

MANIFESTA 9

June 2 - September 30, 2012 - Genk, Limburg, Belgium

The European Biennial of Contemporary Art - De Europese Biënnale voor Hedendaagse Kunst

La Biennale Européenne d'Art Contemporain - Die Europäische Biennale für Zeitgenössische Kunst

Final Report



manifesta

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INTRODUCTION

Manifesta is the roving European Biennial of Contemporary Art, changing its location every two years. The Manifesta Biennial editions have to date taken place in Rotterdam (1996), Luxembourg (1998), Ljubljana (2000), Frankfurt (2002), Donostia-San Sebastián (2004), Nicosia (2006 – cancelled), Trentino-South Tyrol (2008), Murcia and Cartagena (2010) and Genk, Limburg, Belgium (2012). The Manifesta Foundation in Amsterdam, The Netherlands is the initiator, and the producer of the Manifesta Biennial and all its related projects. Every two years, the Manifesta Foundation selects a Host City or Region to host and found the biennial edition.

Manifesta purposely strives to keep its distance from what are often seen as the dominant centres of artistic production, instead seeking fresh and fertile terrain for the mapping of a new cultural topography. This includes innovations in curatorial practices, exhibition models and education. Each Manifesta Biennial aims to investigate and reflect on emerging developments in contemporary art, set within a European context. In doing so, Manifesta presents local, national and international audiences with new aspects and forms of artistic expression and curatorial models.

Manifesta always looks forward to expanding its network and building creative partnerships with organisations, curators, art professionals and independent figureheads in Europe and beyond, drafting an interlocking map of contemporary art. Manifesta's pan-European vocation has led the European Union to appoint the Manifesta Foundation as 'European Ambassador of Contemporary Visual Arts'.

For the ninth edition of the biennial, the Manifesta Foundation as initiator of the biennial selected the Province of Limburg as the founder and Host Region of the Manifesta 9 edition. The basic argument for selecting of Limburg as host was the fact that the region is acting as a microcosm for the larger social, geopolitical framework of Europe today and is therefore an excellent locus for the representation of what makes up the cultural DNA of Europe in 2012. This developed also into a new approach through opting for one single venue, one curatorial team and one comprehensible narrative in order to present a coherent concept for Manifesta 9. This has resulted in a completely new model for a contemporary art biennial, by its inclusion of a historical and heritage section and a greater emphasis on mediation and education. This resulted in attracting a larger variety of audiences, a more intensive participation in education and mediation activities, increased positive feedback and resonance in reviews and other press, as well as a greater degree of social impact by including the heritage aspect in the narrative of the contemporary art biennial. The use of the spectacular Art Nouveau coal mine building in dialogue with the art works and as a representative of the 'mining machine' of the region, created a 'wow effect' for visitors and stimulated visitors attention.



MANIFESTA 9 overview main hall, Ni Haifeng, *Para-Production*

MANIFESTA 9 '*The Deep of the Modern*' in Genk, Limburg

From 2 June to 30 September, 2012, the Manifesta Foundation, the Province of Limburg and the City of Genk in Belgium hosted the ninth edition of Manifesta, the European Biennial of Contemporary Art in close collaboration with multiple organisations from the profit and non-profit sectors.

For the first time in the history of Manifesta, the biennial took place in one single city, the City of Genk, in one single venue, the large-scale industrial complex of the former coal mine of Waterschei, a suburb and a so-called 'garden city', of Genk. The location was selected by the Manifesta organisation and presented to the curators who were selected after a research period in Genk by three candidate curators. Mexican based curator, historian and professor Cuauhtémoc Medina was selected by the Board and Director to become the 9th curator of the biennial and his awarded proposal for the biennial exhibition titled 'The Deep of the Modern', adopted an innovative biennial model. The new methodology for the conceptual model of Manifesta 9 arose from the fact that the biennial presented itself as a triptych, introducing for the first time a historical exhibition, called *The Age of Coal*, a contemporary art section called *The Poetics of Restructuring* and a heritage section titled *17 Tons* into one comprehensive narrative.

The new curatorial selection model, by which candidates can pitch their concept based on a briefing and proposal by the Manifesta Foundation, was assessed to be very successful. Also, the idea that the venue is selected by the Manifesta Foundation and the context within which the curators should work, made the execution of the biennial much more effective for all parties.

For this edition, the Manifesta Foundation deliberately turned to the most urbanised and densely populated area of North Western Europe. The mining industry in Belgium had a late and relatively short period of operation but left deep traces in society and formed a unique cultural heritage in the region. Manifesta 9 has taken the specifics of this former mining area as a locus for exploring the prevalence of (post) industrial capitalism as a global phenomenon and its impact on contemporary society. Encompassing the socio-political, geographical and historical context, Manifesta 9 explored the way art and culture are immanent to the social processes that both record and transform the outlook of social formation.

In line with Manifesta's continuing ambition to create opportunities for research and innovation at the very vanguard of cultural experimentation, Manifesta 9 created a platform to investigate the possible 'modi operandi' of a biennial. Curator Cuauhtémoc Medina proposed to redirect the course of Manifesta away from the emphasis on curatorial self-

consciousness and/or the favouring of artistic modalities of direct cultural action, to a certain advocacy of art production and historical knowledge as loci of aesthetic, social reflexivity and intergenerational responsibility. Medina developed 'The Deep of the Modern' as a dialogue between different layers of art, history and heritage. Using different poetic approaches and methods of representation, the exhibition provided the means for greater social and historical understanding.

'With real lives and history (...) this is, quite deliberately, a move away from the biennials we are accustomed to. This Manifesta is a rejoinder to the malaise besetting many ambitious international art events (...), the feeling that there isn't time to see things properly (...) the curatorial egomania and opaque themes, the homogenisation of different cultural practices, the "usual suspect" artists.' – Adrian Searle, The Guardian, 6 August, 2012



MANIFESTA 9 overview Heritage Section

MANIFESTA 9 Goals and Priorities

Each Manifesta edition sets clear goals and targets to be met by the organisation and its hosting partners. The goals of Manifesta 9 were:

- To facilitate artistic exchange and advance artistic dialogue by creating a new curatorial model.
- To facilitate professional networking and knowledge transfer between Limburg and the professional international art world.
- To have a positive resonance in the local, regional and international media and raise awareness of the biennial in Limburg, Belgium in the service area in the trans-regional circuit, reaching out to a minimum of 5 million people.
- To break through the conventional artistic barriers of regular art exhibition audiences, attracting and involving a broader public through its Audience Development and Art Mediation Programme and its innovative biennial concept, combining contemporary art, art history and heritage.
- To act as a catalyst for the region, developing sustainable effects for the host region in capacity building of local cultural professionals and strengthening the (trans) regional cultural infrastructure; in reinforcing its identity and enhancing social inclusion; in the expansion of tourism; in branding Limburg as a creative region; and in creating investment opportunities.
- To use Manifesta 9 as a motor for re-identifying the potentiality of industrial heritage for social-economical development of the region and as a cultural identification factor by writing a Manifesto for the future development of the industrial heritage.

Parallel to its focus on audience development, on the professional development of its collaborators and on the improvement of the quality level of its activities, Manifesta puts great effort into keeping alive and renewing the social and geopolitical character and history of the host region, while at the same time contributing to promote the host area as part of the map of international cultural tourism. For Manifesta 9, the rich mining history, its impact and its remnants - the disused mine buildings - is explored and placed in the spotlight. Manifesta has left the region with a revitalisation of its cultural life and infrastructure, strengthening its identity and branding the region through its industrial heritage.

MANIFESTA 9 Curatorial Team

After a concise research process, Mexico-based art historian Cuauhtémoc Medina was selected to be the curator of Manifesta 9 on the basis of his proposal *The Deep of the Modern* upon which he invited two Associate Curators, Brussels-based Katerina Gregos and London-based Dawn Ades to support him in this task.



MANIFESTA 9 opening speech with Director Manifesta, General Coordinator, Curatorial Team and Heads of Departments

Cuauhtémoc Medina is an international curator, art critic and historian based in Mexico City, Mexico. He holds a PhD in Art History and Theory from the University of Essex, UK. Medina is a researcher at the Instituto de Investigaciones Estéticas at the National University of Mexico and was the first Associate Curator of Latin American Art Collections at Tate Modern in London.

Katerina Gregos (Greece) is an art historian, curator, lecturer and writer based in Brussels, Belgium. Amongst other projects she curated the Danish Pavilion at the 54th Venice Biennale in 2011. Alongside Manifesta 9 her curatorial projects were the 4th Fotofestival Mannheim Ludwigshafen Heidelberg, 2011 and 'Newtopia: The State of Human Rights', an exhibition for the City of Mechelen, Belgium, in 2012. Previously, she served as Artistic Director of Argos - Centre for Art & Media, Brussels, and Director of the Deste Foundation, Centre for Contemporary Art, Athens, as well as curator of numerous large-scale, international exhibitions.

Professor Dawn Ades is a fellow of the British Academy, a former trustee of the Tate and was awarded an Order of the British Empire in 2002 for her services to art history. Ades was responsible for several of the most important exhibitions in London and overseas over the past 30 years, including 'Dada and Surrealism Reviewed', 'Art in Latin America' and 'Francis Bacon'.



MANIFESTA 9 overview part of Contemporary Art Section

MANIFESTA 9 Biennial Exhibition Concept

The concept of the Manifesta 9 edition was based on a precise, multilayered and complex dialogue between the history of mining and its imaginary and ecological impact on the history of art and contemporary art production, as well as the direct communication of the artworks and the Waterschei building.

The Contemporary Art Section '*Poetics of Restructuring*'

This section consisted of contributions from 40 contemporary artists and art collectives, focusing on the aesthetic response to the worldwide 'economic restructuring' of the productive system in the early 21st century. The exhibition has been conceived not as a 'parcours' with a linear curatorial narrative but rather as an 'archipelago of individual artistic positions reflecting on a complex web of issues that spring from the practices and effects of post-industrial production and the economic and social relations these engender.

