

COLLABORATIVE EVENTS & PROCESSES - WORKSHOPS

COLLABORATIVE EVENTS & PROCESSES

► SUMMARY

How to involve inhabitants and local actors in the creation process or in creative dialogue ? The detailed presentations of a collaborative video street show lead by Komplexkapharnaum group and a carnival in Belfast have launched the debate.

► CONTEXT

The 72th TEH meeting has been held in Bordeaux on 28 and 29th of October 2011. « Neighbourhood » was the subtitle directing topics of workshops. Among them, "Collaborative events & processes" gathered the following participants :

- Chair : Xabi Perez (Cal Ninyo, Sant Boi de Llobregat, E - <http://cmbcentre.blogspot.com>)
- Keynotes : Maud Robert (Komplexkapharnaum's performances, F - www.kxkm.net) and David Boyd (Beat Carnival, Belfast – UK - <http://beatcarnival.com>)
- With :
Leticia Falcato (Nau Ivanow, Barcelona, E – www.nauivanow.com), Nando Gonzales (Nau Ivanow, Barcelona, E – www.nauivanow.com), Anne Hirsh (Moritzbastei, Leipzig, D – www.moritzbastei.de), Gerard Lohuis (P60, Amstelveen, NL – www.p60.nl), David Marin (Nau Ivanow, Barcelona, E - www.nauivanow.com)
Fernando Mendez Navia (Factoria Cultural, Palma de Mallorca, E – www.factoriacultural.com), Silvia de Santos (Espacio Tangente, Burgos, www.espaciotangente.net)
Stian Robberstad (Tou Scene, Stavanger, N – www.touscene.com), Jose Rodriguez (Kunterbunt, A Coruna, E - <http://www.culturaindependiente.com>)
Jose Ramon Rodriguez (Factoria Cultural, Palma de Mallorca, E – www.factoriacultural.com), Ricardo Ros Roig (Ateneu Santboià, Barcelona, E – <http://ateneusantboia.wordpress.com>), Ivana Rumanova (Truc Spherique, Zilina, SK – www.stanica.sk), Katarina Scott (Link² - Lunds Innovator för Kultur & Kreativitet, Lund, S – www.lund.se), Agata Will (Workshops of Culture, Lublin, PL - www.warsztatykultury.pl)

► BRIEF SUMMARY

For most of their productions, Komplexkapharnaum claim the same approach : start on

THE 28TH OCTOBER 2011, TNT - BORDEAUX without knowing the destination, suggest inhabitants a dream with the aim to share the project along his definition, use a diplomatic way with the local leaders (avoid and respect their leadership in the same time, they have got the time and the key to spread audience). And beyond audience success or not, endeavour to leave a trace, a new perception of local realities.



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How to build a common future after civil war time ? The Belfast's organization Beat Initiative had its idea : make people working together and invest the city center which was considered as a dangerous area, stuck between catholic and protestant districts. With a first edition in 1995, the Belfast Carnival has won since its bet to create a new picture of the city, former opposite populations share now the same public space in a friendly way. However with the success, initial creativity and liberty become harder to maintain. Sleeping partners wait for big shows, tourism requirements transforms relationships with the city councils.

Komplexkapharnaum meet the same kind of questions. Their performances are usually requested by municipalities through social and cultural programs for rough districts. Towns look for media impact and large audience first. Who is in charge to go with the even slice effects of their work once they left ? In its case of an exertion at the same place all year long, Beat Initiative think they have not been working enough with their supporters, just focusing on artists and public. But both underline one rule. Always begin by asking its interlocutors : have we something to share together ?

And one skill as well : the ability to negotiate.

Despite the fact this two examples illustrating collaborative events pertain to the only category of street performances with the ease of occupying public space, common methods and teachings are able to be drawn for all practices.

- Be clear with interlocutors, producer, sleeping partners, public and yourself : do we have something to share, to celebrate, to say, to change together ? What is the common aim ? Who ask for ? Who has got the ownership of the idea ?

