RESHAPE

A workbook to reimagine the art world

Content

Transnational / Postnational Artistic Practices

Lengua Fantasma
J. Traboulsi
P.168

Coffee
M. Sinanović
P.114

On Mobility, Rituals, and Senses, interview with M. Keil
P.72

I Am Multitudes
O. Muraya
P.86

Art as a Bad Public Good
A. Vujanović
P.94

Transnational and Postnational Practices Manual
P.42

M. Bobrikova, O. de Carmen, P. Catà, P. Dlouhý, H. El Cheikh, G. Jovanovik, M. Keil, D. Święcicka, M. Thévenet, I. Vranken

Solidarity Economies

Various Faces of Solidarity, interview with N. Jonah
P.162

Introduction to Solidarity Economies Proposals
P.116

O. Belgacem, E. Ertan, H. Geisler, A. Kizilova, D. Ogrodzka, A. Rácz, L. de Selys, D. Toutikian

ArtBnB
O. Belgacem, A. Kizilova
P.152

The Gamified Workshop Toolkit
D. Ogrodzka, A. Rácz, D. Toutikian
P.118

The Solidarity Tax
D. Toutikian
P.148

T. Barnosa, B. Krištofić, Z. Lafferty, C. Melon, Minipogon (T. Cvetković & V. Ramujkić), M. Pita, J.–L. Sterian, M. Urruticoechea

Wages for and against Art Work
K. Praznik
P.314

Value of Art in Social Fabric

Value of Art in Social Fabric
P.288

ETMAC: The Extra-territorial Ministry of Arab Culture
P.276

A. Hafez, A. Kucharski

In Digestion
R. Chaillon
P.324

Overproduction
W. Parfianowicz
P.80

The Home, the Suitcase, and the Social Fabric, interview with P. Costa
P.330

Fair Governance Models

Governance Of The Possible
H. Baert, M. Schick, S. Trotman
P.26

Politicising Piracy Pirate Care
P.172

On Fair Governance and Evaluation, interview with K. Pavić
P.368

Evaluation – Actors, Values, and Metrics
E. Bonito, K. Pavić, C. M. Zerhouni
P.338

Reframing European Cultural Production
P. Gielen
P.374

Art and Citizenship

Creating the Department of Civil Imagination, interview with P. Jenkinson & S. Wright
P.258

Feminist Practices, Radical Politics
L. Roth
P.266

Art and Culture after Covid-19
J. O'Connor
P.394

Department of Civil Imagination
P.180

A. Alexieva, A. Vandermeulen, C. Organtini, E. Britton, J. Huber, J. L. Goh, M. Vlachou, P. Vlassopoulou, P. Jenkinson, S. Wright, V. Major–Kremer

Method entries

Preface
P.9

RESHAPE: An Experiment in Collaborative Change–making
M. Ilić
P.10

Changing the Game: The RESHAPE Transition
J. Janssens
P.18

Interviews by L. Attalah

Legend

METHOD

ZEITGEIST

PROTOTYPES

TRAJECTORIES

This publication is the result of RESHAPE *(Reflect, Share, Practice, Experiment, 2018-2021)*, a research and development project that brought together artists, art professionals, and organisations from Europe and the southern Mediterranean to create new organisational models and alternative ways of working. The project aims to respond to today's challenges, aligning fairness, solidarity, and sustainability with the civil role of the arts. Exploring the expertise of those already experimenting with new models and ways of working, the proposals are adapted to the practices and needs of the arts ecosystem of tomorrow.

The tangible results of this three-year process are presented in the form of **Prototypes**. These take various forms: a game, a collection of rituals, a house, a shapeshifting department, a multitude of questions, a call for action, and many others. All contribute to positive change in the arts and its relation to society.

The prototypes engage in dialogue with a number of existing, reworked and commissioned essays, drawings and a poem selected by the RESHAPE community, which we call **Zeitgeist material**. The authors, including artists, scholars, and critical thinkers, analyse and contextualise these challenges, and draw up concepts for change.

In the Introduction, project coordinator Milica Ilić speaks of how and why the RESHAPE project began. The design of the RESHAPE project itself is illustrated with a timeline and a review of the different roles and geographical locations of those involved. Joris Janssens explains the process of making structural changes within RESHAPE and beyond. Lina Attalah interviewed the six facilitators who accompanied the various groups of artists and art professionals as they worked on the prototypes.

RESHAPE encourages adopting, applying, and building on the prototypes in the everyday practices of artists, art workers, and organisations in Europe and the southern Mediterranean – indeed, all over the world, to contribute to fundamental change in the arts and society.

RESHAPE was initiated by a consortium of twelve partners and seven associated partners from all across Europe and the southern Mediterranean and is co-funded by the Creative Europe programme of the European Union and a number of other funders.

The RESHAPE website, http://reshape.network, presents all the prototypes and Zeitgeist texts as published in full, as well as additional Zeitgeist texts (web only) and related material from the RESHAPE process. Some prototypes are also available in separate form, as a magazine or card game, for example, or as a separate website.

<div align="right">

Editorial team

</div>

Preface

MILICA ILIĆ

RESHAPE: An Experiment in Collaborative Change-making

METHOD

Our societies are facing multiple pressures. Extreme polarisation, rising intolerance and growing nationalism seem to have invaded the political space. The climate catastrophe is looming over us, without agreement on how to prevent it, or even postpone it. Freedom of expression is under threat by authoritarian governments; political opinions and choices are being manipulated on a scale never seen before. Extreme commodification is invading even the most intimate aspects of our lives.

Deeply rooted in society, with a finger on its pulse, the art sector feels the effects of these growing tensions. Threats to freedom of artistic expression, economic weakness and precarity, market orientation, systemic inertia and marginalisation are all effects of these same processes. Diversity still seems to be an ideal that is hard to achieve, as we see how homogenous most of our teams, programmes, and audiences still are. To a great extent, the art sector relies on models in which growth, extraction, and productivity are the norm.

Art plays a crucial role in reimagining our societies. It enables different perspectives and opens up our imaginations to the potential of a different society. Art can be the rebellious voice that relaunches the debate on how we can best live together, caring for one another and for the world around us.

To achieve this, the art sector needs to be appropriately equipped. It needs to embrace diversity and collaboration as its guiding principles and to work within models and practices that nurture freedom, fairness, and solidarity. Could the practice of these values bring about the emergence of new and different structures and ways of working, in tune with the democratic and civil role of the arts? As we in the arts begin to think of ourselves as actors of change, where do we start? How do we rethink our methods and our institutions? Whom do we choose to be our guides and our allies?

RESHAPE is an attempt to kick-start our collective imagination. It is an experimental, collaborative, bottom-up process that creates instruments for transition towards a new, fairer arts ecosystem.

RESHAPE has been a three-year research process that has developed alternative organisational models, structures and practices in the arts, in direct relation to society and its evolutions.

RESHAPE has been carried out by a partnership between 19 intermediary art organisations from Europe and the southern Mediterranean, co-financed by the Creative Europe programme of the European Commission. At the heart of this research is a bottom-up process involving 40 artists and art workers from across Europe and the southern Mediterranean, who collaboratively created a series of prototypes that reflect and provoke this transformation. They propose concrete tools and ways of working that are more equitable and more sustainable, in line with the civil role of the arts.

RESHAPE concerns the role that the arts play in society and its evolution. The following are some of the concepts it proposes.

RESHAPE

Broader thinking

The arts operate within the policies of nation states. RESHAPE is an invitation to assume and to proudly show that the playing field of artists and those working in the arts is by default much wider than that. In spite of all the barriers, in spite of all the differences between lived experiences, current support systems, economic and political dynamics, resources and the ability to be mobile, the art scenes throughout Europe and the southern Mediterranean are closely interconnected, sharing multiple and complex influences. To imagine any radical change within this context, a broader scale is essential.

To reimagine an alternative arts ecosystem, RESHAPE proposes taking this transnational perspective as its starting point. In the arts, we are part of a sector that reaches from Reykjavik to Baku and from Saint Petersburg to Casablanca. We carry the responsibility to overcome differences, to listen to voices that are less heard, support the fragile, share our advantages and act in solidarity. We care for the local roots of artists and art practices and for how interconnected they are on a global level.

RESHAPE chose to set out from this broader geography, while remaining open and porous to other contexts.

Highlighting signals of future evolutions

Across Europe and the southern Mediterranean, artists and art workers have already been experimenting with alternative ways of making, presenting, and accessing art. They test strategies to broaden their outreach, to engage with citizens, to connect across sectors and to align with the values they defend. Most of the time, these artists, art professionals and organisations operate well below the radar of well-established art circuits. On a local scale, they hack, circumvent, provoke, and play with the art system and its usual practices, not to break them, but to make them fairer and better adjusted to both the arts and the wider society. They are the experts in transformation, trailblazers of resilience and local innovation virtuosos who are today testing the possible evolutions of tomorrow.

RESHAPE makes these initiatives more visible, so that their experiences can benefit the broader sector. Throughout the life cycle of the project, by means of open invitations, hundreds of initiatives have been identified and listed in the Directory of Alternative Practices, published online. This is now a unique source of inspiration for all those in the arts who are interested in a different way of working.

Collaboration

RESHAPE is a collaborative framework for artists and art workers who are already experimenting with alternative models and possible futures. They have shared their proposals for the transformation of the arts ecosystem. Four independent advisors selected 40 artists, activists and art workers

(Reshapers), bearing in mind the diversity of their experiences and contexts. The Reshapers made up five groups that worked together over a period of 18 months. In all, they held 15 workshops, two plenary meetings (Intensives) and spent countless hours of online and on-site meetings, to imagine and construct proposals that would inspire future changes in our sector.