Participating artists: Carlos Amoraes; Alexander Apóstol; Rossella Biscotti; Irma Boom & Johan Pijnappel; Edward Burtynsky; Ben Cain; Duncan Campbell; Claire Fontaine; Nemanja Cvijanović; Tomaž Furlan; Kendell Geers; Goldin & Senneby; Nicoline van Harskamp; Emre Hüner; IRWIN; Jota Izquierdo; Maryam Jafri; Magdalena Jitrik; Mikhail Karikis & Uriel Orlow; Aglaia Konrad; Nicolas Kozakis & Raoul Vaneigem; Erik van Lieshout; Oswaldo Maciá; Michaël Matthys; Marge Monko; Ni Haifeng; Raqs Media Collective; Bea Schlingelhoff; Lina Selander; Kuai Shen; Praneet Soi; Ante Timmermans; Yan Tomaszewski; Ana Torfs; Maarten Vanden Eynde; Antonio Vega Macotella; Katleen Vermeir & Ronny Heiremans; Visible Solutions; Paolo Woods; 2012 Architects & Refunc



MANIFESTA 9 Rossella Biscotti, *Title One: The Tasks of the Community*

The Historical Section '*The Age of Coal*'

An art historical exhibition comprising artworks and artifacts from the 1800's to the early 21st century that addressed the history of art production aesthetically related to the industrial era. The exhibition was organized into several thematic sections ('The Age of Coal', 'Cycles of Realism', 'Carboniferous Landscape', 'Stakhanovism', 'Docu-Modernism', 'Dark Matter' and 'Epics of Redundancy') with artworks in which coal play an important role. Coal as the main fuel of industry, as a major factor of environmental change, as a fossil with significant consequences in the field of natural science, as the main referent of certain forms of working class culture and as a material symbolic of the experience of modern life. 'The Age of Coal' investigated how coal affected and defined artistic production.

Participating artists: Grigori Alexandrov; Leonid Amalrik; Roger Anthoine; Dmitri Babichenko and Vladimir Polkovnikov; Bernd and Hilla Becher; Olivier Bevierre; George Bissill; Christian Boltanski; Bill Brandt; Marcel Broodthaers; Janet Buckle; Zdenek Burian; Alberto Cavalcanti; Pierre Paulus de Châtelet; Emile Claus; Reverend Francis William Cobb; Norman Cornish; Gilbert Daykin; Jeremy Deller & Mike Figgis; Charles Demuth; Cécile Douard; Max Ernst; Louis Figuiet; François Cyrille Grand'Eury; Armand Guillaumin; Igor Grubić; Jan Habex; Thomas H. Hair; David Hammons; Tony Harrison; Josef Herman; Robert Heslop; Joris Ivens & Henry Storck; Willy Kessels; Oliver Kilbourn; Gustav Klutss; Willem van Konijnenburg; Bart van der Leek; Richard Long; Philippe Jacques de Loutherbourg; Maximilien Luce;

Manuel Luque; John Martin; Frans Masereel; Don McCullin; Tom McGuinness; Don McPhee; Constantin Meunier; Henry Moore; Arthur Munby; F. Nicholson; George Wilhelm Pabst; Henry Perlee Parker; Keith Pattison; Armand Renier; William Rittase; Heath Robinson; Sergius Ruegenberg; Dukinfield Henry Scott; Louis Laurent Simonin; Robert Smithson; Joseph Stella; Graham Vivien Sutherland; Denis Thorpe; Jan Toorop; G. Turton; Bernar Venet Georges Vercheval; William Wheldon



MANIFESTA 9 Overview Historical Gallery

The Heritage Section '17 Tons'

In addition to the two sections dedicated to art, Manifesta 9 included a new element: an exploration of the cultural production that had sprung up in Europe during the mining era and after the closure of the mines. This section was the product of the collaboration between individuals and institutions that continue to revive the collective memory and the preservation of both the material and immaterial heritage of coalmining. The Mijndepot, and its collection of mining memorabilia, situated in the Waterschei mine building and run by former mineworkers, has been safeguarded from moving out by its collaboration with Manifesta 9.

Participants: Lara Almarcegui; The Ashington Group; Beehive Design Collective; Cinematek Brussels; Manuel Durán; Écomusée du Bois-du-Luc; Paul Geerts; Rocco Granata; Eva Gronbach; Kevin Kaliski; Mijndepot Waterschei; Museum van de Mijnwerkerswoning;

Nederlands Mijnmuseum; Turkish Union, Antonios Roumeliotis; Rijksarchief Hasselt; The Archive of the Federal Police Belgium



Detail installation Rocco Granata

MANIFESTA 9 Unique Accomplishments

- **COMPREHENSIVENESS:** For the first time in Manifesta's history, the biennial was held in one single venue: the impressive, large scale main building of the former coalmine of Waterschei, Genk, which had an effect on the comprehensiveness of the biennial as well as the focus on content instead of 'truffelschwein syndrome'.
- **ACCESSIBILITY:** Manifesta 9 introduced an innovative biennial model by presenting the biennial exhibition as a triptych developing a dialogue between art, art history and heritage. This new model created a dialogue between the history of different overlapping layers of artistic practices and social awareness and thus enabled more than only the artistic audiences to read the concept of the biennial.
- **LEGACY:** Manifesta 9 has taken the specifics of the host region, the former Belgian coal mining area, as a locus for exploring the prevalence of (post) industrial capitalism as a global phenomenon and its impact on contemporary society. This resulted in writing a 'Manifest', which gives an indication of the potentiality of the industrial heritage for tourism, cultural identity and branding of the region.
- **DIGITAL AND SOCIAL MEDIA:** For the first time, Manifesta 9 used social and digital media to its greatest extent to reach out to large audiences as well as to develop the first Manifesta biennial catalogue which is freely accessible online as a web-based research tool complementing the exhibition and serving as a resource for future Manifesta editions. The constantly expanding online catalogue contains essays, concepts, videos, pictures and in-depth information about the Manifesta 9 artists and artworks. Through the use of social media, Manifesta 9 was able to reach out to younger target groups worldwide.
- **AUDIENCE DEVELOPMENT:** through the audience development strategy and education methods one out of three visitors participated in some kind of mediation around Manifesta 9. One out of five inhabitants of Genk visited the show.



MANIFESTA 9 'Rendez Vous' with the curator



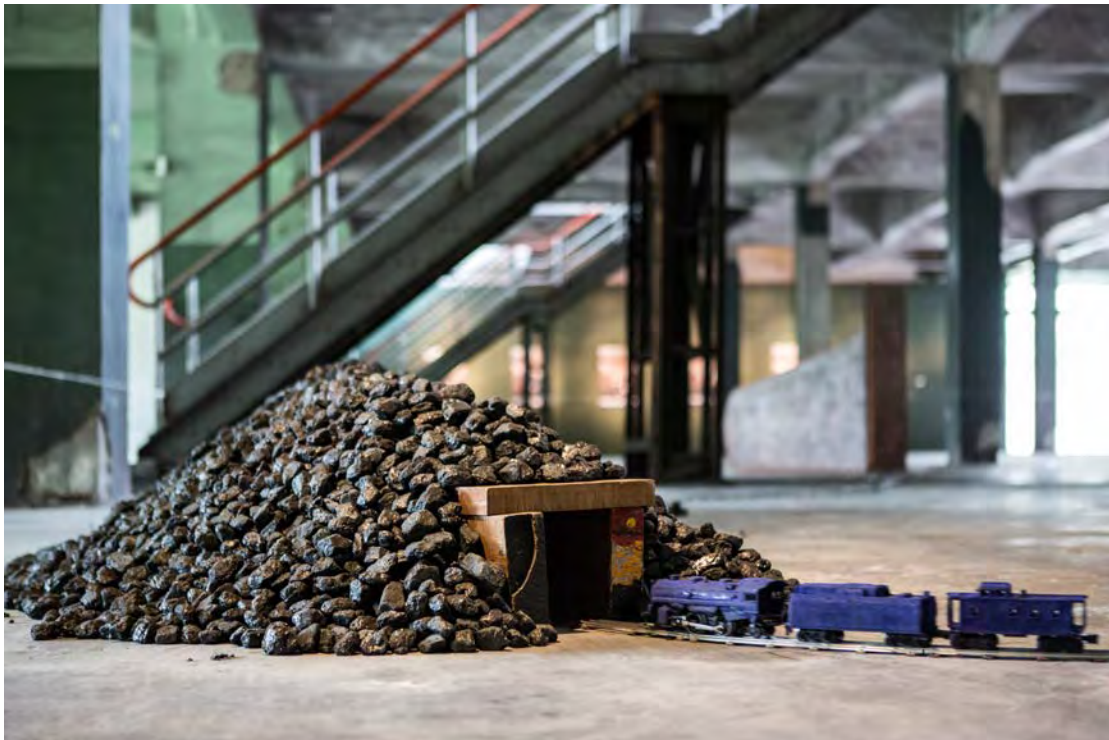
MANIFESTA 9 visit Greek Community Genk

MANIFESTA 9 Achievements

- 100.866 visits, over 3000 international and professional visits during the preview and opening days
- One single exhibition venue
- One single curatorial team
- Biennial Exhibition in three sections: contemporary - art historical - heritage
- One newly built Historical Gallery inside the coal mine building
- 40 contemporary artists in the Contemporary Art Section from 26 countries
- 17 heritage displays
- 107 historical artworks and artefacts
- 164 artworks and historical and heritage artefacts
- 18 newly produced artworks
- Budget 4.255.608 € and 360.500 € in kind
- Team composed of more than 40 international and regional professionals
- 17 art mediators
- 260 local and trans regional volunteers
- 1584 group bookings
- 37.885 participants to 2428 educational activities
- More than 1500 journalists visited the exhibition, and more than 1573 articles were published on Manifesta 9
- Website: an average of 35.000 visitors per month
- Facebook: 17312 fans (and counting)
- Twitter: 6896 followers (and counting)
- Reaching at least 33.5 million people by media (possibly 40 million)

MANIFESTA 9 Artistic Impact

- **NEW CONCEPT:** the introduction of a new biennial model started a complex, multilayered dialogue between contemporary art, history and social reflection, thereby advancing international artistic dialogue.
- **ACCESSIBILITY:** Manifesta 9 presented new models on how the region can use social media and digital tools to create accessibility for its cultural infrastructure
- **NETWORKING:** Manifesta 9 provided an international platform and created opportunities for artists by commissioning art works and strengthening the global, artistic network by bringing in a variety of guests from the international art world to Limburg, ranging from museum directors, delegates from art schools, curators and critics, as well as many collectors.
- **INCLUSION:** Manifesta 9 has acted as a catalyst for the contemporary art sector in the host region, facilitating artistic exchange by way of the Parallel Events, boosting the (media) attention for the region, increasing and tightening networks locally and trans-regionally and initiating an artistic debate on the future of contemporary art in the region, sparking new initiatives and collaborations.
- **BRANDING** the region as an interesting area for future artistic practices.
- **SUSTAINABILITY:** Use of the Waterschei mine building as a historical tool to communicate the rich narrative of the industrial revolution and help identify the future role of heritage in this region.
- **EXPOSURE:** Presenting a new generation of contemporary artists to a larger audience.