- Who is concerned first in the collaborative process : artists, citizens, whole city, neighborhood, local cultures, visitors or foreigners, children, all of them ? Which level of participation for each from the definition of the process to the assessment.

- Think about all networks and methods to explain your approach and to improve participation, from door to door to social networking services. Pay a special attention to local groups, associations and community leaders. How to involve them and to manage them ?



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Over all, do not forget the main thing is not the event but how that happen. Further than a common experience, an artistic approach with a collaborative way appears as the most efficient way to produce new ideas, to change routine, to overcome resistances and crisis situations, to prompt social change, to create new balances towards a sustainable development. Identities are the raw materials. The central point is a question of governance. People empowerment is the name of the game. It transforms the role of the artist. He has not to just make its play anymore, but to find the right artefact for people and accompany them towards creative outburst.

Afterthoughts about practices from the digital world, UNESCO Universal Declaration on Cultural Diversity, an interview of a theoretician on cultural policies, and a manifesto extend the debate.

José Darroquy

Text written on the basis of discussions in Bordeaux on 28/10/2011 during the workshop on “Collaborative events & processes”

Coordination Trans Europe Halles and ARTfactories/AUtre(s)pARTs

► LONG SUMMARY

How to involve inhabitants and local actors in the creation process or in creative dialogue ? The detailed presentations of a collaborative video street show and a carnival in Belfast has launched the debate.

The Komplexkapharnaum example

Through a common experiment between inhabitants which it stimulate, the Komplexkapharnaum group aims to warn people than public space belong to them. Video designer, musicians, writers, street artists, dancers work together to create urban happenings made of interview's cut-offs of neighbors, sound or video portraits, archives, tracks, memory evocations... Their first success called *Square-télévision locale de rue* (local street TV), is a playing walk with extented projections on facades of videos filmed and edited in the inhabitants' houses and their streets, reporting about their history and social relationships, their disappointments, dreams... (www.kxkm.net/crea-tions/square/medias.11/video-square-avignon.html).

During the preparation, it appears than people understand quickly they have an opportunity to share something and tell their experiences or feelings easily. Then, the final show, acting the process on the walls of the streets, suggest there's an other way to live the city with his neighbourhood. At least, a common experience has been created based on differences.

A later happening called Memento focused on struggle and resistance through videos, drawings and graffitis (www.kxkm.net/crea-tions/mem-ento/med-ias-7/video-memento-villeurbanne.html). For an other show, inhabitants of a cosmopolitan parisian district were questioned on their origins and plans. Called The Giant, a tower was the screen for the video answers. <http://www.kxkm.net/proj-ets-ded-ies/nu-it-blan-che/tv-geant.html>). For most of their productions, Komplexkapharnaum claim the same approach : start on without knowing the destination, suggest inhabitants a dream with the aim to share the project along his definition, use a diplomatic way with the local leaders (avoid and respect their leadership in the same time, they have got the time and the key to spread audience). And beyond audience success or not, endeavour to leave a trace, a new perception of local realities.

The Beat Carnival experience

How to build a common future after civil war time ? The Belfast's organization Beat Initiative had its idea : make people working together and invest the city center which was considered as a dangerous area, stuck between catholic and protestant districts.

The conflict occupied minds and most other purposes were abandoned. As for culture, scenes were dedicated to classical arts. When peace came back, drummings were the only creative practice common to both communities. To link them up, the idea of a carnival stood out as a solution, Moreover this kind of event is visible for all the city, it request popular involvement all year long with its preliminary workshops, and it give many jobs for artists- an other objective of the Beat Initiative.

With a first edition in 1995, the Belfast Carnival has won since its bet to create a new picture of the city, former opposite populations share now the same public space in a friendly way. Beat Initiative, the lead Carnival organization, has spread all over Northern Ireland and has recently took part of celebrations belong London 2012.



