍  
51

# STREET <sup>55</sup> CANVAS



**FORMAT:** PUBLIC SPACE, URBAN, ART, MUSIC

**"Working with innovative and inspiring artists in a public space creates an exciting event that is accessible to a broad audience."**

SHEVIA LIMMEN, INITIATOR AND CULTURAL DIRECTOR STREET CANVAS

StreetCanvas is a multidisciplinary art event which creates an interplay between the city, its residents, the artist and the audience. StreetCanvas is a festival where artists use the city as their canvas: an innovative and dynamic platform for artists to show their latest work. It's an accessible event which prompts the audience to enjoy the city and media art. The second edition of StreetCanvas has the theme 'Playing the City'. This theme originates from the question: what would you do if you were in charge of the city for one day? Playing the City challenges artists and the audience to think about this question and to look at the city of Haarlem in a whole new light.

**WWW**

[www.streetcanvas.nl](http://www.streetcanvas.nl)

**E-MAIL**

[info@streetcanvas.nl](mailto:info@streetcanvas.nl)

**LOGO**



**DETAILS**

17/18 October 2012

**Location:** Haarlem

**Visitors:**  
around 4000







**FORMAT:** MUSIC, TECHNOLOGY, ART, EUROPEAN, MULTIDISCIPLINARY, CONCERT

**“Visitors of STRP Festival are not only spectators of the art, but are often part of the art installation. You can see the twinkle in people’s eyes when they interact with the art works. We want to inspire and amaze people at our festival, and leave a lasting impression by combining music, art and technology. Art loves technology!”**

FRENS FRIJNS, DIRECTOR STRP

At STRP interactive art, music, film, art performances, gaming and robotics all melt together for ten days. International headliners like Chemical Brothers, but also the more experimental acts like Squarepusher, are programmed alongside art installations. There is also an international visitors’ programme and an educational programme for over 5,000 secondary school pupils. Previous exhibitions showed the biggest overview of the work of Granular Synthesis (2009) and also Lawrence Malstaf (2010) and fifty years of media art from the Netherlands (2011).

**WWW**

[www.strp.nl](http://www.strp.nl)

**E-MAIL**

[info@strp.nl](mailto:info@strp.nl)

**LOGO**



**DETAILS**

Annual festival  
in November

**Location:** Eindhoven  
**Target audience:**  
people who are interested in applications of technology and enjoy technological art

**Visitors:** 30,000 in 2010





# TODAYS <sup>59</sup>

---

# ART

---



**FORMAT:** PUBLIC SPACE, URBAN, ART, TECHNOLOGY, MODERN ART

**“City as a stage: what I find unique about TodaysArt is that it uses the main city square as a central staging area for the festival. Due to city planning, the square is relatively empty during the year; the urge to transform it seems to come naturally. This goes hand in hand with certain social themes that the festival addresses, and added to the fact that The Hague is an international political hub, it all combines to create a unique multi-layered, self-innovating festival, that dares to raise and address difficult questions.”**

REMCO SCHUURBIERS - PROGRAMME DIRECTOR TODAYSART

TodaysArt uses and transforms the city's infrastructure and creates temporary spaces to produce events in unusual settings, such as main squares, public buildings, museums, concert halls, clubs and theatres. Among these are the city's most well-known venues and cultural institutes, next to the often overlooked and undervalued public spaces, buildings and initiatives; places that become actively involved in shaping the character of the city. The festival was founded in 2005 and now takes place in Brussels as well in its original location: The Hague. TodaysArt aims to combine a quality programme with low priced tickets, to make the festival an accessible gateway to art, music and technology.

**WWW**

[www.todaysart.nl](http://www.todaysart.nl)

**E-MAIL**

[info@todaysart.nl](mailto:info@todaysart.nl)

**LOGO**



**DETAILS**

**Annual festival**  
in September

**Location:**  
The Hague and Brussels

**Visitors:**  
Around 18.600



# TRANS NATURAL



**FORMAT:** EXHIBITIONS, SYMPOSIUM, WORKSHOPS, INTERDISCIPLINARY MIX OF ART, DESIGN AND RESEARCH

## **"A fertile ecology arises from nature and technology."**

MANAGEMENT TRANSNATURAL

Transnatural is about technology and nature. The core of the festival is a four day event with an interdisciplinary mix of art, product design, speculative design, industrial process design and work by interesting firms with additional design and research by universities. The works and methods in the exhibition are also the starting point for workshops for students, professionals and other interested parties. The symposium reflects on the themes and works in the exhibition. The symposium is a four week programme and includes small scale performances and music.