MANIFESTA 9 David Hammons, *Chasing the Blue Train*

MANIFESTA 9 Socio-Economic Impact

Return on investment

Taking into account that 2254 professionals travelled to the region during the opening days, staying for an average of 1.5 days (between one and three days in total) and spending an estimated 200 euro during this stay, the touristic impact generated by the opening was approximately 450.800 euro. Estimating another 10.000 people travelling to the region during the duration of the exhibition, staying for a period of two days on average, spending 100 euro daily, we can calculate that a total amount of 2.450,800 euro was generated in the region from tourism.

70% of the team working for Manifesta came from the region and the amounts spend on salaries was 1.4 million, so we can calculate that approximately 1 million euro for additional employment was invested in the region.

A lot of constructing contracts were made with local entrepreneurs, thus we can calculate that at least 800.000 euro (out of the venue and artistic budget) was injected into local economies.

Additionally, more than 100 volunteers coming out of the region helped out during the installation and exhibition period, for which an amount of 50.000 euro has been realized on reimbursements.

This sums up to an estimated amount of 4.75 million euro in total, being the direct return on investment for the region, which is almost the same amount as the spend budget. Furthermore on the basis of a calculation made on the free publicity in 50 representative printed media, the economic evaluation of the worldwide media impact is estimated to be 28.688.211 euro (excluding radio and television).

Sustainable future of the Waterschei mine building

Manifesta 9 took place in the former André Dumont Mine Building of Waterschei, Genk. This 23.000 square-metre building showed its magnificence to a large public for the first time for a long period. After the closing of the Manifesta 9 exhibition, the City of Genk will go ahead with the planned refurbishment of the building, which will become the main facilitating venue for the THOR high-graded business and science park that will be developed in its direct surroundings.



Manifesta 9 Volunteers

MANIFESTA 9 Social Impact

- **CAPACITY BUILDING:** Manifesta 9 reached its goals of knowledge transfer and capacity building by investing in the training of more than 40 people making up the local team and involving 98 (trans)regional cultural actors in the biennial through the Parallel Events Programme, contributing to the professionalisation and strengthening of the local cultural sector and attracting a broad audience for it. Moreover, 260 volunteers experienced the workings of this large-scale international art event.
- **KNOWLEDGE BUILDING:** By investigating and highlighting the unique and complex history and local heritage of the mining region, Manifesta 9 has acted as a catalyst to increase the recognition of mining heritage. Showing its (touristic and social) potential to policymakers and creating opportunities for the regional heritage actors (by involving them in the heritage section of the biennial exhibition but also by organising the Heritage Symposium and related workshops) to pursue their mission in keeping the history alive and available for future generations.

- **SOCIAL INCLUSION:** Aiming for audience development and social inclusion, Manifesta 9 involved the multi-cultural communities of Genk and Limburg in the biennial, (re) connecting them with their own heritage through the Art Mediation Programme. The Art Mediation Team set up 77 community activities, organised a special day for ex-mineworkers and their family, as well as a 'Turkish Day' in collaboration with KGT, a Turkish youth-theatre group. The 'Workshop-on-Wheels', a mobile Manifesta 9 education platform, popped up at local events throughout Limburg. 20 % of the inhabitants of Genk visited Manifesta 9.
- **OUTREACH:** Audience development was further enhanced by introducing the biennial exhibition as a triptych, bringing in a broader audience and introducing people to or increasing their interest in contemporary art.



MANIFESTA 9 former mineworker Genk

MANIFESTA 9 Communication and Press

See also appendix 3, Communication Timeline

Mission Statement

Manifesta's mission was to develop a unique new concept for the European Biennial's ninth edition in 2012 in the City of Genk, Limburg, Belgium which prioritises its embedding in the local and regional context and creates a strong echo with local communities from different ethnicities. The concept of Manifesta 9 was to create a deep resonance in the contemporary, historical and heritage world and to lead Manifesta 9 to becoming one of the most attractive events to visit in Europe in the summer of 2012. This concept means also a new communication strategy based on innovative use of social and digital media and audience development.

Communication Strategy

The brand Manifesta should be safeguarded but should never be communicated in a standardised format. Specificity and attention should be placed on the unique character of Manifesta 9 taking place in the heart of Europe's industrial zone and its related social geopolitical context of the mine region in Belgian Limburg, Dutch Limburg and Germany. The main strategy issue is the uniqueness of a new, cohesive interdisciplinary concept of Manifesta 9 as a European biennial in which for the first time historical art, heritage and contemporary levels are conceptualised in relation to the direct social geographical setting of where Manifesta 9 takes place.

The local and regional history is site specific and integrated in the concept of Manifesta 9. Our aim is to promote a new concept of a biennial not only within the art world and its professional setting but in the context of cultural events in which Manifesta 9 in Genk, Limburg might operate as a turning point in how biennials worldwide are functioning. Through its communication and marketing strategy Manifesta 9 tried to introduce - in the landscape of biennials where people are more and more disillusioned by artistic projects with a new emerged vision, which have lost dialogue with audiences - a new curatorial concept in which the history is part of the present and the future, not only from a specific aesthetic but also from a social perspective. This interdisciplinary Manifesta 9 concept of presenting contemporary, historical and heritage works in one cohesive show was a concept that was a useful tool for the communication and marketing department to hopefully lead to interacting with new accessibility for new audiences – geopolitical and territorial.

Press Reviews

With more than 1573 articles and reviews to date, Manifesta 9 was extensively covered (trans) regionally, nationally, and internationally in print media, radio and TV, as well as in online media. Manifesta 9 has had a large international and very positive press echo. Some

of the most important features internationally came from: The Guardian (UK), El Pais (Spain), Le Monde (France), ELLE (Germany), Frieze Magazine (UK / Int.), Kunstforum (Germany/ Int.), Neue Zuercher Zeitung (Switzerland), NRC Handelsblad (The Netherlands), ART Magazine (Germany), Metropolis M (The Netherlands), Monopol (Germany), Domus (Italy), De Volkskrant (The Netherlands), Art Agenda (USA/Int.), Frankfurter Allgemeine Zeitung and Süddeutsche Zeitung (both Germany), Libération and Le Monde (France), Westart TV (Germany), Art in America (USA).

National press covered Manifesta 9 in the newspapers De Standaard, Het Belang van Limburg, Het laatste Nieuws, Het Nieuwsblad and De Morgen. On TV and radio: on TV Limburg, the RTBF and Canvas; Radio 2 and Radio Klara. In (online) art and culture magazines like De Witte Raaf, Kunst hART, Knack, Cobra.be, Cultuurnet.be, Uit Magazine, and many others. Limburg was announced as the host region of the ninth edition of Manifesta, the European Biennial for Contemporary Art for 2012 in February 2010 and since then local media frequently featured articles about Manifesta 9. In total 178 articles appeared in Belgian media of which 83 were in Limburg.

During the opening the Belgian cultural radio channel Radio Klara had a live broad-cast linked to a listeners' competition at the Manifesta 9 venue; in August, Radio 2 broadcast live from the exhibition. Others - for instance Radio Noord in The Netherlands and TV Limburg or Westart in Germany - came to record and interview visitors and staff members at the exhibition.

A selection of headlines mirroring the press reactions:

- 'A symphony from the coal pits'
NRC Handelsblad, 02/06/2012, The Netherlands
- 'An impressive edition of this itinerant biennial.'
De Standaard, 02-03/06/2012, Belgium
- 'The 9th edition of Manifesta in Belgian Limburg presents itself as an intelligent counterargument to the large blatant exhibitions of these days.'
Süddeutsche Zeitung, 04/06/2012, Germany

All press clippings are made available on DVD.

On the example of 50 media outlets for Manifesta 9 (out of approx. 400 media and more than 1500 items of coverage), which was worth around 960.000 euro.

For the overall print, we can conclude that the economic value resulting average is nearly 30.000.000 euro not including the broadcast media (radio, television). See also 'Socio-economic Impact'.

To date we can with certainty say to have reached around 33.5 million readers/listeners/viewers worldwide with the media coverage of Manifesta 9. (As we are unable to access full information about circulation of all media covering Manifesta 9, we can only estimate to have reached up to a minimum of 40 million people.)

Press Trips

Leading up to and during Manifesta 9 a high number of national and international press trips took place, in total approx. 100 journalists (in addition to the more than 300 accredited journalists present during the opening days and the daily visits by members of the press which comes to 1500) from all over the world, including for instance from Argentina, U.K., China, France, Italy, Germany, Sweden, etc. - took the opportunity of a press trip offered and organised by Manifesta 9 to come to Genk as part of an exclusive tour.



MANIFESTA 9 Preview Days press & professionals

Press Conferences and Manifesta 9 Presentations

More than 50 press conferences and Manifesta 9 presentations took place both nationally and internationally, to present Manifesta 9 to the press, the public and diverse stakeholders. The curatorial team and the Manifesta director travelled all around the world as ambassadors of the region and visited 12 countries and 25 cities.

A local event to present Manifesta 9 was the 'Manifesta Borrelt' evenings. Every last Friday of the month, six times in total, Manifesta 9 organised 'get togethers' at different cultural locations in the region, open to everyone who was interested into getting acquainted with Manifesta 9 and have a drink with the team. The 'Manifesta Borrelt' events were frequented by a number of local guests of between 10 and 70 people.

The so-called 'DisCourses' - curatorial talks with one or more of the curators or with the Director of the Manifesta Foundation - and the Manifesta 9 press events took place in 12 countries on occasions such as Art Basel-Miami Beach; Wiels in Brussels, Art Rotterdam, The Royal Academy of Arts in London, Arco Madrid, the Berlin Biennial, The Armory Show in New York, Ludwig Forum Aachen, Jeu de Paume in Paris, etc.

Impact of Online Communication and Social Media

For Manifesta 9 one of the most important fields of communication was online and social media. In July 2011 the website www.manifesta9.org was launched, presenting news, content and practical information about Manifesta 9, independently from the page www.manifesta.org, which is maintained by the Manifesta Foundation. The site was regularly frequented by around 1250 visitors per day during the runtime of the exhibition, and an average of 35.000 visitors per month. More than 146.000 unique visitors visited the website up to 30 September 2012.

From October 2011 onwards a monthly newsletter about the ongoing activities and plans of Manifesta 9 was sent out to 17.635 subscribers (mostly in Belgium, Germany and The Netherlands, but also to other countries).