RESHAPE proposed five wide-ranging topics, all related to the crucial challenges of the arts today. They are Arts and Citizenship, Fair Governance Models, Value of Art in Social Fabric, Solidarity Funding (later changed to Solidarity Economies) and Transnational/Postnational Artistic Practices. These topics were only roughly described and were intentionally kept open, giving the Reshapers the freedom to tackle them according to their own needs and interests. Six Facilitators worked with the groups to help them in their work. The precise focus of each group, their methods of working, and the content and format of their proposals were left entirely up to the groups themselves.

From the onset, the groups worked in physical meetings, as well as remotely. Each group planned three workshops, all in different parts of Europe or the southern Mediterranean, allowing them concentrated time to work on their topics, while building links to the respective arts and activist scenes of the cities in which they worked. The two plenary conferences, or Intensives, brought the groups together to share their experiences and compare their findings, while inspiring their research through contact with actors from fields other than culture and the arts.

RESHAPE required actors from very different contexts to bring together their professional and personal sensibilities, abilities, and experiences in order to create a joint vision.

Experiment and create

RESHAPE embraces experimental methods. It proposes and tests the idea that the evolution of the sector can and should be initiated by a collaborative, bottom-up process. RESHAPE is also a playing field for experimental ideas. It not only provides space for reflection, but is an invitation to propose and apply concrete, feasible and sustainable solutions to critical problems, to test them and make them accessible to the entire art sector for further development.

Inspire transition

RESHAPE has engaged in an intensive process of often heated discussions, profound reflections, collecting information, tracking blind spots and refining concepts. The resulting proposals are now here. They are poetic, playful, and ambitious. They are ideas to be used, analysed, built upon, and shared. Above all, they are calls for transition and the transformation of unsustainable practices. They require new allies and champions to help them inspire true transition.

Disseminate, engage, create alliances

The structures that constitute the partnership carrying RESHAPE have an important role to play. Partner organisations are all intermediary structures, all with a mission to support the art scenes in their respective countries. They have the ears of the art professionals and policy makers. They are well placed to discuss and share the process and ideas of RESHAPE and to work locally to raise interest for both the methods and the proposals.

An intense period of presentations and practical workshops have brought the ideas, proposals, and tools of RESHAPE to broader professional audiences.

The two conferences, one at the beginning and one at the end of the project, connected the ideas and findings of RESHAPE and shared RESHAPE's experimental process with the broader, transnational arts community.

Finally, those involved in RESHAPE, in what has now become the RESHAPE community, are the people who are carrying the process further, engaging yet more colleagues, building on these ideas and bringing the transition towards a more just arts ecosystem a bit closer.

RESHAPE calls for a transformation led by artists and those working in the arts. The pioneers and creators who are already experimenting with alternative methods make up the creative and resilient core of the art sector. RESHAPE shows that by working collaboratively and in solidarity, across borders, disciplines, functions and hierarchies, those engaged in the arts can be the driving force of the sector's positive future.

The People

RESHAPE involved 40 artists, activists and art workers ('Reshapers') from all over Europe and the southern Mediterranean, who were supported by 6 facilitators and 4 advisors as well as a group of 19 partner organisations.

Art and citizenship

Solidarity economies

Value of art in social fabric

Fair governance models

Transnational / postnational artistic practices

None

40 Reshapers

6 Facilitators

6 Associated Partners

13 Partners

4 Advisors

Other local or international art professionals

The participants had **different roles** in the project. They were Reshapers, facilitators, advisors, partners, and associated partners.
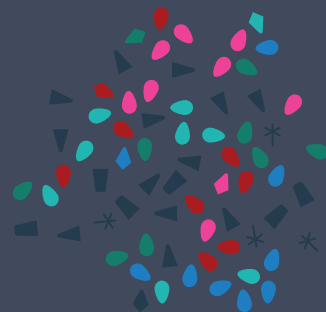
Reshapers chose one of 5 proposed **trajectories**, thus constituting 5 groups, each dedicated to a crucial challenge for the arts sector today.

The Project

The Prototypes

Open call: An invitation for artists, organisations, collectives, cultural workers, activists and others in the field to share their **alternative and experimental models of making, presenting, and/or accessing art**. From those applications, **40 Reshapers** were selected, as well as more than 400 individuals, initiatives and organisations who are now part of a **RESHAPE Directory of Alternative Practices.**

RESHAPE kick-off event and start of the research period.

Workshops: Each of the 5 groups included 8 Reshapers who worked on their trajectory topic remotely and in 3 workshops.

Intensives brought the whole RESHAPE community together to share experiences and compare findings, while inspiring research through contact with actors from fields other than culture and the arts.

The **final conference**, the **presentation** of the results of the RESHAPE experiment and the prototypes.

Gathering the results of the project, preparing the RESHAPE **publication**

Sharing the results and findings of the project, promoting prototypes.

DUE TO COVID ALL FOLLOWING EVENTS WERE HELD ONLINE (O)

Legend

- Art and citizenship
- Solidarity economies
- Value of art in social fabric
- Fair governance models
- Transnational / postnational artistic practices
- None
- 40 Reshapers
- 6 Facilitators
- 6 Associated Partners
- 13 Partners
- 4 Advisors
- Other local or international art professionals

Row labels
- Open Call
- Conference
- Workshop
- Plenary Gathering
- Data Collection and Processing
- Dissemination

Timeline
11-18 · 01-19 · 03-19 · 05-19 · 07-19 · 09-19 · 11-19 · 01-20 · 03-20 · 05-20 · 07-20 · 09-20 · 11-20 · 01-21 · // · 09-21

City labels
ONLINE · LUBLIN · COPENHAGEN · EDINBURGH · TANGIER · PRAGUE · HAMMANA & BEIRUT · BARCELONA · SOFIA · ISTANBUL · POTSDAM · GHENT · MARSEILLE (O) · ATHENS (O) · KIEV (O) · LISBON (O) · TUNIS (O) · CLUJ · ZAGREB · ZAGREB & LJUBLJANA

The Prototypes
The Solidarity Tax

ArtBnB

The Gamified Workshop Toolkit: Values of Solidarity

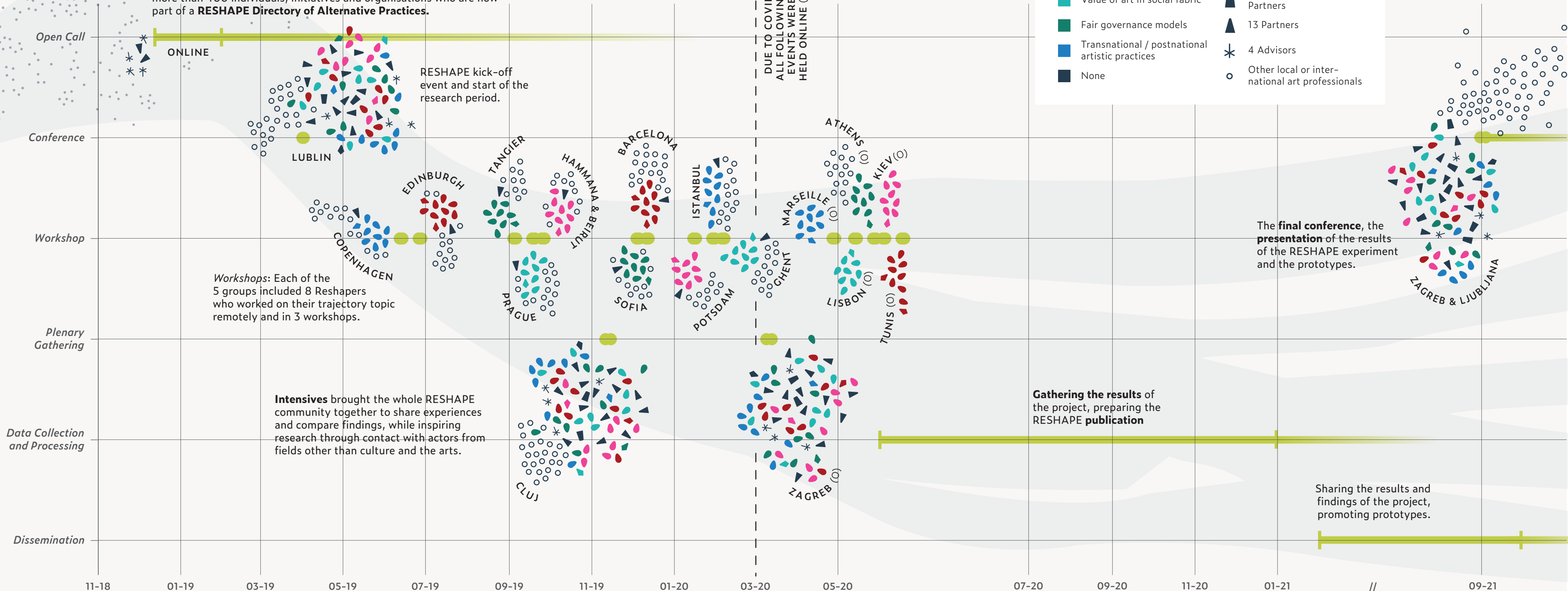**Introduction to Solidarity Economies Proposals**

Governance Of The Possible

Evaluation — Actors, Values, and Metrics

Transnational and Postnational Practice Manual

Department of Civil Imagination

Value of Art in Social Fabric

Dataviz by Leenke De Donder

JORIS JANSSENS

Changing the Game: The RESHAPE Transition

This publication shares the reflections and insights obtained by the RESHAPE project with the broader art world and the communities where the arts and artists are engaged. But where do we start? Take a first glance and flip through the book. Have a look at the 'Zeitgeist' texts, to get an idea of the diversity and the complexity of issues – this 'sense of deep systemic crisis', as one of the 'Zeitgeist' texts puts it (O'Connor, 2020) – that the RESHAPE community has engaged with. And please acquaint yourself with the proposals developed by the five working groups, and see how diverse they are. At first glance, some of these proposals may seem dense and hermetic. After a longer and harder look, however, the similarities and commonalities between these diverse proposals might catch your attention. What are these prototypes all about? What issues do they want to tackle, and what approaches do they propose? What is the meaning and what are the values underlying these ideas? How might they ultimately infuse the arts ecosystem across Europe and the southern Mediterranean? What might their policy implications be?