The Transnatural festival has already completed two editions and will be moving from TrouwAmsterdam to the city centre. The focus of the festival is the traditional opposition between technology and nature and the ways this opposition can be transcended. Transnatural rejects the old, reactionary idea of nature and embraces a new form where nature and technology are equal opponents.

**WWW**

[www.beyondexpression.nl](http://www.beyondexpression.nl)

**E-MAIL**

[info@beyondexpression.nl](mailto:info@beyondexpression.nl)

**LOGO**

**TRANS —  
NATURAL**

**DETAILS**

Annual festival  
in May-June

**Location:**  
Amsterdam

**Visitors:**  
around 4000





# URBAN <sup>63</sup>

# EXPLORERS



**FORMAT:** A CROSS DIMENSIONAL LABYRINTH WITH A MIX OF EXPERIMENTAL AND MODERN (MEDIA) ART, PERFORMANCES, (POP) MUSIC, DANCE, FILM, POETRY AND THEATRE

**“Dordrecht is starting to discover its annual highlight: despite its small town character the Urban Explorers festival has metropolitan allure. An exclusive mix of performances, film viewings, dance, theatre, poetry, science, pop music and expeditions create the perfect setting for a weekend full of exploration.”**

LINDA JANSSEN, FESTIVAL COÖRDINATOR URBAN EXPLORERS

Urban Explorers started in 2006 and offers three full days of unique and innovative concerts, expeditions and performances in the old city centre of Dordrecht. Performing artists explore their limits and new paths with cross-overs in film, (media) art, performances, poetry, (pop) music and theatre.

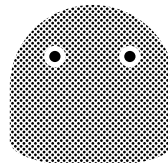
**WWW**

[www.urbanexplorersfestival.nl](http://www.urbanexplorersfestival.nl)

**E-MAIL**

[urbanexplorers@dordrecht.nl](mailto:urbanexplorers@dordrecht.nl)

**LOGO**



**urban explorers festival**  
concerten, exposities, animatieavond  
17 t/m 19 juni, dordrecht  
[www.urbanexplorersfestival.nl](http://www.urbanexplorersfestival.nl)

UE

**DETAILS**

Annual festival in May

**Location:**  
Dordrecht

**Visitors:**  
7500 in 2011





# OTHER FESTIVALS

---

# WITH MEDIA

---

# PROGRAMMING

---

65



## GLOW - FORUM OF LIGHT IN ART AND ARCHITECTURE

EINDHOVEN

Glow is a festival of light art and design applications which partly uses new media technology.

[www.gloweindhoven.nl](http://www.gloweindhoven.nl)

66



## OVER HET IJ FESTIVAL

AMSTERDAM

Over het IJ festival is a festival that is inspired by its location and has room for experiments in digital media.

[www.overhetij.nl](http://www.overhetij.nl)

67



## REWIRE

THE HAGUE

Rewire is an annual festival with contemporary music and visual arts as its central focus. New media art is a large component of the festival in the form of music, exhibitions and lectures.

[www.rewirefestival.nl](http://www.rewirefestival.nl)

68



## HOLLAND FESTIVAL

AMSTERDAM

Holland festival has been the largest international performance art festival in the Netherlands since 1947. Although the festival doesn't have a specific media programme, many shows include new media in their performances.

[www.hollandfestival.nl](http://www.hollandfestival.nl)

69



## FESTIVAL OF GAMES

UTRECHT

Festival of Games is a business conference, an expo with a diversity of media components and Europe's largest career fair in the digital game field.

[www.festivalofgames.nl](http://www.festivalofgames.nl)

70



## ROBODOCK

AMSTERDAM

Robodock is an industrial art festival with robots, mechanical installations and electronic music.

[www.robodock.org](http://www.robodock.org)





71

## G-AMELAND

AMELAND

G-ameland is a game festival where professionals and students come together to create game prototypes based on a central theme.

[www.g-ameland.nl](http://www.g-ameland.nl)



72

## GAME IN THE CITY

AMERSFOORT

Game in the City is a game festival where people, products and ideas are linked to each other. The Dutch Game Awards are also presented at this festival.

[www.gameinthecity.nl](http://www.gameinthecity.nl)



73

## LOWLANDS

BIDDINGHUIZEN

Lowlands is an annual music festival with a range of large scale interactive media art installations, including screens by Dropstuff.