The Facebook page of the Manifesta Biennial was hugely popular, with 17312 likes up to 30 September, 2012, giving regular updates, sneak previews, and background information on artists, curators and the exhibition sections. A group of 6896 followers frequented the Twitter account. A Flickr page regularly presented the newest pictures of Manifesta 9 events, also visitors and friends actively posted their photographs of Manifesta 9. On Vimeo over 30 Manifesta 9 videos have been posted. The intensive online presence triggered a lot of attention for Manifesta 9, involving a worldwide growing online social and artistic community active in the biennial, which we would never have been able to reach out to through traditional media.

Marketing

Marketing Strategy: Manifesta 9 offered three dimensions of optional topics for marketing:

1) The relation between Contemporary Art, Historical Art and Heritage, 2) The Concentration in one Single Venue, 3) The Dialogue between Art and Audience.

The communication and marketing actions focussed on primarily: paid cross marketing campaigns with partners in media, television, radio and hospitality.



MANIFESTA 9 outdoor signage

Mediadeals

With extensive media deals - for instance readers competitions - with large newspapers, radio stations and magazines as well as advertisements in media all over Europe for example Kunstzeitung and NRC Handelsblad, and a couple internationally, like Artforum and Frieze, Manifesta 9 reached culturally interested audiences and professionals in many countries, focusing strongly on Belgium and The Netherlands with media deals.

Examples of diverse Manifesta 9 media deals are:

NRC Handelsblad

The media deal with NRC Handelsblad consisted of a special of eight pages with Manifesta 9 content in June 2012 that reached out to 770.000 people (the website reached 3.7 million people). The gross media value of specifically this marketing action was estimated to be almost 300.000 euro while the financial investment from Manifesta 9 was 20.000 euro (of which 10.000 euro was covered by the City of Genk). A survey, executed by the VU Brussels will show that a high percentage (estimated 30%) of visitors came from The Netherlands, which was evident from the car number plates in the parking lot of the venue, and so the deal can be considered a valuable investment.

Radio Klara

The radio station broadcasted live from the Manifesta 9 preview days and via several interviews during the duration of the exhibition, which was calculated to have an economic publicity value of approx. 20.000 euro. Sole investment by Manifesta 9 was 40 preview tickets and a complimentary drink for 30 listeners in June 2012, costing approx. 1.000 euro.

KNACK

A blister with a 16-page brochure and a readers' action including a competition for a specifically created Ante Timmermans artwork (value: 6000 euro) was the content of this media deal which cost 40.000 euro and approx. 1200 euro for printing (the folder was a deliberate overprint of the communication folder) as well as 4000 euro for 400 free tickets, totalling up to 51.200 euro, reaching out to 130.000 households (approx. 500.000 readers) in Flanders.

Willemsfonds

Membership magazine (print run of 4300 copies) covered Manifesta 9 three times; in March with an image, in May with a short review and June within their section 'Tips & Trips'; further coverage was in a newsletter. In exchange for this promotion Willemsfonds received 40 free tickets and the first 50 members of the fonds to visit Manifesta 9 got a reduced entrance fee (total investment: 600 euro).

COBRA

Mentioned Manifesta 9 regularly in blogs and news items on their website and videos; in exchange they received five opening tickets and a 'meet and greet' with free drinks for 20 readers (investment approx. 500 euro).

Cura Magazine

For 20 free tickets (worth 200 euro) and 2 opening tickets that were part of a readers' competition, Cura gave Manifesta 9 a one page (A4) advertisement which would usually cost 900 euro.

Cross-marketing campaigns

The marketing department of Manifesta 9 managed to establish a variety of cross-marketing campaigns in collaboration with stake-holders like the City of Genk, the Province of Limburg, Tourism Limburg etc.

Examples of these co-operations are:

Cross-marketing campaign with Tourism Limburg via VTB Kultuur and UIT

Magazine (print run 300.000 copies) 2.5 pages: interview with Hedwig Fijen (Director Manifesta) with pictures and a readers' competition for up to 40 tickets. Manifesta 9 was included in a list of '21 reasons to visit Limburg'; Tourism Limburg sent out a newsletter (11.000 recipients) and a letter to all hotels in Limburg with advertising for Manifesta 9 (investment Manifesta 9: 40 tickets costing 400 euro)

Cross-marketing of Tourism Limburg and Davidsfonds: 50 members got a 'meet and greet' with Katerina Gregos including a free drink; 50 were invited to a lecture by Maarten Vanden Eynde in Brussels (investment from Manifesta 9: 500 euro for free tickets and 200 euro for Vanden Eynde's trip and invoice).

Cross-marketing with City of Genk/C-Mine: Zuiderlucht

A Manifesta 9 special (Zuiderlucht, June 2012) about C-mine and Manifesta 9, paid by the City of Genk (Investment by Manifesta 9 was 0 euro, reach out to approx. 20.000 people in Dutch and Belgian Limburg).

Cross-marketing Parallel Events: Zuiderlucht

Manifesta Parallel events Newspaper/Guidebook was partly paid from the Parallel Events Budget, partly by Zuiderlucht (investment by Parallel Events: 11.000 euro).

Cross-marketing/Press Campaign with Province of Limburg

The Province launched a number of articles in media such as TV Limburg, De Morgen, De Jet, De Zondag and Het Belang van Limburg by sharing the space that is reserved for their news with Manifesta 9 (investment by Manifesta 9 was 0 euro).

The Manifesta 9 Marketing Department also organised 15 **hotel co-operations** in the surrounding area in Belgium and in The Netherlands. Hotels offered special Manifesta 9 package deals, comprising a weekend in a hotel, tickets to Manifesta 9, a dinner, and a selection of tickets to other regional cultural events. However as most visitors did not stay overnight during their visit to Manifesta 9 (according to the survey by the VU Brussels, 65% of the survey participants among the visitors did not spend more than 50 euro during their visit in Genk), the hotel deals did not prove as successful as in former editions of the biennial.

Most successful issues in Manifesta 9 marketing are listed as: extensive flyering and poster actions locally and internationally executed by volunteers as well as professional companies like Aeolus. Outdoor campaigns were focused on Limburg with flags, billboards, muppies, flags etc., but also included poster walls and muppies in Brussels, Antwerp and Gent.

A large number of billboards, muppies and flagpoles were provided by the City of Genk and the Province of Limburg.

The planned marketing action with BMW as previously realised in Manifesta 7 and Manifesta 8 including seven Mini Morris cars with Manifesta 9 promotion stickers driving around the province did not succeed this year as the potential partners were not willing to sponsor.

Hospitality

A mailing of more than 500 invitations to the regional corporate business world in Limburg by the Hospitality Department and Audience Development had an outcome of about 30 groups. The specific hospitality strategy of Manifesta 9 including hotel co-operations did not succeed very well as most visitors spent a one-day excursion in the region, which resulted in a limited amount of hotel bookings compared to previous Manifesta biennials. The Manifesta Foundation is researching the potential of digital marketing models for future editions.

Merchandising

For the first time, Manifesta 9 incorporated a professional bookshop and ticketing desk in its own premises. The merchandising items were:

The striking Manifesta 9 logo was presented to a larger public via T-shirts (mainly for volunteers), bags and pencils.

A thousand bags sold within the first two months of Manifesta 9 and could be seen internationally.

The investment in merchandising was 10.000 euro and the return on investment was approx. 4000 euro.



MANIFESTA 9 Merchandising

MANIFESTA 9 Opening and Special Guests

On 31 May and 1 June 2012, Manifesta 9 opened, with great success, its doors at the former coalmining complex in Waterschei, Genk for the preview days. More than 3000 accredited guests, mostly international art world professionals and press, but also guests from the Province and the region, attended the inauguration and visited the exhibition. Introductions to the curatorial concepts and guided tours were given by the three curators. During both opening days, various receptions took place at the exhibition venue, hosted by the three leading international art fairs (Art Cologne, Arco Madrid and The Armory Show New York) and the Mondriaan Fund from The Netherlands. Two performative acts were part of the programme: the lighting of Kendell Geers' sculpture *Monument (Fired Up)* in front of the building and a 'Product Presentation Performance' by the art collective *Visible Solutions*.



MANIFESTA 9 Kendell Geers, *Monument (Fired Up)*

During the runtime of the biennial exhibition various delegations of international art institutions, but also the President of the European Council Herman Van Rompuy, international art collectors and regional business associations as well as the Queen of Belgium, Paola, visited Manifesta 9.



MANIFESTA 9 visit Queen Paola, 3 July, 2012



MANIFESTA 9 Visit Herman Van Rompuy, welcomed by Mayor Wim Dries of Genk

MANIFESTA 9 Publications

Printed Catalogue

The publication accompanying Manifesta 9 was not a typical exhibition catalogue. It adopted the form of an encyclopedia, encompassing the arguments proposed by the curators, serving as a reference book and as a record of the research processes behind the biennial.

Online Catalogue

For the first time in the history of Manifesta, the exhibition was also accompanied by a constantly expanding digital catalogue that was made available online and for free via www.catalog.manifesta9.org. It is a web based research tool complementing the exhibition and will serve as a resource for future Manifesta editions. It includes extensive extra content, such as essays, concepts, pictures and video material from the preparations of the exhibition, the opening and interviews with Manifesta collaborators plus content and in depth information about Manifesta 9 artists and artworks. Since its launch in July 2012 more than 13.300 unique visitors visited the online catalogue; in September alone the catalogue had 10.100 visitors.

Manifesta 9 Newspaper

This publication functioned as an easy-to-use guide for all audiences visiting the biennial exhibition: a practical tool and a souvenir. The Manifesta 9 Newspaper features short explanatory texts (in English and Dutch) about the concept and background of Manifesta 9 and the exhibition venue, a chronological arrangement of artworks according to how they appeared in the exhibition itself, floor plans, plus other practical local information, as well as a short presentation of the Parallel Events.



MANIFESTA 9 Newspaper

Education Publications

- The 3x3 Newspapers have been developed by the Manifesta 9 Art Mediation Department to guide visitors during, before and after their visit. The newspapers could be used as addendum to the general Manifesta 9 short guide newspaper. Three different 3x3 Newspapers were developed for three age groups (12-, 12+ and 18+). The 3x3 Newspapers were available for free at the venue and can be downloaded from the website.
- Besides a contribution to the general newspaper, every individual visitor received an additional flyer by the Art Mediation Department to highlight the daily open offers (Mine-Area-Tour and Open Tours).
- For the 4x9 Tours every special guide received a number of flyers to communicate their involvement in Manifesta 9. On top of this, there was the education brochure with group, individual, family and special offers.
- During Manifesta 9 the Mediation Blog functioned as the dynamic guide of the Education & Mediation team. As part of the general Manifesta 9 website it brought small reports on on-going activities. After the closing of Manifesta 9 it remains online as a legacy to all educational activities and projects during the biennial and by doing so hopes to inspire possible future initiatives.