This text is a first attempt to join the dots between the proposals, to draft the initial contours of a framework for understanding them. To understand the proposals, it can be useful to first have a brief look at the origins and the promise of RESHAPE, and how the project itself was redesigned and reshaped during an intensive process within the RESHAPE community. Secondly, we begin a reflection on how these proposals might contribute to responding to the current needs within the art field. In very different ways, these proposals respond to increasing pressures concerning how the arts are organised, governed, and supported (or not).

Looking for solutions, they tell us that tweaking the knobs will not suffice. They are calling for a total paradigm shift, for a transition. Through their work, the Reshapers are holding a mirror up to the art world, raising critical questions. They present us with an idea of what we in the arts should all stop doing. They break down, but they also build up. Through speculative, playful and poetic strategies, they also help us to imagine and experience what a new, more sustainable and value-based future for the arts in Europe and the southern Mediterranean might look like. These prototypes are an invitation, a proposal to connect to a process that has only just begun, and which needs a much broader base and new partnerships to become a real transition towards a more sustainable future for the arts ecosystem in Europe and the southern Mediterranean.

The promise of RESHAPE

RESHAPE is a project developed by a partnership of 19 intermediary art organisations, supported as a 'large-scale cooperation project' with a grant from the European Commission. In their missions, histories, contexts, and funding structures, RESHAPE's partner organisations are widely diverse. But they have one thing in common: they all assume a collective responsibility towards the future development of the arts. All have engaged in RESHAPE out of a desire to step into an exploratory trajectory that would allow them to jointly tackle some of the most urgent and complex issues facing the arts.

Changing the Game:
The RESHAPE Transition

JORIS JANSSENS

METHOD

When these organisations started to discuss a possible collaboration, they felt they needed something other than a 'single topic' project. By 2015, the pressures within the art field had been mounting for some time. The system was becoming more competitive and pressures on artists, art workers, and institutions were mounting. It also became increasingly clear that these 'art world problems' were interlinked with profound shifts in the broader societal context. The years 2014 and 2015 saw the refugee crisis and the rise of 'illiberal' democracies and populist politics throughout Europe. The prospect of European disintegration began to emerge. The year 2016 was also the year of Brexit and the American elections, with their promise of economic protectionism and exclusive nationalism. Assumptions about the self-evident value of international mobility and the contribution of the arts to society had lost their innocence.

Reflections and debates concerning these pressures and complexities were taking place in the arts all across Europe and the southern Mediterranean. Artists, art workers, and art organisations engaged in experiments seeking answers or interesting approaches. There were more and more radical experiments with innovative potential for the entire arts ecosystem. But these were often developed in marginalised circumstances, under the institutional radar. Completely consistent with the hyped-up pace of an accelerated art world, these exchanges were mostly limited to one-off encounters: very inspiring, but with a short shelf life.

The basic promise of RESHAPE was to strengthen the innovators: the artists and art workers working mainly outside the often-compromised conditions of established art institutions. The wish was that a diverse community – consisting of both intermediary partners and on-the-ground actors – would join forces and share resources beyond the hierarchies and power structures. The promise was that the actors on the ground had the expertise to imagine change. The institutions could share some of their resources and capacities to provide space and time to connect and collaborate. As intermediaries, they also had access to the decision-makers to push those imagined solutions higher up the agenda. This way, these emerging experiments could be connected, made visible, and possibly become mainstream.

In a nutshell, RESHAPE wanted to create a shared space where artists and institutions would co-create the development of future working models. It would do so in what we refer to as Europe and the southern Mediterranean. This area is larger and more diverse than the European Union, which is the horizon for many international projects. Broadening the geographical scope was a deliberate political choice. From the start, RESHAPE affirmed that, as cultural actors, Europe and the southern Mediterranean should be our shared social, political, and cultural environment. This is often not yet the case. But what would happen to our reflections, assumptions, solidarities, and responsibilities if we started seeing this broader region more as 'our' jointly shared, common space?

A bottom-up research and development process

In order to deliver the promise of RESHAPE, a two-year research & development trajectory was designed: a bottom-up process, engaging a diverse group of artists and art workers, which would lead to possible approaches towards a paradigm shift.

By way of an open call, RESHAPE would scout for and identify initiatives from all over Europe and the southern Mediterranean with proven track records in experimenting with alternative working models for the arts. Next, the project would bring them together and provide space and time to work. Five focus topics were defined in advance: 'Art and Citizenship', 'Fair Governance Models', ' Value of Art in Social Fabric', 'Solidarity Economies' and 'Transnational / Postnational Artistic Practices'. Five groups of eight Reshapers were given carte blanche to explore and redefine these topics and to produce 'prototypes': realistic, concrete and sustainable proposals that respond to some of the sector's challenges. The partners pledged to take those results and use their positions and intermediaries to promote them with the sector and policy makers.

On 1 April 2019, it all began in earnest. In Lublin, in the east of Poland, approximately a hundred people (artists, art workers, intermediaries, funding agencies, and so on) from 26 countries came together for the inaugural RESHAPE Forum. The forty Reshapers were there, as well as the consortium partners, together with keynote speakers and an audience of interested parties. After the introduction of the why and the methodology, the five RESHAPE groups embarked on their respective journeys. They started getting to know each other. During a first series of workshops organised all across Europe and the southern Mediterranean, they collectively explored the topics and connected them to their own experiences in a diversity of contexts.

In these meetings, the Reshapers worked mostly in their separate groups. From the start, they insisted on having closed discussions in a safe environment. But their work did not proceed in a vacuum. During the workshops, the Reshapers connected with local artists and activists. For the groups themselves, spending time with the communities hosting the workshops and witnessing their resilience and generosity gave added strength. At the Cluj Intensive meeting (November 2019), the five groups came together for the first time to exchange information about their progress and explore the interconnections between their respective work, ideas, and concerns. Immediately, the interconnections became clear. Meanwhile, what was happening in the world gave the groups plenty of food for thought. Rising xenophobia, racism, nationalism, homophobia, and climate change all increased the urgency of their work.

The Covid-19 pandemic proved a pivotal moment for the process. The first wave of Covid-19 struck nearly one year after the process began in Lublin. Shortly before the Zagreb Intensive meeting (second week of March 2020), the health situation grew worse. The RESHAPE community collectively decided that all public activities (keynote speakers, artist dinners, city walks, and so on) would be cancelled and that the meeting would be reshaped as a 'remote' conference.

The situation added to the urgency of the discussions within the respective trajectories and the project as a whole. Some of the groups had already been experimenting with how they could use digital tools to meaningfully engage, connect, and collaborate. Of course, the virus accelerated this process. The group working on Post- or Transnational Artistic Practices, for instance, saw the irony of the situation. Mobility, which had been taken for granted, had come to a halt in the lockdown. Would this crisis help us rethink our notions of mobility? With increased urgency, this group continued to explore meaningful ways to connect without meeting physically. After Zagreb, they continued to explore digital tools. They also looked back at old archetypes and developed rituals for connecting, anchoring, and healing.

In the eyes of the Fair Governance group, the Covid-19 crisis urged us all to be flexible, agile, and able to respond to quickly changing circumstances. But how does one actually make fair and equitable decisions? In the Covid-19 situation, this group saw an opportunity for RESHAPE: a chance to better understand how to work together and make decisions together. And indeed, the remote Zagreb Intensive meeting was the start of a process where the community *as a whole* collectively started to make strategic decisions. Cancelling the meeting was the first decision made collectively by the entire community. After that, other collective decisions followed, concerning the timeline of the project, reallocation of the budget for travel grants, editorial discussions on the publication, and so on. Through these decisions, a RESHAPE community truly began to form.

Meanwhile, the groups persevered, and reached the point where they needed to make decisions. Which urgent topics should they focus on? What prototypes would they develop? Some groups had difficulty finding common ground and overcoming their internal differences. Some eventually split up and took different directions, which added to the diversity of the proposals now presented in this book. And indeed, the prototypes and the proposals developed by the Reshapers and gathered in this publication are quite diverse. Looking at the process may provide an initial framework for understanding the prototypes, but the more fundamental question is: what do they contribute? What position do they take in terms of the crises the arts ecosystem is facing? How can they help create a fairer future?

The RESHAPE transition

However diverse they are, the prototypes and proposals in this book all start from the shared acknowledgement of a fundamental and deep crisis, which is manifest in broader society and in the art world. Current practices in the art world are no longer felt to be sustainable. This is not only the result of external pressures; it has to do with dominant practices and cultures within the art world itself.

Take mobility, for instance. Some artists and art workers are forced to be hyper-mobile in an increasingly competitive system, while others feel isolated. This is not only because of factors external to the art world (lack of funding, geopolitical circumstances, visa problems, and so on). It is also related to the

mentality and exclusive organisation within the arts: a lack of recognition, lack of knowledge and understanding of the aesthetics and developments in some places, the stereotyping filter and exoticism of the 'Western gaze', and many other factors.

Or consider the situation of artists and art workers: overworked and underpaid in a production system that runs on the precariousness of the most vulnerable people working in it, on extracting benefits from them. Artists and art workers are exhausted, have gone into survival mode. Space for change and development – on a personal, institutional and systemic level – is scarce. All too often, cultural policies and dominant programmes, formats and working models within the arts are a part of the problem. A system that values highly visible products via large events and festivals and mainly project-based financing may support artists in the short term, but in the long term, they ensure the problems persist.