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However with the success, initial creativity and liberty become harder to maintain. Sleeping partners wait for big shows, tourism requirements transforms relationships with the city councils. Komplexkapharnaum meet the same kind of questions. Their performances are usually requested by municipalities through social and cultural programs for rough districts. Towns look for media impact and large audience first. Who is in charge to go with the even slice effects of their work once they left ? In its case of an exertion at the same place all year long, Beat Initiative think they have not been working enough with their supporters, just focusing on artists and public. But both underline one rule. Always begin by

asking its interlocutors : have we something to share together ?

And one skill as well : the ability to negotiate.

How and what to share

Despite the fact this two examples illustrating collaborative events pertain to the only category of street performances with the ease of occupying public space, common methods and teachings are able to be drawn for all practices.

- Be clear with interlocutors, producer, sleeping partners, public and yourself : do we have something to share, to celebrate, to say, to change together ? What is the common aim ? Who ask for ? Who has got the ownership of the idea ?

- Who is concerned first in the collaborative process : artists, citizens, whole city, neighborhood, local cultures, visitors or foreigners, children, all of them ? Which level of participation for each from the definition of the process to the assessment.

- Think about all networks and methods to explain your approach and to improve participation, from door to door to social networking services. Pay a special attention to local groups, associations and community leaders. How to involve them and to manage them ?

Over all, do not forget the main thing is not the event but how that happen. Usual stakeholders know how to share objectives, times and agenda, to combine skills, to build relationships, to share resources, responsibilities and evaluation. Not most of citizens. It's not so natural to collaborate yet. Refine your methodology according to the context and don't hesitate to change your role according to resistances, lack of success or big hit.



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A challenge for democracy

Further than a common experience, an artistic approach with a collaborative way appears as the most efficient way to produce new ideas, to change routine, to overcome resistances and crisis situations, to prompt social change, to create new balances towards a sustainable development.

Collaborative artistic events or work are not a recipe or merely soft-management tactics. Emotion and empathy typically belong to collaborative work. Identities are the raw materials. Then, beyond methods, the central point is a question of governance. People empowerment is the name of the game. From the specific point of view of an east european participant, collaboration prevent collectivism. Bottom-up instead top-down. A collaborative approach is either a way to escape state restriction (and cut-off!) or to resist marketing injunctions, and give the possibility to each collaborator to create or to influence his environment.

In the same way, it transforms the role of the artist. He has not to just make its play anymore, but to find the right artefact for people and accompany them towards creative outburst.

“A major error of the theoreticians of the universal management is to bet on the hedonism faith, on the government in the name of the pleasure principle, as motive of human race. In fact the speaking animal is led by the desire of recognition- recognition of a desire of the subject, even if the prize is its own death.”

(Pierre Legendre)

Afterthoughts

The first acceptance of a collaborative event was a participatory one where public and stakeholders take part together since preparatory workshops until the final show, no matter the suggested set or artefact. A kind of collective play. Further in the debate, the stake appeared far-reaching. Original inspiration had to come from cultural assets, experiences, desires and questionings of the public considered as citizens, with the goal of giving them a maximum of initiatives and power. Their identities defined characters, topics, design and aesthetic. How to hand power over to them became the name of the game. Cultural purpose, especially about a public event, is not working for people or with people anymore but create through people.