MANIFESTA 9 printed matter

Parallel Events Newspaper

The Parallel Events Newspaper was presented in the same format as the Manifesta 9 Newspaper but with its own, unique graphical design. The Parallel Events Newspaper functioned as a guidebook to all the different Parallel Events, which were spread out over Limburg and the Euregion, providing map and practical information, as well as information on all the participating institutions and artists.

MANIFESTA 9 Art Mediation and Audience Development

One of the fundamental characteristics of Manifesta 9 was a critical attempt to foster an interdisciplinary and intergenerational dialogue departing from the significance of the former Campine Belgian coal-mining region as a locus for exploring the prevalence of (post) industrial capitalism as a global phenomenon and its impact on contemporary society. As such, Art Mediation has more than ever played an important role in the success of the biennial. The public response to Manifesta's invitation to such a dialogue has been overwhelming: 37.885 people have participated in the programmes organised by the Manifesta 9 Art Mediation Department, which is one out of every three people visiting Manifesta 9. What is more, an incredibly diverse range of audiences visited Manifesta 9: from general visitors to art professionals, from primary school kids to university students and from international visitors to the local, multicultural communities. Many groups from all over the world found their way to Limburg, but also the local community was enthralled by the exhibition, as is underlined by the fact that 20% of the inhabitants in Genk visited the biennial.



MANIFESTA 9 workshop Art School Genk

Manifesta biennials are deeply embedded in their local context; the location of Manifesta 9 formed an integral part of the project. With this in mind, the Art Mediation Department of Manifesta 9 has proactively worked with a multitude of diverse community groups from the region of Limburg in order to gain insight into the particular social and cultural fabric of the former mining region and to embed Manifesta 9 in that vernacular. Groups included former

miners, youth reporters, a choir and the inhabitants of the trailer park Horensberg, just to name a few.

Within the Manifesta biennial framework, the role of Art Mediation is to seek a discursive space in order to enable every individual visitor and participant to explore, experience and interact with its vision and context. With the aid of background information, whether supplied or already internalised, we wanted to stimulate dialogue and enable audiences to articulate their own well-founded opinions about contemporary art and its role in society.

Interacting with new audiences for contemporary art and heritage is a clearly defined aim of Manifesta 9. A pro-active attitude characterised the general approach to attract and retain interest from new target groups. A new profile was introduced to the team, that of Audience Development Assistant. This was a job within the Art Mediation Department but the assistant was to work in close collaboration with the Marketing and Hospitality Departments. The core responsibility of the Audience Developer was, as the name implies, the development of audiences for the exhibition by both lowering physical (travel, itinerary etc.) as well as psychological thresholds (cultural, social, why is Manifesta 9 interesting for you?) for potential groups and to make sure that the right audience groups participated in the right offers. The key difference between the activities of the Audience Development Assistant and say Marketing activities is that the Audience Developer immediately gets into contact with existing audience groups, as opposed to communicating with a potential audience via partners such as tourism bureau's. As a direct consequence of this pioneering approach a very broad audience visited Manifesta 9 and a total of 1584 groups made bookings. Groups included students from international art groups, rotary clubs, and international art museums but also former miners, festivalgoers and the personnel of the Ford factory located in Genk.



MANIFESTA 9 'Workshop-on-Wheels'

Art Mediation Activities included: 29 'Rendez Vous'-series (a meet and greet' with the curator(s), artists or professionals working within Manifesta 9); 'Searching for Parrots', a soundwalk experience in the Waterschei garden city; the five Kids-Art-Factory days; two Teachers' Days; Free Open Guided Tours (three per day), 1584 pre-booked guided tours for adults and schools and youth groups of which 437 had subsequent workshops; 18 Sunday Kids Workshops; four Family Days; 4 x 9 Stories (by special guests giving a personal tour of the biennial exhibition); 43 Mine Area Tours; 15 Workshops-on-Wheels (Manifesta 9 Education on location); 77 community projects.

MANIFESTA 9 Projects

Manifesta Coffee Break

The sixth Manifesta Coffee Break 'The Contemporary at the Service of the Past' was held on 9 and 10 December 2011, in Genk, near the Manifesta 9 exhibition venue. The symposium is a public meeting which functions as an active tool to discuss the Manifesta concept. This edition attracted more than 120 active visitors, during which the relationship between the past, the present and the future was explored through debates, lectures and artistic presentations, with specific references to the staging of Manifesta 9 in 2012. The Coffee Breaks were initiated ten years ago by Manifesta 1 curator Hans Ulrich Obrist as a platform to test curatorial concepts prior to executing them in an exhibition format. This enables the curators and the whole Manifesta team to install a self-reflective and critical mindset, in order to learn from our own past and present.



MANIFESTA 9 Coffee Break with Co-Curator Katerina Gregos

The Coffee Break programme in Genk was streamed live online, so that people who were not able to attend the event could still be interactive participants. The participating artists, curators and invited theoreticians looked at the role of industrialisation as a driving force in our society today and the outcomes and effects that modernism has had on our daily lives, as individuals existing in a changing, globalised structure. The following speakers were present at the Coffee Break in Genk: Cuauhtémoc Medina, Manifesta 9 Curator; Jeremy Deller, London-based artist; Dawn Ades, Associate Curator of Manifesta 9; Vincent Meessen,

Brussels-based artist; Johan de Boose, Ghent-based author and historian; Katerina Gregos, Associate Curator of Manifesta 9; Ibro Hasanović, Rouen-based Bosnian artist; Viktor Misiano, Moscow-based curator and curator of Manifesta 1; Ekaterina Degot, Moscow-based art historian, critic and independent curator. Three workshops were organized in which three artists collaborated with the audience in order to approach the theme of The Contemporary at the Service of the Past: Eva Gronbach, Cologne-based German fashion designer, Yan Tomaszewski, Paris-based Polish artist and Phil Collins, Berlin-based British artist.

Manifesta 9 Heritage Symposium

The Manifesta 9 Heritage Symposium, 'The Future Under Construction' was held on 13 and 14 September 2012. At the symposium, organised by Manifesta 9, the Heritage unit 'Mijn-Erfgoed' and the Province of Limburg, the 120 participants and the keynote speakers worked together on formulating a vision and ambitions regarding the role of heritage for the future of the mine region. On the first day a number of speakers presented the actions undertaken in other European countries with a mining past: Keith Falconer (English Heritage), Cathérine Bertram (Mission Bassinminier, France) and Bettina Steindl (Ruhr.2010, Urbane Künste Ruhr, Germany). During the second day the focus was mainly on economical and socio-cultural questions, thoroughly discussed by i.a. Stijn Bijmens (LRM), Jorijn Neyrinck (tapis plein vzw) and Nico Nelissen (Radboud University Nijmegen).

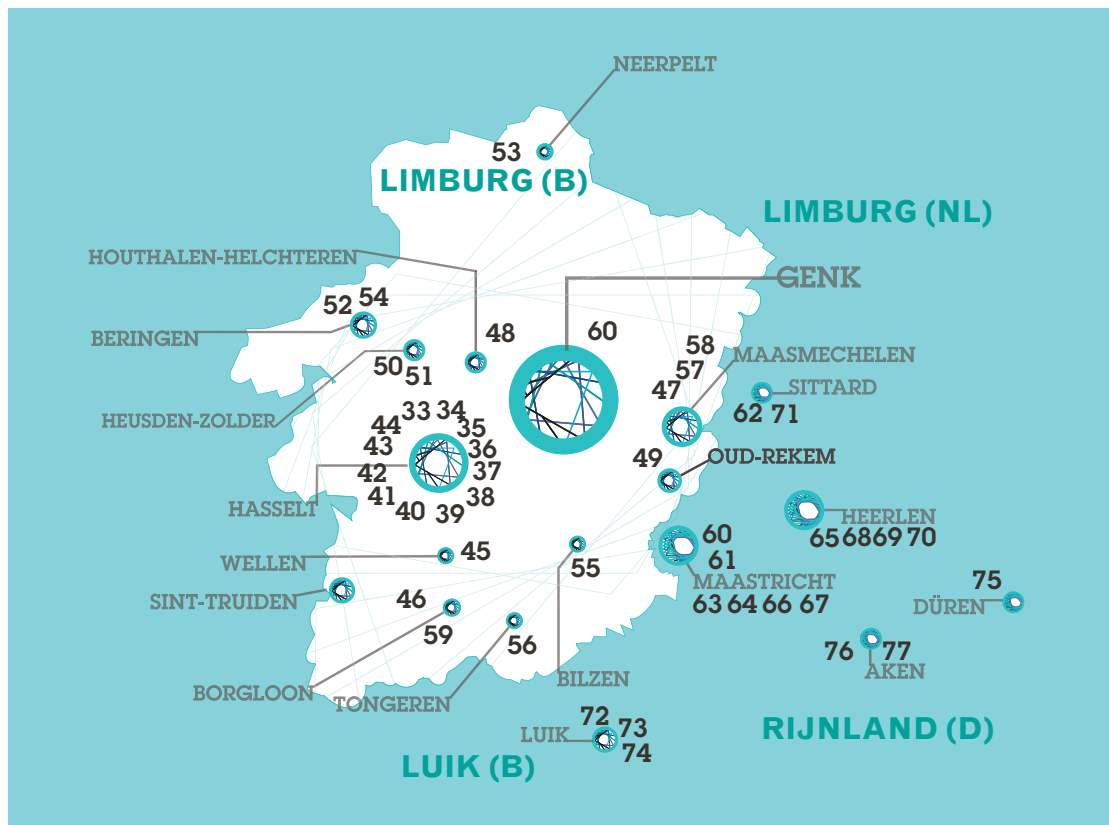


MANIFESTA 9 Heritage Symposium

The participants' input was collected during several OpenSpace discussion rounds, which took the form of a SWOT-structure. The 'Manifesto for the Mine Region', partly prepared during two workshops in May and June 2012, will be finalised after incorporating the findings of this symposium. In the first version the largely untouched wealth of the region has been stressed; its diversity in terms of landscape, population and history, its internationalisation – the region can be considered as 'Europe on a small scale', and lastly its dynamics and transformation – which are characteristic for its past and present.