And what about the work culture in many art organisations? Think of institutional practices where permanent staff are being outsourced and replaced by freelancers. Think of hierarchies, lack of diversity, elitism, and lack of leadership and trust. Think of policy systems where the arts are instrumentalised and funding decisions are politicised. Throughout Europe and the southern Mediterranean, there are cases of censorship, limitations of freedom of speech, oppression, incarceration of artists, activists, and those engaging within communities.

These are just some of the topics the Reshapers have engaged with. The crisis is urgent and deep. Again, small systemic adjustments – just tweaking the proverbial knobs – is not enough. All the groups in RESHAPE have demonstrated their wish to contribute to a more ambitious paradigm shift. This should certainly lead to more sustainable and value-based practices in the art world. Innovative solutions developed through the imaginations of artists and art workers may also inspire those outside the arts who are facing similar problems.

Thanks to the work done in the different working groups, a vision starts to emerge of how this more sustainable future for the arts in society might look. RESHAPE is basically about a transition towards a world where artists and art workers are empowered because fair practice and collaboration prevail, become the dominant mentality. Empathy, equity, equality, ecological awareness, diversity, solidarity, security, and (artistic) commitment: all of these will be the guiding values within art institutions and in an alternative economy based on sharing resources, on commons, de-growth, inclusiveness, and respect for broader ecologies and ecosystems. This new world will acknowledge the fundamental role played by the arts, infusing it with magic.

In this new world, artists and art workers will have stopped 'playing the game', as it was expressed during one of the RESHAPE exchanges. They will have stopped being competitive and overly efficient, performing constantly, and doing more in less time. They will have stopped contributing to the extractivist capitalism of a competitive art market. They will have stopped allowing themselves to be exploited. They will say no to the 'festivalisation' of culture, the exclusive pursuit of productivity, to gentrification, and speculation on the art market.

But how do we get to this new world, when the current reality is so bleak? What does the transition process look like, as it moves away from our unsustainable situation and towards this empathic, solidary, and mindful future? How do we organise this process? The prototypes in this book provide us with possible approaches to how to work on this transition. In general, they present us with two complementary angles. Some are about breaking down, while others are about building up.

Some of the proposals hold up a mirror to the art world, raising critical questions and stimulating self-reflection. They urge us to dismantle persistent habits that keep us locked in the 'old' paradigm. Here, we see the Department of Civil Imagination's plea to *unlearn* and to be *deviant* and *disobedient*, as an invitation to self-reflection on the parts of cultural institutions. The Value of Art in Social Fabric group's prototype model for a 'house' is also intent on breaking something down. All the rooms in the house contain a cannonade of critical questions, raising awareness about unsustainable practices which ultimately lead to a lack of recognition for the value of artistic work in society. Here, we can also situate the Fair Governance Models group's proposal as a form of critique on current modes of governance and decision-making processes. They invite us to break down our persistent habits, such as barriers to entry and other forms of exclusion. The Solidarity Economies group's proposals are ultimately aimed at breaking down inequalities by redistributing resources in a fairer way. Giving up privilege is an essential point here.

Other proposals help us to imagine and experience the vision of new, more sustainable and value-based future art practices for the arts ecosystem in Europe and the southern Mediterranean, by way of speculative, playful, and poetic strategies. We can see them as 'pre-enactments'. What most of them have in common is the firm choice for fiction, for play, for working the metaphor, for the imagination in this process towards more sustainable practices. The Department of Civil Imagination encompasses 'the invitation for civil imagination that we really need', a framework that could help unlock this imagining of how change can happen, a 'playful reclaiming of civil and cultural power and possibility'. The Value of Art in Social Fabric group's 'home' is a metaphoric place where revolutions might start.

Another key concept in many proposals is connectedness and collaboration. The Transnational / Postnational Artistic Practices group's rituals and archetypes are a strategy to stimulate exchange and connectedness in an intuitive way. The Solidarity Economies group is not only concerned with breaking down privilege, but also with recognition and acknowledgement. Their 'ArtBnB' is aimed at sharing resources and creating connections, while The Gamified Workshop Toolkit brings solidarity into focus in a playful, gamified way.

Imagination, speculation, poetry, and playfulness on the one hand, and collaboration and connectivity on the other: these are the consistent threads running through all the different prototypes and proposals. It is no coincidence that many proposals take the shape of a game. RESHAPE is not only about not playing the game any longer. Most importantly, it is about *changing the game*. And it invites you to join.

Indeed, dear reader, this leads us to the point where you step in. This sustainable future is not yet at hand. The present situation can be confusing and chaotic. The work done so far in RESHAPE may give us a glimpse of what a more sustainable and fairer future for the arts in Europe and the southern Mediterranean might look like. But the transition cannot be done by the Reshapers alone, nor by the partners in the consortium. It can only happen when these ideas multiply, go viral and form a movement. The development phase of RESHAPE has led to a set of prototypes – which are basically just an invitation to step into this transition process, with all the resources and capacities you have at hand. If you share the Reshapers' collective vision of this more empathic and solidary future for the arts, there is a simple way to contribute. Join the journey and work the metaphor. Unlock your imagination and play this changed game.

30 October 2020

References

O'Connor, Justin. 2020. "Art and Culture After Covid-19" in *RESHAPE: A Workbook to Reimagine the Art World*. Brussels: Flanders Art Institute.

HELGA BAERT, MARTIN SCHICK, AND SAM TROTMAN

Governance Of The Possible

PROTOTYPE

Following the call of the RESHAPE Network to reimagine alternatives for the European arts ecosystem – specifically fairer governance models – we built a collective proposal for action underpinned by a new paradigm. It is built from the bottom up, informed by artists' and art workers' practice through a sensitive co-writing process. Starting from our specific Western European context, this material is limited to this subjectivity, but it is shaped in affinity with many other voices and informed by a wide range of knowledge and intuitions. As with all movements, it is on the way and unfinished by nature.

Marion Aland, 2020

Governance Of The Possible

HELGA BAERT, MARTIN SCHICK, AND SAM TROTMAN

Paradigm shift

No messing, we dive straight in at the deep end. Western society, and in turn its cultural sector, is built on the principles of exploitation and extraction (of others and of the environment) and there is no way out of this mindset and the structures created by these principles without first truly acknowledging this.

The dominant players in the art world are operating in the frontline of neoliberalism and embody its ideologies, acting as if there is no alternative.

They may have recently acknowledged the Black Lives Matter movement, the climate crisis, and the exploitation of this neoliberal ideology, but have not made it their central preoccupation to imagine, propose, and experiment with alternative structures and governance to truly make change happen – these remain thematics for artistic programmes rather than urgent calls to reorganise and confront these hyperobjects. This is in spite of the tireless work, generosity, and energy of artists and activists working on the frontline of these movements. The cultural sector continues to gain social capital from their radical ideas and reimaginings, yet its institutions remain largely untouched. More specifically, in terms of governance – institutions continue to replicate and rely on structures that keep themselves safe and 'neutral' – remaining accountable to funders and professionalised boards rather than to the artists and communities they are set up to serve.

Understanding how these forces play out on the ground, across geographies and contexts, has been central to this work. Throughout the RESHAPE programme we have mentally and physically trodden a series of intersecting (often contradictory) desire lines. One line taking us towards models and methods to reshape the cultural sector through processes of listening, moving over and centring the voices of those who have been most deeply affected by this exploitation, another heading towards the total abolition of the sector understanding that reshaping is no longer possible and that the end must happen for something new to grow. After a year of collective learning we stand at this juncture – sharing ideas and prototypes that call to the sector and its operators (of which we are part) to drastically reinvent governance perspectives and operational logics whilst simultaneously understanding that in some cases this reinvention might call for an abolition. Over the next few pages, we are carefully taking our next steps…

To start making this work/prototype/change we first need to break with the harmful relationships, practices, and structures that choke our ability to imagine anew. To do this we will leave behind European institutions and funding bodies, which measure and reward the efficacy of our work and ways of being based on ideals of 'artistic excellence'. In Western Europe this is a concept established through a euro-centric education and colonial gaze. It encourages us to operate within timescales and budgets that call for individualised hypermobility, all of which favours those with freedom of movement, with citizenship, and those without care duties but with cash in the bank. Indeed, how can these institutional ideals and related practices that are based on the continuation of inequality ever be labelled 'excellent'?

Instead of a cultural sector that sets out to establish unfair and unequal driving ambitions, such as 'artistic excellence', **we start this prototype with the call for a new paradigm in the arts. A paradigm that builds on a culture of co-responsibility and collective survival of the living, the free and of justice.** By shifting towards a paradigm truly rooted in social justice we are then able to create models that imagine fairer ways of being together and value the most vulnerable in our communities, rather than seeking to 'include' them in the structures that are designed to exclude.

Within this new paradigm we can work together to create new narratives, common goals, forms of cooperation instead of competition, informed by a wide

range of understandings, lived experiences and perspectives. In the following, we explore how we are starting to do this work through a collective space we call Governance Of The Possible.

Lydia Hamann & Kaj Osteroth, 2020

Governance Of The Possible (GOTP)

Over the past year we have developed a collective space for developing fairer governance models in the arts initiated through the RESHAPE programme and tested within our own roles and organisations. During our working sessions in Tangier, informed by the informal architecture of the city and related conversations with Think Tanger, we started to call this practice 'Governance Of The Possible' (GOTP), referring to the architecture of the possible, where urgent needs and informality define the next step.

Governance Of The Possible encompasses a prefigurative politics where the process of developing new forms of governance is valued as much as the outcome of instituting it. It provides a space to experiment with and implement forms of cultural governance that are intuitive, playful, and collective. A space to imagine a different way and start moving in spite of the heaviness and legal

HELGA BAERT, MARTIN SCHICK, AND SAM TROTMAN

PROTOTYPE

ramifications of such reorienting. We believe there is no fairness in governance without a sense of faerieness (fairyness) – bringing lightness, magical relationships with the world and each other, possibilities to transform, and a starting point of no single origin/position into the field.