[www.lowlands.nl](http://www.lowlands.nl)



74

## INTO THE GREAT WIDE OPEN

VLIELAND

Into the Great Wide Open is a music festival with an additional programming of film and art which results in an eclectic mix of art installations throughout the festival, which takes place on the island of Vlieland.

[www.intothegreatwideopen.nl](http://www.intothegreatwideopen.nl)



75

## NOVEMBER MUSIC

'S HERTOGENBOSCH

November music is a music festival with broad programming in contemporary music. The festival is mainly about composed and improvised music, but also includes electronic music.

[www.novembermusic.net](http://www.novembermusic.net)



76

## INTERNATIONAAL FILM FESTIVAL ROTTERDAM (IFFR)

ROTTERDAM

The festival is a platform for contemporary cinema, emerging and established talent in the film industry and film-related art. The IFFR pays special attention to new media through programme strands such as Cinema Reloaded.

[www.filmfestivalrotterdam.com](http://www.filmfestivalrotterdam.com)



77

## NETHERLANDS FILM FESTIVAL

UTRECHT

The Netherlands Film Festival is the festival for all Dutch film productions, ranging from documentaries to feature films. The festival focuses on new media in their programme 'Beeldenstorm' which includes cinema in all its shapes and forms.

[www.filmfestival.nl](http://www.filmfestival.nl)



# PHOTOGRAPHY

2



Boudewijn Bollmann

9



Misja Monteban

19



J.Kraaijeveld

20



J.Kraaijeveld

21



J.Kraaijeveld

22



Onno Siemens

24



Arno Coenen

26



Johan Holleman

41



Karim Shalaby

43



Maurice Mikkers

44



Maurice Mikkers

46



Manon Féval for TYP3D

52



Madhouseheaven.com

53



Madhouseheaven.com

54



Madhouseheaven.com

56



Morten Arstad

60



Maurice Mikkers

64



Tim Leguit

STRP

5 DAYS OFF

FIBER

GOGBOT

INCUBATE

ODDSTREAM

PICNIC

PLAYGROUNDS

STATE-X

STREETCANVAS

TODAYSART

URBAN EXPLORERS

# CREDITS

46



PICNIC

## REDACTIE

Hans van Rompaey &  
Annette Wolfsberger (essay)  
Annelot Dits  
Lot Treffers

## ONTWERP

WVDV (Willem, Walewijn)  
www.studiowvdv.nl

## MET DANK AAN:

Lucas van der Velden  
(Sonic Acts),  
Marije van de Vall  
(Media Art Friesland),  
Frens Frijs (STRP),  
Joost Heijthuisen (Incubate)  
and all the mediafestivals.

For additions and comments,  
mail to [info@virtueelplatform.nl](mailto:info@virtueelplatform.nl)

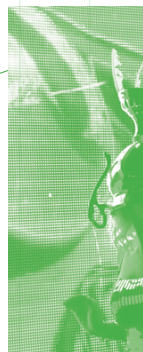
Download this publication via  
[www.virtueelplatform.nl/  
english/publications](http://www.virtueelplatform.nl/english/publications)

The Dutch version of this  
publication can be found here:  
[www.virtueelplatform.nl/  
mapping-mediafestivals](http://www.virtueelplatform.nl/mapping-mediafestivals)

virtueel\_ platform

Virtueel Platform 2011, 2012  
[www.virtueelplatform.nl](http://www.virtueelplatform.nl)

34



40

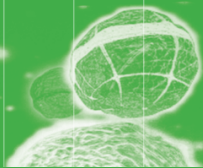




11



17



26



This publication presents an overview of more than 20 media festivals in the Netherlands, together with an analysis of the current state of events in the festival scene: four festival directors talk about the current spectrum of festivals and why they think the unique experience of media art festivals and the awareness of the importance of technology in relation to society is so important. This publication is the first in a range of publications by Virtueel Platform about the e-culture sector in the Netherlands.

Virtueel Platform is the sector institute for e-culture in the Netherlands. Virtueel Platform stimulates and strengthens innovation by sharing knowledge about e-culture and increasing its visibility and scope.

**CREATIVE COMMONS**

The contents of this publication fall under the Creative Commons license.



Non-commercial



Attribution



No derivative works

23

**virtueel\_**  
**platform**

Virtueel Platform 2011, 2012  
[www.virtueelplatform.nl](http://www.virtueelplatform.nl)

EEMC