MANIFESTA 9 Parallel Events

As usual, running alongside this edition of Manifesta, a parallel programme of events was set up, provided by regional and trans-regional cultural organisations. In consultation with the host region, this edition, the quantity and interdisciplinarity of the Parallel Events was prioritised. Ninety-eight Parallel Events took place all over the province of Limburg and the wider Euregion (Dutch Limburg, Aachen in Germany, Liège in Wallonia and Eupen in the German speaking community in Belgium) during the 120 opening days of Manifesta 9. The cross-border nature was not only manifested on a geographical level but also in the interdisciplinary composition of the programme. For instance, in addition to a strong presence of the visual arts, there was also a wide range of film, music, literature, fashion, design and of course, heritage events. An eye-catching graphic design provided its own identity, visibility and recognition to every one of these projects.



MANIFESTA 9 Parallel Events map

Communication ran through Manifesta 9 and the networks of the many partners involved. The Parallel Events programme was an exceptionally strong edition, mainly due to the high quality and diversity of the selected projects. Well-known artists such as David Claerbout, Koen Vanmechelen, Suchan Kinoshita and Bill Viola, to name but a few, were presented with work. As far as content was concerned, there were quite a few direct and indirect links with the Manifesta 9 programme. The (mining) heritage was a recurring theme throughout

the projects, including related topics such as migration, multiculturalism and the changing landscape.

The selection of projects primarily provided a taste of what the professional art scene and heritage sector in Limburg and the Euregion have to offer to a broad local, national and international public, reinforcing the (Eu)regional cultural infrastructure. Manifesta 9 and its Parallel Events programme was the largest cultural event organised in the Euregion to date; the many cross-border collaborations and enthusiasm of the participants hold the seeds for a new cultural dynamic in the Euregion, providing a stepping stone for the bid of Maastricht and the Euregion to become European Capital of Culture in 2018.

Participants (i.a.) in Limburg: House for Contemporary Art, Z33 in Hasselt; Gallery De Mijlpaal in Heusden-Zolder; the Mijnmuseum in Beringen; Musica in Neerpelt; Cultuurcentrum Maasmechelen; Forum Triangulare in Rekem; Literair Museum in Hasselt; Koen Van Mechelen / Open University of Diversity in Hasselt; Vonk in Hasselt; Kunstencentrum België in Hasselt; Gallery Art & Advice in Hasselt; CIAP in Hasselt; FLACC in Genk; Kunstschool Genk; MAD-Faculty Genk and Hasselt; The Europlanetarium in Genk; Het Labo in Genk; C-Mine Cultuurcentrum in Genk; Absolutely Free Festival in Genk, etc. In Dutch Limburg: The Bonnefantenmuseum and Marres in Maastricht, SCHUNCK and KuS in Heerlen, in Wallonia: Galerie Nadja Vilenne and Espace 251 Nord in Liège, in Germany Lüdwig Forum für Internationale Kunst and NAK in Aachen.

Manifesta 9 Public Survey

In order to realise an extensive, scientifically reliable academic evaluation of Manifesta 9, collaboration was sought by Manifesta 9 and the Province of Limburg, with IBBT SMIT research Centre of the Vrije Universiteit Brussel, in the development of an assessment of the social and economic impact of Manifesta 9 on Limburg.

Quantitative and qualitative surveys were carried out mapping the profile, the motivation, participation and spending pattern of the audiences visiting Manifesta 9, presenting the perception and experience of the biennial in Limburg. Focus groups with diverse stakeholders (parallel events participants, locals, politicians, etc.) were organised in order to assess the appreciation of the biennial and the sustainability of its social and economic effect. The results will be made available by the end of 2012.

MANIFESTA 9 Budget

The Province of Limburg guaranteed Manifesta 9 access to a budget of 3 million euro excluding VAT. This amount came from LSM funding (Limburg Sterk Merk). The City of Genk provided 800.000 euro and also gave in kind support of 150.000 euro for the refurbishment of the venue. Extra subsidy of 500.000 euro was found through applications to regional and (inter) national governmental institutions. A contribution of 100.000 euro was found in collaboration with Maastricht, bidding for European Capital of Culture for 2018. 82.250 euro of grants was received from European arts councils. In collaborating with private partners, 169.910 euro came out of sponsorship contracts and 140.481 euro out of media cooperation, both in cash and in kind. Finally, the Foundation Manifesta 9 Limburg earned 473.627 euro from ticketing, merchandising, (re) selling of art pieces and expo material, and the restaurant concession.

EXPENSES		CASH	IN KIND
1	ARTISTIC BUDGET	€ 910.032	€ 80.000
2	RESEARCH CURATORIAL TEAM (incl TRAVEL)	€ 52.000	€ -
3	VENUES	€ 443.300	€ 150.000
4	COMMUNICATION & MARKETING incl. PRESS	€ 327.496	€ 120.000
5	EDUCATION	€ 175.000	€ -
6	PUBLICATIONS	€ 85.310	€ -
7	HERITAGE	€ 264.530	€ -
8	PARALLEL EVENTS	€ 39.044	€ -
9	SALARIES	€ 1.382.836	€ 10.500
10	OVERHEAD COSTS	€ 270.000	€ -
11	OFFICE	€ 120.000	€ -
12	START UP COSTS	€ 59.203	€ -
13	UNFORESEEN	€ 126.857	€ -
SubTotal		€ 4.255.608	€ 360.500

INCOME		CASH	IN KIND
1	Contribution Host Region, Province Limburg and City of Genk	€ 3.000.000	
2a	Subsidy Province Limburg via E-xtra (Heritage Fund)	€ 168.500	
2b	Subsidy Flemish Government Cultural Department	€ 180.000	
2c	Subsidy Flemish Government Tourism Flanders	€ 71.340	
2d	Subsidy National Lottery	€ 50.000	
2e	Subsidy Province (Dutch) Limburg Educational Department	€ 30.000	
3	Grants	€ 82.250	
4	Sponsoring (VAC, DSM, Duvel, Hospitality, Opening Ambassadors,...)	€ 69.910	€ 100.000
5	Collaboration Maastricht 2018	€ 100.000	
6	Collaborations Media (Knack, NRC, Tourism Limburg ...)	€ 40.481	€ 100.000
7a	Income Tickets and Merchandising	€ 375.000	
7b	Income Restaurant Concession	€ 26.000	
7c	Income from reselling Artworks, Expo Materials, Office furniture, ...	€ 28.127	
8	Extra Investments IFM & Province Limburg	€ 34.000	€ 10.500
SubTotal		€ 4.255.608	€ 210.500

Appendix 1: MANIFESTA 9 Organisation



MANIFESTA 9 Team

Manifesta 9, the European Biennial for Contemporary Art was an initiative of the Manifesta Foundation based in Amsterdam, The Netherlands and the Province of Limburg with the support of the City of Genk, Belgium. Manifesta 9 consisted of a synergistically composed team of international cultural producers and local cultural professionals. The legal body behind Manifesta 9 was the Foundation Manifesta 9 Limburg.

Management Team

Hedwig Fijen, Director Manifesta, Ann Vanderheyden, General Coordinator, Fanny Smelik, Business Manager (until June, 2012)

Office Management

Carine Daenen, Office Manager; Anke Van Wijck, Start Up Coordinator and Special Programme Coordinator; Leo Kenzeler, Bookkeeper; Inge Schiepers, Hospitality Officer; Astrid Nowak, Coordinator Volunteers; Myriam Goemans, Co-Coordinator Volunteers; Christel Daniëls, Floor Manager

Manifesta 9 Liaison Officer Manifesta Foundation – M9

Diana Hillesheim, Lisa Mazza (until June 2011)

Curatorial Team

Cuauhtémoc Medina, Curator; Katerina Gregos, Associate Curator; Dawn Ades, Associate Curator

Communication and Marketing Department

Kathrin Luz, Head of Communication and Marketing; Julia Wack, Communication Assistant; Diana Hillesheim, Communication Traffic Manager; Rinske Brand, Marketing Consultant (until December 2011); Adrienne Peters, Marketing Assistant; Patrizio Lo Forte, Webmaster; Jonathan Turner, English Editor; Campana, Translations; Pietje Tegenbosch, Proofreading Dutch; Jordi Ostir, Traffic Manager Digital Catalogue; Katrine Bengtsson, Communication Intern

Press Department

Karen Swyngedauw, Local, Regional National PR, Press Officer; Deneuve Cultural Projects/ Daniël Bouw and Taco de Neef, International PR and Events Officers; Rhiannon Pickles PR

Production Department

Tatiana Tarragó, Head of Production; Mieke Mels, Curatorial Assistant and Project Coordinator; Frank Lubbers, Project Coordinator Historical Section; Edgar Hermans, Co-Curator and Project Coordinator Heritage Section; Thomas Engelbert, Project Coordinator Contemporary Section; Ine Metalides, Project Assistant Heritage Section; Linde Hermans, Scenography and Production Heritage Section; Linda Jansen, Transport and Loan Officer and Registrar; Artouché / Bettina Bouttens, Consultant Conservation and Preservation; André de Kam, Venue Coordinator; Sam Winters, Technical Assistant; Pascal Willekens, Multimedia Advisor; Fiona Anderson, Research Assistant, Historical Section; Adriana Melchor and Aline Hernández, Assistants to the curator in Mexico; Charles Gohy and Cedrik Toselli with Younes Baba-Ali, Matthieu Bollaert, Benoît Police, Gaia Carabillo, Olivier Ernoud, Simon Jaffrot, Frédéric Oulieu, Installation Team; Nika Dings, Production Intern; Rayleen Forrester, Production Intern

Architecture

2012Architects/ Césaire Peeren, Jeroen Bergsma, Jan Jongert, Andrea Prins, Karola van Rooyen, Benjamin Stainier, Jos de Kriege, On Site Design and Implementation of Facilities; REFUNC, On Site Design and Implementation of Facilities; Tak Promotions, Production and Implementation of Facilities; DBV Architects/Bertie De Gauquier, Katrien Gonnissen, Building Advisors; Christoph Maria Van Damme, Advisor

Grants Department

Gemma Jelier, Head of Grants (until April 2012); Solange Roosen, Grants Coordinator; Sofia Patat, Grants Officer (until July 2011)

Education Department

Yoen Meessen, Head of Education; An Leemans, Education Coordinator; Lies Caeyers, Education Assistant; David Smeulders, Audience Development Assistant; Lauren Alexander, Design and Development Soundwalk; Wim Lismont, Education Intern; Gordt Lantmeeters, volunteer; Lise Vandeput, volunteer.