We operate within GOTP to transport us to a world where the artistic paradigm has shifted already. We no longer set out to achieve imposed ideals of artistic excellence, we are no longer hypermobile, we do not strive to represent our nation, and we shun practices and processes that have us compete with allies. By practicing GOTP we can liberate ourselves from fighting for our own jobs or the survival of our individualised cultural organisations. Instead we refocus and regroup, centred on a responsibility of creating a culture of collective survival.

Through GOTP we collectively explore anti-oppressive forms of governance that allow multiplicity to flourish. GOTP is not a new model or a clear set of guidelines on governance. It's not another tool that defines who's in and who's out. It's a radical call to rethink the mechanisms of exclusion being practiced in our capitalist societies and institutions. It's a construction site full of opportunities built by many hands and taking multiple forms.

We believe that collectivity will help us navigate towards a culture of collective survival in a moment of absence of policy to underpin this movement. In our practices we experiment with building networks of trust. We start with the people around us. We try to understand the needs. We observe. We believe in the transformative powers of this dialogue and collaboration, building an infrastructure of the human and non-human relations we have.

Within GOTP we imagine ways of how to start operating in the shifted paradigm and how to work and how to be together. It sets out a range of possible governance strategies, actions, and tools. What we're aiming for is to build an affective – rather than effective – infrastructure together.

We gather around these topics outlined below. It's a starting point for observation, sensing, discussion, and the formulation of a collective answer or answers.

Being many
Who are 'we'?
How can we hear and respect multiple voices?
What voices do we hear and which voices might be silenced?
Are we building (better) relationships with the more than human world?
Where and how do we gather?
How are decisions made?
Is there space for disagreement and how do we handle it?
How do we work through conflict?
Can conflict inform common understanding?
What's the point of collective difference?
How and where can kinship appear?

Sharing values

What's the common ground we build on?

What values do we collectively hold close and why?

How can we ensure we are accountable to these values?

What if these values are not being centred by those we work and connect with?

How can our shared values drive an affective infrastructure?

Do we articulate values publicly?

What if values become obsolete?

Root and connect

How do we include our context in the building (of governance)?

How are we integral to our location?

How do we include multiple global perspectives in local activities?

Can we centre eco-responsible goals and actions?

How will we review and renew relationships?

How to create new networks outside of market logics or neocolonial motives?

Who has a direct voice in how we govern?

Who are our (other) friends and allies in society?

Who would cry if we were gone?

Resourcing

How to maintain the structures we live in, so the structures can maintain us?

How to redefine our understandings and uses of economy?

How are local energies, skills, and knowledge valued?

Can we ensure that there is no exploitation of the collective (good) will?

When is free labour getting harmful to the individual or the structure?

How do we remunerate labour?

How do we ensure that the expenditure does not go beyond what is available – from the local to the planetary scale!

Do you do emotions?

Can you really handle it?

Evaluation

Who is evaluating whom?

How much time does it take for an experience?

How does it feel?

Do you balance evaluation with allowing space for divergence?

Can you cultivate a culture that is constantly sensitive to the (collective) processes?

How do you measure the shift from effective to affective?

How do we count, what do we count, and do we really need to count?

How do we tell (others)?

How do we build other shared narratives?

Fair(y)ness

How do we allow magic to appear and flourish?
How is abundance shared fairly?
How unfair is being the same for all?
What and whom can we compare?
What do we consider labour and why?
How to not claim individualised ownership/cultural capital?
What's the cost of responsibility?
How to give direction to collectivity?
How do you address privilege?

De-project

How to break out of the project(s) mentality?
Can we move to cycles, series and shadows instead?
How to operate within longer interconnected logics?
How to establish a lifetime (human/planetary) of support and care?
How to embrace loss of control?
Where are our savage places?

How to end

When is it time to leave?
Can we compost into something else?
How do we know when we are no longer needed?
How to tell others if so?
How to deal with your own ego?
How is our legacy (and related knowledge) shared?
How to celebrate the end?

How to start

What's the first step?
Are we guided by the practice of listening?
How to re-image the new without replicating?
How do we ensure that the new grows from the rich compost of knowledge created before?
How to be many?

* * *

The order of these points allows for an organic build-up to a process of fair(y)er collective governance. The last point acknowledges the process is cyclical. You can dive in at another point or another moment and navigate to the questions again.

GOTP values many positions of knowledge and allows multiple readings. In order to foster playfulness and encourage responses from other perspectives, GOTP includes a collection of practices we have used over the past few years.
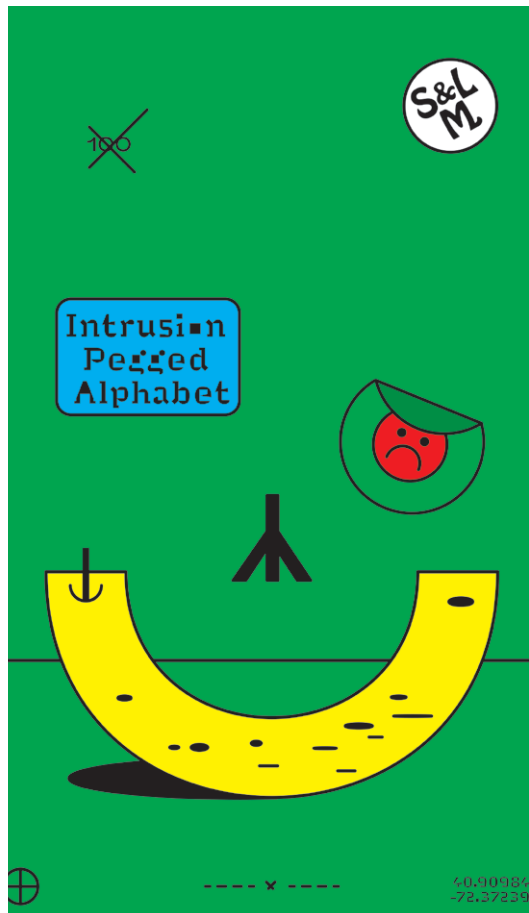
Robyn Cook, 2020

A collection of (GOTP) practices

Through being and working together we have developed and practiced a number of tools to help imagine and articulate our thoughts, emotions, and (political) positions. They are part of an ongoing, alive process that is built through wider collective conversations. We hope that by sharing some collective practices we will be able to find resonance with others who are demanding and implementing forms of governance that are collective, open, playful, joyous, and resistant.

Sensitive co-writing
What is 'Fair Governance' when it comes to the writing of (this) text? Together, yet individually, we governed the writing through listening, sensing and letting it happen and not worrying about authorship. We agree on what the result means through mutual consent: we accept initiatives of others and its difference, but we react if one of us thinks that this is harmful for the writing project as a whole. The misunderstandings, meanderings, and mistakes sometimes take us in fruitful directions.

By writing in this way we were and we are developing practice and ideas simultaneously, exploring dynamics of our collective difference, reaching out to an understanding beyond a personal point of view, beyond group dynamics and potentially beyond human-centred logics. We aim to create a voice that is not homogenised or disembodied from the collective that created it and we attempt to break away from the unaccountable, mono-institutionalised voice and instead to hold a space for and reflect the many people involved in the writing and creation process.

This is how it worked and works for us:
Together, we talk and listen actively.
We use metaphors, images and materials to describe what we mean.
We take notes in a shared document.
We take a break.
We have a collective reflection on the notes and together work towards formatting them.
Notes become headers for texts that are started by someone written in their preferred colour (say *old pink*), it is developed by another (in *my fav jumper blue*) and then another (for example *deep purple*).
We have a collective conversation on that rainbow of thoughts.
We transform text – we agree on a uniform colour, managing to articulate many divergent thoughts and voices.
We take time together – thinking through making.

GOTP Tarot Deck
As we were building Governance Of The Possible we wanted to talk and think about it more widely when our own understandings were still amorphous and unclear. We needed a tool to open up conversation about collective governance with others without clearly defining or indeed owning this space. We wanted to be able to talk about and shape our thoughts whilst also allowing for multiple readings and opinions, fostering playfulness, opening up to extended realities, encouraging responses from another perspective, bringing us away from a perceived position of knowledge and embracing spirituality and the more than human.

We began to use a set of tarot cards designed by the US artist Lisa Sterle which we annotated; first according to themes outlined within *Reinventing Organizations* by Laloux but later revised to what was emerging from conversations with artists and art workers operating within forms of collective governance. We held several collective readings with the cards in a number of settings to garner a range of knowledge and interpretations – from an online new business models webinar to intimate conversations with lovers.

Developed and designed collaboratively with commissioned artists, each involved in collectives in different ways, we produced nine GOTP tarot cards. They have been interpreted and translated from the Rider-Waite tarot cards in accordance to a specific aspect of collective governance. We later joined these cards with a number of other tarot cards produced by the Transnational/ Postnational Artistic Practices RESHAPE group to create a full major arcana of 22 cards.

We will gift the printed card decks to GOTP co-conspirators to be used as a practical tool for asking difficult or yet unknown questions and facilitate the building of their own evolutive collective forms. It allows us to escape from the logics of the current paradigm and together reroute the system.

Fairy Purse

The Fairy Purse is a tool to rethink fair payment and remuneration. It is intended to bring three concepts together: a self/group-assessment, flexible salary, and the Common Wallet. It is an attempt to bring attention to dominant remuneration systems, shedding light onto blind spots and unfair practices that traditional systems bring (especially within precarious employment, which is rife in the arts). It can provide inspiration to install one's own fair(y) remuneration system within an organisation and, thirdly, it highlights the multiple economies that can expand monetary reward.