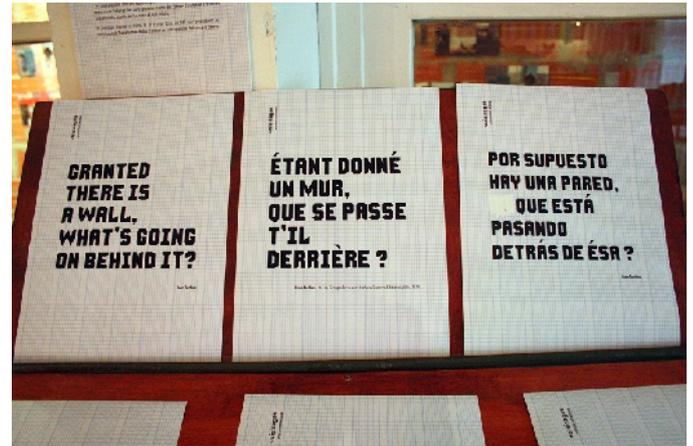
This point of view is similar to the UNESCO Universal Declaration on Cultural Diversity approved in 2001 by 118 states. This statement asserts a set of principles and recommendations able to enlighten and legitimate any initiative aiming at a collaborative work with the public. Beyond cultural diversity and identity, the question is human dignity and common humanity as World Commission on Culture and Development pointed it during preparative works : “If the communities of the world are to improve their human development options they must first be empowered to define their futures in terms of who they have been, what they are today and what they ultimately want to be. Every community has its cultural and spiritual affiliations reaching back symbolically to the dawn of time, and it must be in a position to honour them. These cultural patterns play an irreplaceable role in defining individual and group identity and provide a shared *language* through which the members of a society can communicate on existential issues which are beyond the reach of everyday speech. But also, as each one of us goes further and deeper into the unexplored territory of his singularity, we have good reasons to hope that he or she will discover there the unmistakable footprint of a common humanity.”



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In the same preparative document, writer Carlos Fuentes point an interrogation to each of us : “the cultural question is this : is there a solution of our own ? Don’t we possess the tradition, imagination, intellectual and organizational reserves to elaborate our own models of development, consonant with the truth of what we have been, what we are, and what we want to be ?” The work of artists and cultural stakeholders therefore is to drive people to this kind of questioning and to help them to answer it.

An other point has been scarcely tackled : the digital world. The Web 2.0 has demonstrated the positive impact of involving user communities in mass collaboration projects in collectively creating new contents and applications. Beyond social networks, participation is usual process among ICT and new technologies. Contribution and collaboration remove competition. The user become producer. Good practices from this world can be a source of inspiration.



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Living labs, barcamps and co-working spaces belong typically to ICT and digital industries. A living lab is a open-innovation ecosystem based on a systematic user co-creation approach. Research and innovation processes are integrated through the co-creation, exploration, experimentation and evaluation of innovative ideas, scenarios, concepts and related technological artefacts in real life use cases. Such use cases involve user communities, not only as observed subjects but also as a source of creation. This approach allows all involved stakeholders to concurrently consider both the global performance of a product, service, new policy or regulations, and its potential adoption by users. This consideration may be made at the earlier stage of research and development and through all elements of the product life-cycle, from design up to recycling. Its philosophy is to turn users/citizens into value creation in contributing to the co-creation and exploration of emerging ideas, breakthrough scenarios, innovative concepts and related artefacts. Hence, a Living lab rather constitutes an experiential environment, which could be compared to the concept of experiential learning, where users are immersed in a creative social space for designing and experiencing their own future. BarCamp is an user-generated conference (or unconferences) opened to and driven by “those presents”. This kind of democratic workshop-events are

organized and evangelized largely through the web; anyone can initiate a BarCamp using the BarCamp wiki. The procedural framework consists of sessions proposed and scheduled each day by attendees, mostly on-site, typically using whiteboards or paper taped to the wall. All attendees are encouraged to present or facilitate a session. Everyone is also asked to share information and experiences of the event via public web channels. This encouragement to share is a deliberate change from the "off-the-record" rules at many invite-only participant driven conferences. It also turns a physical face-to-face event into a hybrid event which enables remote online engagement with Barcamp participants.

Co-working spaces are not simple shared offices but a hybrid space where professionals and amateurs, residents and visitors meet each other, all of them committed in the same practices and being ready to collaborate on the projects of each and ready to share their resources.

All of this practices and their tested rules and methods may inspire artistic process or cultural actions : Living labs and Barcamps to build an event or to think facilities, co-working spaces as a place where artists and citizens share studios and projects. From wikis allowing to share knowledge and method to the technologies RFID, GPS, or simple SMS allowing to intervene in real time (eg. Graffiti Research Lab), digital tools can also favor the participation or the co-construction. Following the example of MMORPG (massively multiplayer online role-playing game) and Second Life or open source metaverses, events may even be thought virtual and spontaneous without any leaders or public constraint.