Art Mediators

Gawan Fagard, Lisa Heinis, Liesbeth Indeherberge, Niels Klerkx, Marie-Claire Krell, Louise Osieka, Juliette Teekman, An Van Hertum, Ilse van Lieshout, Sandrien Wansink, Tessa Goossens, David Douven, Marijke Hermans, Jonas Slegers, Daan Vellinga, Tim Vos, Marjolein van der Loo

Publication Department

Andreas Hapkemeyer, Head of Publications; Christopher Fraga, Coordinating Editor; Jonathan Turner, English Editor; Mieke Mels, Final Editor Subcyclopaedia Dutch; Diana Hillesheim, Traffic Management Guide Book; Patrizio Lo Forte, Traffic Management Digital Catalogue; Campana, Translations; InOtherWords / Maria van Tol, Translations; Pietje Tegenbosch, Proofreading Dutch; Emanuela Di Lallo, Jos van Beeck, Proofreading English

Photography

Kristof Vrancken

Graphic Design and Website

Thonik, Amsterdam, Graphic Design; Leukeleu, Utrecht, Web Construction

Parallel Events

Lies Daenen, Coordinator Parallel Events; Katja Noelmans, Graphic Design Parallel Events

Board Manifesta 9

Hedwig Fijen, Director Manifesta Foundation, Chair; Jan Boelen, Artistic Director Z33 in Hasselt, Vice Chair; Peter Paul Kainrath, Cultural Entrepreneur, Treasurer; Jean Paul Coenen, Secretary General LSM in Limburg, Member; Leen Laconte, Director De Brakke Grond in Amsterdam, Member; An Moons, Adviser to the Provincial Representative of Culture in Limburg, Member; Esther Reguiera, Independent Curator/ Art Critic, Member; Tom van Thienen, Director of Administration, Department 'Mens', Province of Limburg, Member; Emmy Vandersmissen, Cultural Policy Coordinator City of Genk, Member.

Supervisory Board Manifesta 9

Gilbert Van Baelen, Provincial Delegate of Culture Limburg; Wim Dries, Mayor of the City of Genk; Alexander van Grevenstein, former Director Bonnefantenmuseum Maastricht; Allard Huizing, Laywer in Amsterdam; Anniek Nagels, Member of the municipal executive, City of Genk; Herman Reynders, Provincial Governor; Evert Rodrigo, Advisor Ministry OCW, The Netherlands; Marc Vandeput, Provincial Delegate Economy and International Cooperation Province of Limburg; Dirk De Wit, Director BAM-art, Gent.

Honorary Committee Manifesta 9

Herman Van Rompuy, Permanent President of the European Council, Brussels; Sandra Fuentes-Berain, Ambassador of Mexico to the Kingdom of Belgium and the Dukedom of Luxembourg; Willy Claes, Minister of State; Patrick Dewael, Minister of State; Karel De Gucht, Member of the European Commission, Brussels; Marietje Schaak, Member of the

European Parliament (NL); Ingrid Lieten, Deputy Prime Minister of the Flemish Government and Flemish Minister for Innovation, Public Investment, Media and Poverty Reduction; Herman Reynders, Provincial Governor Limburg; Jos Claessens, Chairman of the Provincial Delegation, Mayor of Bocholt; Gilbert Van Baelen, Provincial Delegate Limburg; Walter Cremers, Provincial Delegate Limburg; Jean-Paul Peuskens, Provincial Delegate Limburg; Mieke Ramaekers, Provincial Delegate Limburg; Frank Smeets, Provincial Delegate Limburg; Marc Vandeput, Provincial Delegate Limburg; Renata Camps, Provincial Clerk Limburg; Hilde Houben-Bertrand, Honorary Provincial Governor Limburg; Paul-Emile Mottard, Provincial Delegate Province de Liège; Noël Lebens, Provincial Delegate Limburg (NL); Leo Delcroix, Chairman Hasselt University and Commissioner General of the Belgian Government for Expos; Wim Dries, Mayor City of Genk; Hilde Claes, Mayor City of Hasselt; Onno Hoes, Mayor Maastricht (NL); Anniek Nagels, Member of the municipal executive City of Genk; Jef Gabriels, Honorary Mayor City of Genk; Adri Duivesteijn, Alderman for Sustainable Spatial Development, Almere (NL); Léon Frissen, F. MP., F. Mayor., F. Governor Limburg (NL), Founder Floriade 2012 (NL); Jos Van Rillaer, Administrator-General, Agency for Arts And Heritage, Flemish government; Peter De Wilde, CEO Tourism Flanders; Hugo Leroi, Chairman of the Board, LRM NV (Limburgse Reconversie Maatschappij); Thérèse Legierse, President Visual Arts Council Flandres; Anya Niewierrra, General Director Tourist Board South Limburg (NL); Ernest Van Buynder; Chairman Board M HKA (Museum Contemporary Arts), Antwerp; Huub Smeets, Chairman Foundation Maastricht Capital of Culture 2018 (NL); Joop van Caldenborgh, former CEO Caldic Chemie and owner Caldic Collections; Gijs van Tuijl, Founding Director Kunstmuseum Wolfsburg and Former Director Stedelijk Museum Amsterdam; Luc De Schepper, Professor-Rector University of Hasselt; Bernard Rentier, Professor-Rector University of Liège; Rein de Wilde, Professor-Doctor, Faculty of Arts and Social Sciences, Maastricht University (NL); Marc Frederix, Director Marketing, Sponsoring & External Communication, National Lottery Belgium, Stéphane Lefebvre, Director Research, Product Development, Responsible Gaming & Subsidies, National Lottery Belgium

Manifesta Foundation

Hedwig Fijen, Director; Yoeri Meessen, Education and External Relations Coordinator Manifesta Foundation; Diana Hillesheim, Liaison Officer and External Relations Manifesta 9; George König, Financial Controller; Georgia Taperell, Office Manager and Public Programmes Officer; Julia Wack, Communications Coordinator; Melanie Trojkovic, Office Assistant; Yvonique Wellen, Intern; Laura Berghuis, Intern

International Board Manifesta

Viktor Misiano, Independent Curator and Chief Editor Moscow Art Magazine, Curator Manifesta 1, Chair; Andreas Hapkemeyer, Curator and Writer, Coordinator Manifesta 7,

Secretary-General; Paul Domela, Programme Director Liverpool Biennial, Treasurer; Jan Boelen, Artistic Director Z33 in Hasselt, Member; Allard Huizing, Lawyer at Greenberg Traurig in Amsterdam, Member; Raqs Media Collective (Jeebesh Bagchi, Monica Narula and Shuddabratha Sengupta), Artists, Curators, Researchers, Member; Esther Regueira, Independent Curator/Art Critic and General Coordinator Manifesta 8, Member; Jota Castro, Artist and Chief-Curator of the first Dublin Contemporary, Member; Ole Bouman, Director Netherlands Architecture Institute (NAI), Member

Appendix 2: MANIFESTA 9 Partners and Sponsors

Initiators

Manifesta Foundation; Province of Limburg, Belgium

Supporters

City of Genk; Z33; Education, Audiovisual and Culture Executive Agency of the European Union; Ministry OCW, The Netherlands; The Flemish Community; Tourism Flanders; National Lottery, Belgium; Maastricht and Euregion Candidate European Cultural Capital, Foundation Via 2018, Province of Limburg, The Netherlands.

Sponsors

DSM; Duvel

Institutional Partners

Victoria Art Foundation; Mondriaan Fonds; Accion Cultural Espagnola, Danish Arts Council; NRW Kunststiftung; SAHA; Ifa; Fundación Bótin; FLACC; Visual Arts Flanders, Iaspis, Pro Helvetia; Rijksacademie van Beeldende Kunsten; Bundesministerium für Unterricht Kunst und Kultur; Österreichisches Kulturforum; My Friends Biennial Foundation; Ministry of Culture of Estonia; Ministry of Foreign Affairs Estonia; Ministry of Culture of the Republic of Croatia; City of Rijeka; Federation Wallonie Bruxelles; Cultural Service of the Polish Embassy in Belgium; Kunsthochschule für Medien Köln, Danish Art Workshops; Nederlands Filmfonds; Kumu; Adam Mickiewicz Institute Poland; Nava.

Production Partners Artists

Picture This; Film and Video Umbrella; IFF; Prysmian; Aurubis; Draka; Jacques Cerami Gallery; Parasite Gallery; Evimed; I. Liprandi Gallery.

Partners Opening

The Embassy of Mexico in Belgium; The Armory Show; Art Rotterdam; Arco Madrid; Art Cologne; Mondriaan Fonds; The Dutch Embassy in Belgium; Freixenet

Production Partners

ABN; Philips; Telenet; Vidisquare; Dbv architecten; Luyten; 2012 architecten; Refunc; Ford; Isover; Uniglobe; Jacobs transport; Designmarkt Gent; RAG; Gysen Kolenhandel; Singer/BEFRAKO; Hizkia v Kralingen; Wilfried Boelen Schilderwerk; Caparol; Wim Smeets; Historische Huizen Gent

Hospitality Partner

Different Hotels

Media Partners

Knack; Klara; Cobra; Canvas; Het Belang van Limburg; Zuiderlucht

Appendix 3: Communication Timeline presenting local, national and international Press and Communication Events

					
Communication Timeline					
Date	Activity	Target Group	Location	Remarks	Topic
March 2011					
12.03.1	Press Release: Name Curators	1-4	online		
September 2011					
03.09.1	e-flux: Save the date	2,3,4	online		
October 2011					
13.10.1	Press Lunch	3,4	Marylebone Hotel	All curators present	
November 2011					
25.11.1	Manifesta Borrelt	1	Genk	At Mijndepot	
30.11.1	e-flux: Invitation Coffee Break (Genk)	2,3,4	online	Bringing locals and internationals to Genk	
December 2011					
02.12.1	Event (Talk): DisCourse CM	2,3,4	Miami (ART Basel Miami Beach)		
06.12.1	Events others: Talk Participation KG	2,3,4	London	Visual Arts Flanders event	
07.12.1	Rendez-Vous CM / Education	3,4	Brussels (St. Lucas Arts Academy)		
08.12.1	Press Conference: Brunch	3,4	Brussels (Wiels)	All curators present	
09.-10.12.1	Coffee Break	2,3,4	Genk	C-Mine	
20.12.1	Rendez-Vous (Education) & Lunch CM	1	Leuven	KU Leuven	
30.12.1	Manifesta Borrelt	1	Genk	M9 Office	
January 2012					
End of January	Flying	2,3,4	New York City	Via DH	
26.01.1	e-flux: The Deep of the Modern	2-4	online		
27.01.1	Manifesta Borrelt	1	Genk	Emil van Doren-Museum	
31.01.1	Newsletter	1-4	online		
February 2012					
04.02-27.05.1	Flying at Superbodies Triennial	1	Hasselt		