In the Fairy Purse we still count the hours we work, but we put light on the periphery of that timeline. As such, it is a tool that can help to deal with the line between 'work' and 'leisure' time, which is systemically blurred in the art sector anyway and often very problematic. Unlike many existing remuneration systems, the Fairy Purse can easily react to constant or unexpected change, in terms of personal engagement, but also in terms of budgetary changes.

The Fairy Purse doesn't exceed an existing budget. People receive 'fairy points' (this can be renamed for each organisation), which is basically measuring engagement such as: time spent, quality of the work, personal benefits, or general needs. The conversion of such fairy points into money depends on the existing budget in accordance with the actual needs of people. It is possible to convert fairy points into money later or having other advantages, exchanges, or remuneration options.

In GOTP practice, the Fairy Purse can be used for a singular project or can even be institutionalised on a regular monthly basis. A sense for fair(y)ness is a condition of the Fairy Purse, but it is also its aim: practicing the Fairy Purse should enforce and sharpen the sense of fair(y)ness.

Have a deeper dive into this:
https://reshape.network/article/the-fairy-purse.

Autonomous Board for Something Else

This is the offer of a temporary alliance, forming a cluster of practices around a stuck issue of or around collective governance. The autonomous board joins together with others, like a slime mould or an inflatable parliament, gathering around specific local contexts (in urge or needs) and tries to get some collective governance going.

The Autonomous Board for Something Else can:
— suggest structures that centre the new paradigm;
— support through a process of peer collective learning;
— share knowledge and networks of others working with alternate structures;
— formulate collective rituals and allow space for healing;
— get your ass moving and stop pissing around. ☺

Practically, any group, collective department, institution, organisation, foundation or directory office can reach out to the board. One of us – geographically proximate – visits the place of concern physically in order to build a temporary board. Together with another 'one of us' who is based in a different geographic area, several local people are invited to the discussions, as well as local representatives of non-human entities all working as equal members. The autonomous board must represent the three paradigm shift points, defending the survival of the living, the free and justice, acting as agents for those values defined for this specific situation.

Together offering a space for naming harmful practices and rebuilding again through collective learning, knowledge exchange and healing.

Painting by Lidia Sciarrotta, photograph by Latifa Saber, 2020

An invitation

We call for institutions, art funders, governments, and artists to join a shift of paradigm moving from the survival of the individual towards the collective survival of the living, the free and of justice.

Conspiracy has always been a common practice in the arts. We've all bent the interpretation of funds and frameworks to do what we are supposed to do. But what if we value this intersubjective network in its full potential? What if

we go back to the etymological meaning of conspiracy, breathing together, or even the more general sense of 'plotting'. What if we orient our plotting from individual to collective, to organisation, to institution, to funders and framers, to recover its deep subversive function?

In order to change the dominant ideology that has a control on the future, you have to sabotage the current paradigm based on work, productivity, and success or rather exploitation and inequality. Climate catastrophes and Covid-19 show that it's not enough to stop functioning for a while to open up the space for another future. We'll need to roll up our sleeves, take a deep breath and make this future together.

We invite you to become part of a multi-scaled foamy fairy network. An organism formed of interconnected bubbles growing sideways and forming a cushion of mutual exchange, support, fluid knowledge, and joyful resistance.

governanceofthepossible@riseup.net

Governance Of The Possible

HELGA BAERT, MARTIN SCHICK, AND SAM TROTMAN

PROTOTYPE

RESHAPE

Where our understanding is rooted

— Around Labour, Art and The Auratic Condition (This is not a love song) by 3137
— *Art and Sustainability* by Sacha Kagan, 2011, Transcript Verlag Bielefeld
— Care and radical care: https://syllabus.pirate.care[01]
— *Commonism, A New Aesthetics of the Real* by Nico Dockx[02] & Pascal Gielen[03] (eds), 2018
— Conspiratorial institutions? by Jesus Carrillo, https://glossary.mg-lj.si/referential-fields/other-institutionality/conspiratory-institutions
— Convivialist manifesto: http://frederic.vdb.brainwaves.be/Frederic_Vandenberghe_Homepage/My_books_files/Manifesto%20%28English%29.pdf
— Friendship and freedom: https://anarchiststudies.org/friendship-is-a-root-of-freedom-from-joyful-militancy-by-nick-montgomery-carla-bergman/
— How together? Publication at the Chicago Architecture Biennial 2019 by Construct Lab
— *Reinventing Organizations* by Frédéric Laloux, 2014
— Sociocracy 3.0: https://sociocracy30.org
— *Sociocracy. The Organization of Decision-making* by G. Endenburg, Eburon
— *Staying with the Trouble* by Donna J. Haraway, Duke University Press, 2016
— The Almanac: http://state-of-the-arts.net/wp-content/uploads/2019/04/SOTA-Almanac.pdf
— The Sylvia Rivera Law Project publications - From The Bottom Up: https://srlp.org/from-the-bottom-up-strategies-and-practices-for-membership-based-organizations
— The Total Work of the Cultural Institution, Yazan Khalili with Rayya Badran http://www.makhzin.org/issues/dictationship/the-total-work-of-the-cultural-institution
— Transformative Justice: https://leavingevidence.wordpress.com/2019/01/09/transformative-justice-a-brief-description
— 'On Democracy and Occupation. Horizontality and the Need for New Forms of Verticality' by Isabell Lorey, 2013
— 'Project's Horizon: On Time, Creativity and Art' by Bojana Kunst http://worksatwork.dk/wp-content/uploads/2014/11/The-Project-At-Work-Kunst.pdf?fa4924
— Spaces of Commoning: Artistic Practices, the Making of Urban Commons and Visions of Change (2014-16)
— Communitism in Athens, Greece https://communitism.space
— Common Wallet: Practiced by a Belgian group of ten art workers, sharing the same bank account

01 An article "Politicising Piracy – Making an Unconditional Demand" from the Syllabus by Pirate Care can be found on page 170 of this publication.

02 Nico Dockx is one of four advisors of RESHAPE.

03 An article related to this topic, "Reframing European Cultural Production: From Creative Industries Towards Cultural Commons" by Pascal Gielen can be found on page 372 of this publication.

- — Glasgow Women's Library - Glasgow, Scotland:
  https://womenslibrary.org.uk/about-us/our-values/gwl-policies
- — Kaaitheater: guided by the question 'how to be many'
- — La Coutellerie in Fribourg, Switzerland: https://www.lacoutellerie.org
- — Platform London, UK: http://platformlondon.org/wp-content/
  uploads/2011/09/social-justice-waging-system-dec-2005.pdf
- — Theaterhaus Gessnerallee in Zürich, Switzerland:
  https://www.gessnerallee.ch
- — The Sylvia Rivera Law Project in New York, USA:
  https://srlp.org/files/collective%20handbook%202009.pdf
- — Think Tanger: https://www.think-tanger.com
- — Peer to Peer foundation: https://p2pfoundation.net
- — Women's Center For Creative Work:
  https://womenscenterforcreativework.com

Saoirse Anis, 2020

Governance Of The Possible

HELGA BAERT, MARTIN SCHICK,
AND SAM TROTMAN

PROTOTYPE

How is this inspiring our own practice(s)?

Helga Baert is giving direction to the multi-voiced artistic team of wpZimmer to become a space that hosts formal and informal relationships of exchange, care, and responsibility and to foster artistic development processes; they decided to be multi-voiced at the root.

Martin Schick works as an artist in cultural management. For blueFACTORY, a public-private innovation district, he develops a cultural concept inspired by Social Permaculture. With TRNSTN he is co-constructing a cross-sectoral organisation with a dynamic governance model based on the model of holacracy.

Sam Trotman is director at Scottish Sculpture Workshop (SSW) in Aberdeenshire, Scotland. She is currently working with the team at SSW and a range of artists, local communities and partners to build collective governance practices for the organisation.

MARTINKA BOBRIKOVA & OSCAR DE CARMEN, PAU CATÀ, PETR DLOUHÝ, HEBA EL CHEIKH, GJORGJE JOVANOVIK, MARTA KEIL, DOMINIKA ŚWIĘCICKA, MARINE THÉVENET, AND INGRID VRANKEN

Transnational and Postnational Practices Manual

PROTOTYPE

Our journey with trans- and postnational practices

For many art workers, working across borders is an essential part of the job. Many of us travel or collaborate across the globe, or invite artists from around the world into our organisations. Even if our organisations or our practices are strongly locally defined, we often relate to what is happening in the broader art field. Discourses and trends quickly cross borders. While working beyond and despite borders, we are not necessarily working 'inter'-nationally; meaning using our nation states to define us. But rather 'trans-' or 'post-' nationally; queering or diminishing the importance of national borders by placing the similarities and differences elsewhere than in national identity. We might hope that this perspective brings about **awareness**, **empathy, and inspiration**. However, this kind of movement also holds some risks. Artists, curators, and researchers may have become privileged carriers of new knowledge(s), making overlooked realities visible, breaking down grand narratives, constantly eroding otherness. But the urge to travel, to constantly meet 'the new' or 'the other' can become an unsustainable practice reproducing destructive tendencies in our society, in the light of climate change, in the light of personal stability and sense of place and connection.

During our RESHAPE process, we looked at the risks inherent in trans- and postnational practices in order to work on tools that can guide us towards making connection rather than movement central in our work. Coming from different corners of a continent (Europe) and a sea (the Mediterranean) we wanted to unite our situated experiences. We want to reshape the journey not only to include highways but also footpaths, detours, and alternative routes.