José Darroquy

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LINKS

Ars Industrialis

Ars Industrialis is the International association for an industrial policy on mind technologies led by philosopher Bernard Stiegler.

Professor Stiegler is the director of the department of cultural development at the Georges Pompidou Center in Paris, also a professor at the University of Technology of Compiègne where he teaches philosophy. Before taking up the post at the Pompidou Center, he was program director at the International College of Philosophy, Deputy Director General of the Institut National de l'Audiovisuel, then Director General at the Institut de Recherche et Coordination Acoustique/Musique (IRCAM).

Interview about economies of contribution : <http://www.youtube.com/watch?v=CnOvftNL2ig>

About Bernard Stiegler works : <http://arsindustrialis.org/bernard-stiegler-english-languages-ressources>

Jean-Michel Lucas

Jean-Michel Lucas est docteur d'Etat ès sciences économiques et maître de conférences à l'université Rennes 2. Il fut conseiller technique au cabinet du ministre de la Culture Jack Lang de 1990 à 1992 puis directeur régional des affaires culturelles d'Aquitaine. Il mène depuis une vaste réflexion sur les politiques culturelles dont de récents articles sur la diversité culturelle, la déclaration de l'UNESCO, et la co-construction des actions culturelles. Et un tout dernier livre : "Culture et développement durable, il est temps d'organiser la palabre..." (Irma éditeur). L'essentiel de ses textes sont à retrouver sur le site de l'IRMA.

www.irma.asso.fr/Jean-Michel-Lucas-Doc-Kasimir

Tomás R. Villasante

Tomas Rodríguez-Villasante es Doctor en Ciencia Política y Sociología, Profesor Emérito de la Universidad Complutense de Madrid, Director del Magíster en Investigación Participativa para el Desarrollo Local de dicha Universidad, experto en participación ciudadana y redes sociales, Presidente del Observatorio Internacional de Ciudadanía y Medio Ambiente Sostenible (CIMAS).

• La socio-praxis

Un acoplamiento de metodologías implicativas

http://www.partehartuz.org/textos_04-05/socio-praxis.PDF

• Participación e integración social

En el artículo se explican los requisitos y objetivos que debe cumplir una acción participativa para ser también sustentable. Se resumen los casos concretos españoles, con los criterios utilizados para su elección como "buenas prácticas". Finalmente, se dan recomendaciones para una sustentabilidad ciudadana que se salga de la pseudo-participación al uso.

<http://habitat.aq.upm.es/cs/p3/a016.html>

Juan Freire

J. Freire es biólogo, profesor universitario y emprendedor. Su actividad profesional se centra en la estrategia y gestión de la innovación en organizaciones; gestión ambiental, urbana y territorial; gestión y producción cultural; cultura digital; la sociedad y el conocimiento abiertos; y educación.

<http://juanfreire.net>

CoLAB/Collab

• CoLAB Arts is a non-profit arts organization who's mission is to cultivate a hip, mindful, and inclusive Hub City community of artists, audiences, and critics empowered to create inspired and inspiring art. They support a variety of artistic endeavors, including theater, dance, film, visual art, writing. www.colab-arts.org

• Collabarts.org was established as a resource and platform for artists, theorists and art students setting out to offer a source of information, dissemination and discussion about collaborative art practice.

<http://collabarts.org>

Us now

Us Now tells the stories of online networks that are challenging the existing notion of hierarchy. It brings together the fore-most thinkers in the field of participative governance to describe the future of government. Us Now follows the fate of Ebbsfleet United, a football club owned and run by its fans; Zopa, a bank in which everyone is the manager; and Couch Surfing, a vast online network whose members share their homes with strangers. Us Now takes a look at how this type of participation could transform the way that countries are governed. It tells the stories of the online networks whose radical self-organising structures threaten to change the fabric of government forever. <http://watch.usnowfilm.com/subtitled> for subtitles in many languages - <http://watch.usnowfilm.com>