07.02.1 2	Rendez-Vous CM (Education)	1,3,4	Maastricht, Jan van Eyck Academie	Press and Art World present	
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Date	Activity	Target Group	Location	Remarks	Topic
February 2012					
9.- 12.02.1 2	Event/Fair: ART Rotterdam	1-4	Rotterdam, Cruise Terminal	Fair Booth	
10.02.1 2	Event: DisCourse CM, HF	1-4	Rotterdam (Lantaren- venster)	At ART Rotterdam	
15.02.1 2	Rendez-Vous (Education) at Secondary Art School	1	Genk	CM	
15.02.1 2	Rendez-Vous (Education)	1	Genk, Yawar	CM	
15.- 19.02.1 2	Event/Fair: ARCO Madrid	2,3,4	Madrid	Fair Booth	
16.02.1 2	Event: Talk CM at ARCO Madrid	3,4	Madrid, ARCO Madrid	Dutch Pavilion	
16.02.1 2	Event others: Discussion	2,3,4	Madrid, ARCO Madrid	Organized by Goethe Institut Madrid, Participation HF	
17.02.1 2	Event: DisCourse CM, HF	2,3,4	Madrid, ARCO Madrid		
20.02.1 2	Rendez-Vous (Education)	3,4	London, Royal Academy of Arts	CM Talk	
24.02.1 2	Manifesta Borrelt	1	Hasselt, CIAP		
28.02.1 2	Press Conference: Parallel Events	1-4	Genk (C-Mine)		
End of Februar y	Newsletter	1-4	online	bilingual	

March 2012					
02.03.1 2	Press Conference	3,4	Cologne	By Visual Arts Flanders	
07.-11. 03.12	Event (Fair): ITB Berlin	2,4	Berlin	KL presenting preliminary M9 Brochure	Tourism
08.03.1 2	Rendez-Vous (Education)	1,3	Hasselt	CM Talk Mad-faculty @ GYM	Concept M9
08.03.1 2	Volunteer event	1	Genk	Involving local (audience and multiplication) s	M9 Volunteers
10.03.1 2	Event (Fair) M9 Brunch at The Armory Show	3,4	New York City	Visual Arts Flanders participating, Press and Art World present, HF presenting	Generic
11.03.1 2	Education Workshop	1	Genk	ZWIEP: Local youngsters, ongoing activity	Education / Young Genk
13.03.1 2	Communication Meeting		Hasselt, Province of Limburg	A. Moons, N.Princen, J. Martens, W. De Bus	Local Communication
14.03.1 2	Collectors Event, Schunck	1	Heerlen	AV and KL present	Ambassadors

15.03.1 2	Communication Meeting		Hasselt, Province of Limburg	An Moons, Natalie Princen, Jolein Martens,	Local Communication
15.03.1 2	Event (Fair, Party) Afterparty TEFAF opening	1,3,4	Maastricht (Bonniefantent-museum)	speech and toast by Stijn Huits referring to M9, M9 counter, flyering	General Invitation
17.03.1 2	Event others (Talk): The Residency, by K. Vermeir & Ronny Heiremans	1,3	Antwerp	CM Talk 'Reading Room'	Artistic
18.03.1 2	Event (Talk) CM	1,2,4	Aachen, Ludwig Forum	CM Lecture	Parallel Events / Generic
19.03.1 2	Rendez-Vous (Education)	1,3	Leuven, KU Leuven	CM Talk	Generic / Education
21.03.1 2	Event (DisCourse): CM, HF ,	2,3,4	Zurich, Migros Museum		Generic / Concept M9

Date	Activity	Target Group	Location	Remarks	Topic
March 2012					
22.03.1 2	Event (Talk) CM	2,3,4	Bolzano, Museion	CM Lecture, organised by AH	Generic / Concept M9
23.03.1 2	Event (Talk) CM	2,3,	Vienna, Akademie der Bildenden Kuenste	CM Lecture,	Generic / Concept M9
23.03.1 2	Flying Action: Save the Date card	1	Genk, Hasselt, Beringen	Dutch, distributed by local volunteers	Generic / Concept M9
24.03.1 2	Event: Collectors Association	1,3,4	Maastricht, TEFAF	Organised by Bonnnefantent, HF and KL presenting M9	Ambassadors
27.03.1 2	Communication Meeting		Hasselt, Province of Limburg	Natalie Princen, Jolein Martens	Local Communication: Presentation Timeline M9
End of March	(Heritage) Possible Press Release	1,3,4	Limburg	KS	Heritage
End of March	Newsletter	1-4	online	bilingual	Generic / Marketing
End of March	Distribution of Posters	1	Genk, Hasselt, Beringen	Dutch, distributed by local volunteers	Slogan
30.03.1 2	Manifesta Borrelt	1	Maastricht	At Bureau Europa	Local interest
30.03.1 2	Beaufort Opening (Event others)	1-4	Oostende	VAF Partner, MM present	M9 Generic

April 2012					
Early April	Ambassadors Event	2,3,4	Luxembourg		Funding / Ambassadors
Early April	Event: Exhibition Eva Gronbach, Kuai Shen	2,3,4	Cologne	KL present, works from Heritage Section etc. presented	Heritage
09.-13.04.12	Event Education: Kinderkunstenfabriek	1	venue		Education
13.04.12	Press Conference Education Programme	1,3	venue	Announcement of Education Programme (Pres. Flyer), planned as joint event with Heritage, tbc	Education
Mid	Fyering action:M9	1,2	Belgium and	20 page general	Tourism

April	Folder		international	information about M9	
Mid April	Media Deal M9 Folder	1,2,3	Belgium	Knack Blister 133.000 Folders being attached to Knack magazines	Tourism
16.04.12	Event: Talk KG	2,3,4	Paris, Jeu de Paume	tbc	Concept M9 / Generic
18.-22.04.12	Event/Fair: ART Cologne	2,3,4	Cologne	Fair Booth	Tourism / Generic
19.-22.04.12	Event/Fair: ART Brussels	2,3,4	Brussels	Representation by VAF Fair Booth	Tourism / Funding
19.04.12	Press Conference Artist List	1-4	Brussels, Dutch Embassy	All curators present, hosted by Dutch Embassy (Artist List Contemporary Section)	Concept / Artists M9
20.04.12	Press Conference	2,3,4	Cologne		Tourism / Concept M9
26.04.12	Event (Talk/Fair) VAF Round Table at Berlin Biennial	2,3,4	Berlin, KunstWerke	HF and KG participating	Tourism / Concept M9
Date	Activity	Target Group	Location	Remarks	Topic
April 2012					
27.04.12	Event/Fair: Manifesta Brunch at Berlin Biennial	3,4	Berlin, Claerchens Ballhaus	co-hosted by Dutch Embassy	Tourism / Concept M9 / Generic
27.04.12	Manifesta Borrelt	1	Beringen	At Mine Museum, tbc	Local Interest
End of April	Newsletter	1-4	online	bilingual	Generic / Marketing
April-May-June	Media Deals/ Partnerships /Advertisement	1	Limburg/Rest of Belgium	Knack, Het Belang van Limburg, TVLimburg, Radio 2, De Jet, Testimonial (Including competitions to win tickets/tours etc.)	Cultural Tourism
		1-4		NRC, De Limburger, Nieuwsblad, Libelle, Elle, De Standaard, Radio Klara, De Morgen, Cobra.be, Culturnet.be, RTBF, Canvas, Uit magazine, VABmagazine and Krant van West-Vlaanderen, VTB Kultuur, Davidsfonds	
April-May-June	Media Deals/ Partnerships /Advertisements	2,3,4	Germany, Italy, France, USA, South America, Asia, Australia	Domus (Italy), ARTforum Int., DE: Kunstzeitung, Monopol, Art Magazin, artnet.fr (FR), Art South Pacific (AUS), Art Nexus (SouthAmerica), Art South Africa (ZA (Partly tbc)	Cultural Tourism
May 2012					
07.05.12	Europe Review, Museum Ludwig	2,3,4	Cologne	panel with international curators from the Manifesta circle	International professionals, Manifesta

					concept
30.05.12	Event Ambassadors' Buffet	1,3,4	Genk	Venue? Tbc, KS	Ambassadors, Funding
31.05.12	Press/ Professional Preview	1, 3, 4			General Issues
End of May-Mid June*	Outdoor Signage: Flags, Billboards, Muppies, Postering, advertising pillars etc.	1	Hasselt, Genk, Beringen etc. (further locations in negotiation)	Poster Campaign in Dutch (and English) * campaign going to be repeated 3 times for periods of 2 weeks until End of September	
End of May	Newsletter	1-4	online	bilingual	Generic / Marketing

June 2012					
01.06.12	Official Opening	1-4	venue	Press and Art World Present, Special Public Action (competition) for 20 Radio Klara Listeners: Free Tour	Opening Ceremony
	Presentation Publications M9			Education, Parallel Events and Short Guide Newspapers, Education and Catalogue M9 (print and online)	
02.06.12	Public Opening	1-4	venue	Mainly locals expected	
June 2012					
10.06.12	Flyering	1	Genk	Genk on Stage Festival	
June-September monthly until End of September/October	Outdoor Actions	1-4	Genk online	Riksha volunteers, mobile information booth, possible hot air balloon	
	Newsletter				Generic / Marketing
	Press Trips	2-4	International journalists to be invited to Genk	Covering costs, special programmes	Tourism / Concept M9

July 2012					
3.7.12	Visit Queen Paola of Belgium	1-4	Venue	Guided tour HF, some artists present	Local Communication, Marketing, Concept

August 2012					
10.8.12 + ongoing	Launch Digital catalogue	1-4	online		Publication
August-September	Workshops on Wheels + Flyering	1,2,4	Belgium, Netherlands	Art Mediators and Comm.Team	Education, Marketing

September 2012					
30.9.12	Final Press Release visitor numbers	1-4	Online (newsletter)	bilingual	Marketing/Press
10.9.12	Flyering (BUS)	1-2	Brussels (Gallery weekend)		
10./11.	Flyering	2-4	Cologne (Gallery)		

9.12			weekend)		
11.9.12	Flying (BUS)	1-2	C-Mine (Genk) Wijkfeest		
16.9.12	Flying (BUS)	1-2	B-Mine, Beringen, Mine happening		
Sept.	2 nd period outdoor signage	1,2,3	Genk/Hasselt	Flags, towers, muppies, etc.	

October 2012					
12.10.1 2	Art & Education	1-4	online		Marketing

Target Groups:

- 1 Locals
- 2 Cultural Tourists
- 3 Art Professionals
- 4 Press

Initiators



Supporters



Sponsors



Institutional partners



Partners