We analysed the unsustainability of trans- and postnational practices as having the following risks:
— Self-congratulatory **hypermobility**, where the art worker jumps from residency to presentation venue, never really touching ground and taking this mobility itself as a measure of success. This often comes with the risk of exhaustion and **burnout**.
— The lure of **othering and exoticism**, a practice where experiences are organised in categories of 'us' and 'them' within a Western gaze, and every encounter is seen as an exotic novelty, rather than as a personal meeting. Related to this is the creation of an artistic **monoculture**, where the specific context of art practitioners is seen as inferior to the 'festival canon'. Work coming from different places starts to look more and more alike. Specific ideas around 'good art' and 'taste' or 'quality' are being exported, without looking critically at what these ideas are grounded in. The art world is being seen as having a centre and margins, where the margins have to assimilate to the centre.
— **Exclusion of those who cannot or choose not to be mobile,** either due to visa issues, socio-economic context, or the non-recognition of certain practices as valuable.
— **Ecological neglect**, due to excessive travelling in unsustainable ways.

MARTINKA BOBRIKOVA & OSCAR DE CARMEN, PAU CATÀ, PETR DLOUHÝ, HEBA EL CHEIKH, GJORGJE JOVANOVIK, MARTA KEIL, DOMINIKA ŚWIĘCICKA, MARINE THÉVENET, AND INGRID VRANKEN

— Especially in Covid-19 times we observed a tendency of **conforming**, everyone moving online at once, the lack of development of other formats, the pressure to continue just like everyone else.

We dared to speculate that these risks represent a strong impact on the mind, our capacity to connect deeply to others, and therefore our political possibility for action.

We exchanged about the following questions:
— What are the dialogues and non-dialogues between nomadic artists and the temporary communities they inhabit? In our search for the other, how can a true encounter be achieved?
— How is travel affecting our personal life and our sense of connection?
— How to recognise dynamics of othering?
— How can travel or exchange increase diversity of practices and understanding, rather than promoting a homogenisation of artistic practice or the establishment of a new canon coming from a specific Western or European gaze?
— Who are given the possibility to travel? Who are not invited?
— How are people traveling and to what extent is the ecological impact of these choices taken into account?
— What actions can be regenerative, on a human and ecological level?
— What is increasing the pressure to act in a certain way?

While trying to find an answer to these multiple issues, something unexpected happened. A novel condition that showed the vulnerability, and the limits of our practices. Indeed, the global pandemic has forced many to be immobile, to live in lockdown. The rapid spread of the invisible threat, its unstoppable journey, has sharpened some questions, and made other reflections emerge:

— In this shifting and unpredictable context, how do we reconnect to each other from a place of isolation?
— How do we extend solidarity when we can't physically meet?
— How do we create and inhabit spaces of dissonance, where different voices can be heard?
— And how do we develop artistic practices when one of the core premises – that of humans gathering to experience something unknown – is no longer possible?

On the process

We started from here: an extensive mind map reflecting on what trans- and postnational artistic practices mean. Weary to generalise, we chose to start from our different personal experiences. What does it mean for each of us? We soon came to understand the vast difference in our experiences. This made us realise that the ideal system or collective that we could envision together, is not necessarily a physical space where we gather or connect directly; it is rather a flexible ecosystem that people can grow themselves, and make it relevant to their different contexts and realities all over the world, in an international or local setting.
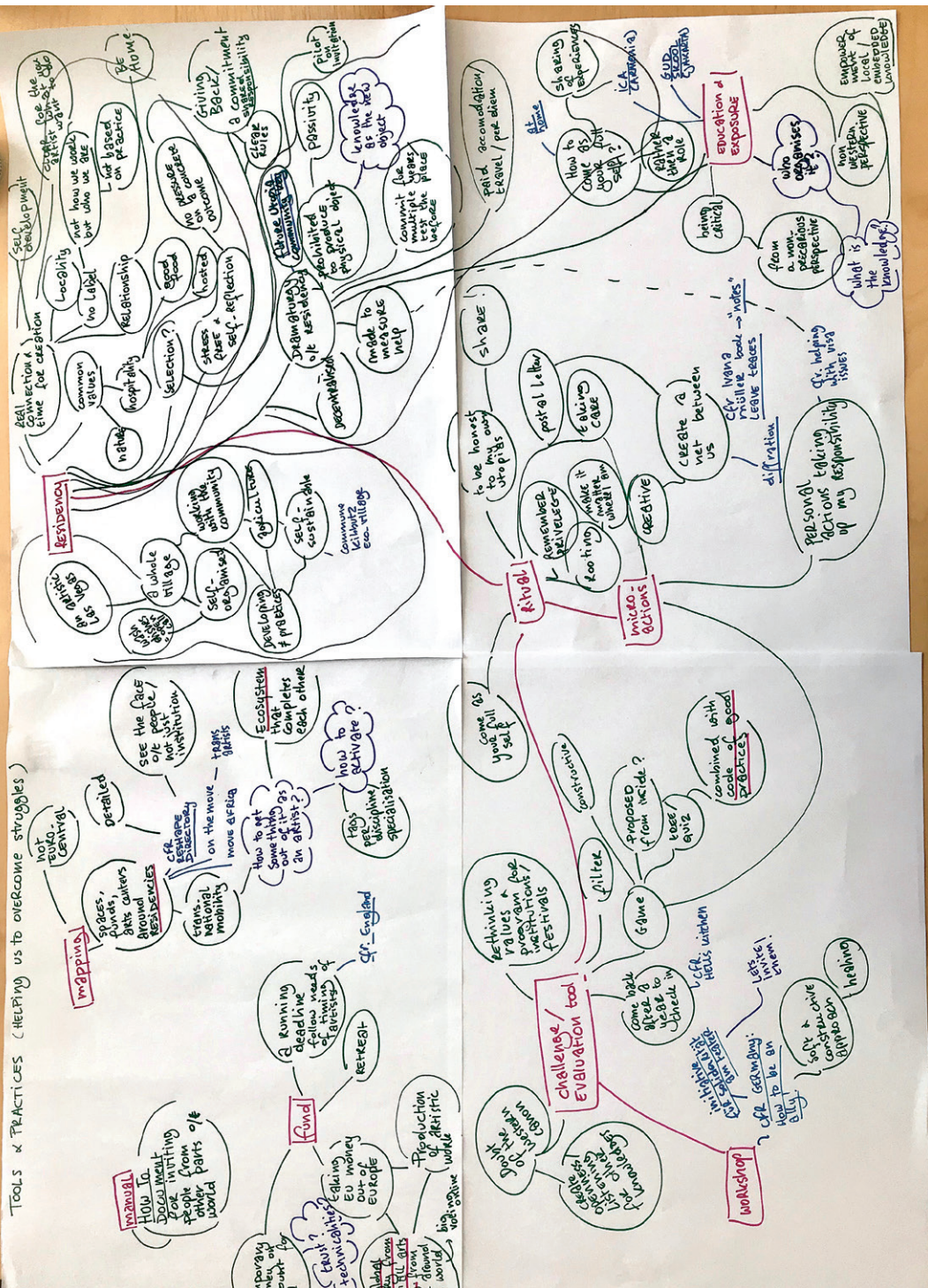
During our research we chose to focus on the change-making potential of every single individual within the art field. Not in a neoliberal effort to redirect responsibility for change to the individual, but rather as a mystical provocation where we believe that every act we perform within our organisations or practice can be an instigator of change. Driven by a radical belief in interconnectedness, we acknowledge that when one part changes, the whole system changes. So how can we tap into that potential?

During our process we did the following:
— Identify the senses that we need to cultivate in order to develop change-making actions.
— Play with these senses in creative and poetic ways, for example by growing plants and observing them, exchanging letters, circulating a box full of personal messages among us and testing the physical and emotional boundaries that keep us apart.
— Create rituals that sharpen these senses and start to practice them ourselves.
— Adapt the rituals to institutional or organisational contexts.
— Form small working groups to receive feedback and speculate through a questionnaire and a survey circulated within the RESHAPE Group of Practitioners.
— Analyse the results and create a symbolic system of Archetypes that reflects on these results.
— Bringing all of the work together in a Virtual Exhibition.

We have identified *senses* we think should be cultivated in order to move towards more mindful practices of (im)mobility, that prioritise connection over production, generosity over extraction. We have developed tools such as *Archetypes*, represented by a set of *tarot cards*, *Rituals*, and finally a *Virtual Exhibition* where we explore and share a set of models and best practices for a transnational and postnational artistic and cultural field.

By *Archetype*, we understand a model that gets repeated over and over again in society. In order to change the way we work, we need to change the archetypes by which we structure our practice or our organisation. We chose to develop a set of them based on the Major Arcana in the tarot as it is known in the West. These archetypes were developed in an attempt to flesh out the different 'senses' we want to embrace.

PROTOTYPE

TOOLS & PRACTICES (HELPING us to overcome struggles)

RESIDENCY

- self development
- artistic fee for artists + after
- Be Home!
- Giving Back!
- a commitment engagement/responsibility
- Pilot for institution
- Possibility
- knowledge of the field
- clear rules
- real connection & time for creation
- Locality
- No Label
- not how we work but who we are
- List based on practice
- Relationship
- Good Food
- hosted
- hospitality
- (selection?)
- stress, pause & self-reflection
- decentralised
- Three levels Community Pay
- Dramaturg alt. residence
- facilitated to produce physical object
- no pressure a knowledge an outcome
- made to measure help
- commit multiple spaces test the surface
- artistic fee Las Vegas
- a whole village
- working with the community
- self-organised
- developing # problems
- agricultural
- self-sustainable
- Commune kibbutz eco-village

mapping

- not too-central
- detailed
- see the face of people/ not just institution
- Ecosystem that completes each other
- trans status
- how to activate?
- cfr. reshape directory
- on the move move africa
- spaces, funds, arts centers around residencies
- trans national mobility
- how to get something out of it as an artist?
- has pluridisciplinary specialisation
- cfr England

fund

- a running deadline follow needs of festivals
- REFRESH!
- EU money out of Europe
- Production of artistic work

manual

- How To Document for inviting people from other parts of world
- technical? talking
- trust?
- bio on-/offline

ritual

- to be honest to my own dropins
- postal letter
- remember privilege
- create a net between us
- share
- taking care
- creative
- routine make it matter what it am
- diffraction
- cfr. Ivana tool → "notes" incl. Leave traces
- cfr. dealing with vira issues
- personal actions taking up my responsibility

limited actions

education of exposure

- sharing of experiences
- ICA (Tasmania)
- SUD (good teachers)
- at home
- paid accommodation/ travel/ per diem
- how to come as your full self?
- taking the role
- being critical
- who organises it?
- non western perspective
- from a non-precarious perspective
- emphasise work of local endangered knowledge
- what is the knowledge?

challenge / evaluation tool

- come as your full self
- constructive
- proposed from inside?
- filter
- Game
- lose/ quiz
- combined with code of good practice
- rethinking values & program for institutions/ festivals
- come back after a year to check in
- cfr. Hells kitchen
- invite them
- soft & constructive approach
- healing
- cfr. Germany initiative of solidarity for selforganisation

workshop

- how to be an ally?
- cfr Germany
- creative access openness to fund for knowledge
- don't wait for someone to say you can

By *Rituals* we don't mean a metaphysical expression towards another unreachable realm, but materialist practices that connect us to the here and now. Through shifting our attention, the world shifts. Psychological research shows that rituals have actual effects on people's thoughts, behaviours and feelings. We propose a set of rituals that propose ways to bring the senses and archetypes into our daily lives and work environments.

In the *Virtual Exhibition* 'A Complex Journey' we share the collaborative process with the RESHAPE community. With this experimental mediascape we want to present a constellation of knowledge(s) including our own proposals alongside research texts, artistic projects, organisations and initiatives that reflect upon mobility issues, contributed by various people in the network. This complex journey is unfinished, and remains open with the aim to give you the chance to contribute and be part of it.

Sensing the Journey

We propose thinking through the metaphor of the journey, a journey that we take to create the change we need to see in our work. We do not want to set off on our journey with our eyes and ears closed. We decided we needed to develop some additional senses in order for the journey we propose to be regenerative. To counter the issues within (im)mobile artistic practices, we have identified five senses that could be tools in leading the way in our search for change: sense of **Place**, sense of **Multiplicity**, sense of **Connection**, sense of **Generosity**, and sense of **Break**.

Each of these senses responds to a particular problem, is linked to several **Archetypes** (elaborated in the next chapter) and is addressed through several **Rituals** (idem). We chose to work with senses in an attempt to follow feeling and bodily experience over cognitive processes, and move away from the moral or judgemental connotations of values or principles.

Sense of Place
We came to **sense of Place**, from a concern around hypermobility. When hopping from one country to another, or when in isolation, do we actually know where we are? Do we know how to create a relationship with where we are and who else is there? To know what it means to be in relationship with our surroundings, we wanted to learn from plants, those who grow from their environment, translating their surroundings into their form – each leaf expressing the way in which the light moves throughout the day, each root a calligraphy of where water can be found. By growing from an environment, the environment grows through you. Can mobile art-workers grow from the environments they are in, in the same way as plants do? Growing a sense of place could mean an increase of attention to the contexts in which we are working, who is part of that context, and what our own role is in that context. How does our context express itself in our work? Can we leave the places we work better than we found them? Sense of place pushes us to create long lasting relationships through and within our work.

PROTOTYPE

In reaction to: hyper-mobility
Archetypes: The Traveller, Boundaries, World

Sense of Connection

We came to **sense of Connection** when talking about exclusion of those who cannot be mobile, or choose not to be. Sense of Connection desires to find ways to be together, to support each other, even if we cannot meet. By sharpening our sense of connection we would like to have more attention for who is not present, and how to include absent voices. But also how to fully appreciate everyone around the table in our working environment, and not make anyone feel invisible or unimportant. Sense of Connection could mean to make sure we document our processes, that we share what we know, that we make time and space for informal meetings and checking in with partners, former collaborators, and so on.

In reaction to: exclusion
Archetypes: The Mirror, The Call, Embodied Knowledges

Sense of Generosity

We came to **sense of Generosity** when talking about ecological neglect. How can we foster a radically generous way of being in the world? So rather than taking (from each other, but also from the earth itself in the sense of raw materials), we can focus on nourishing and care-taking.

Can we imagine ways of art-making and art-presenting that produce access and provide the conditions for both artists and audiences to thrive, to connect, and exchange? A practice not only concerned with its own life forms, but making life possible for others – human and other-than-human alike.

If we want to commit to that, we might want to start thinking about how we travel, how we feed ourselves, where the materials we use come from, but also how we treat each other and ourselves. When thinking about generosity, within a system that has brought so many people to burnout, we feel vulnerable ourselves.

Within our organisations and practices we might find space to create a generous attitude within a system that we recognise as exploitative, and speak out when we see or feel exploitation.

In reaction to: ecological neglect
Archetypes: The Garden, Reciprocity, Compost

Sense of Multiplicity

We came to **sense of Multiplicity** through discussing homogenisation of artistic practices and a lack of awareness of or interest in other value systems. We'd like to ask how we define the common ground and who is being left behind its frames? How to make sure to be open to the diversity of perspectives and standpoints, especially the ones we might not know how to read? Can we keep renegotiating the frames of our organisation/programme/institution? How can we invite different perspectives into our practices, and consider ourselves students again? Sense of multiplicity challenges us to step out of hierarchical value systems and find ourselves holding space for many voices and perspectives simultaneously.

In reaction to: artistic monoculture, othering and exoticism
Archetypes: Beyond the bloody ego (see Governance Of The Possible),
The Canon

Sense of Break

Sense of Break emerged from the experience of Covid-19. Many things stopped and at the same time, the pressure on many art workers increased. The differences and inequalities already present were made even more visible. The push to conform to online models and a sense of 'continuing as normal', made many of us feel alienated from our work. Sense of Break proposes a moment of pause. Not to relax, but to suspend action and observe first. Sense of Break acknowledges these moments in which we cannot make sense of it all; it sees the potential of chaos and disruption. Sense of Break is about the experience of burnout or the pressures to conform and move on that most of the art workers and practitioners are facing.

In reaction to: conformity and burnout
Archetype: Shock, Joy

Walking with archetypes and rituals

Both the Archetypes and the Rituals are imagined as tools for artists and art workers, to use as means to shift focus in their daily life and work. The tools are designed to be adapted depending on the setting of the practice (on an individual or institutional level). We have some suggested uses, but they are first and foremost an invitation to play and observe.

The journey itself is a well-known Western archetype, a narrative repeated over and over again, from the Greek epos and the medieval songs about knights to action-hero movies, a story that is continually retold, footsteps that many of us follow when we narrate our own lives. But the archetype of the journey also appears in many Middle Eastern cultures, often related to seeking the path of God, of truth, of purification, self-discovery and growth. Going on a journey means observing where one is, cultivating a desire for the unknown, collecting the courage to step out, growing through encounters, and coming back changed. It is this archetype of the journey that also appears in the tarot. The tarot tells the story of a figure setting out, naive and hopeful, encountering many entities and experiences, translated into 22 Archetypes. Each of these encounters holds the possibility to view the world differently. Each Archetype invites the reader to look at the situation from a different angle, to be aware of blind spots, and find the potential for change. It is this journey that we would like to repeat here, with new archetypes – drawing from the traditions of the tarot as used in the West, but re-imagining them through the senses we want to cultivate.

We present our archetypes in the same order as in the Rider-Waite or Marseille tarot deck. The Major Arcana was split up between Transnational/postnational Artistic Practices and the Fair Governance Models – The Governance Of The Possible trajectory. The Major Arcana is split into two approaches, one focusing on the individual position, and one focusing on

MARTINKA BOBRIKOVA & OSCAR DE CARMEN, PAU CATÀ, PETR DLOUHÝ, HEBA EL CHEIKH, GJORGJE JOVANOVIK, MARTA KEIL, DOMINIKA ŚWIĘCICKA, MARINE THÉVENET, AND INGRID VRANKEN

collective governance. These two journeys meet up in one set of cards. In this text we will be presenting Archetypes 0–5 and 16–21.

Each *Archetype* is joined with a *Ritual*. The function of Ritual in the community is that of providing practical actions to change our relationship with what surrounds us. With the introduction of Rituals we propose playful ways to bring the five senses and the proposals of the Archetypes into our daily lives and work environments.

0. The Traveller (based on The Fool / Sense of Place)

The Traveller is a searcher for new beginnings. Although enthusiastic and exuberant, The Traveller can also be a bit naive, stepping into the unknown, believing in good outcomes. Wanting to escape locality, The Traveller is privileged to hop from one place to the next, but risks attaching self-worth and the idea of success to how much and how far they travel. This condition is often precarious and The Traveller can become exhausted. The speed at which they push themselves forward into the next 'somewhere' does not allow for place to materialise. Ready to board yet another plane, they may be missing what is happening closer to home, or in their folly of networking, may be devoting less time and attention to each contact they make. The Traveller invites us to stay both courageous and naive, but not forget to look around us and see who is traveling together with us, who might be warning us for dangers ahead. The Traveller tells us we are always travelling somewhere, a place that needs our care and attention too; and we are never travelling alone.

The archetype of The Traveller invites us to ask ourselves: What does the promise of mobility mean to me? Where am I rushing to, and what do I expect from it? What do I take with me on my journey? Who is joining me on my journey? What are the things around me that I am not seeing? Where can guidance be found? How am I travelling and what is the impact of this method on my environment and/or my connection to place? How do we learn from and enrich the places we travel through?

0

THE TRAVELLER

Associated ritual: the hidden ayat

Although meaning 'verses' when using the Quran, it is doubtful whether 'ayat' means anything other than 'signs', 'proof', or 'remarkable event' in the Quran's text. The 'signs' refer to various phenomena, ranging from the alternation between day and night, rainfall, or the life and growth of plants.

We propose to challenge the integrity of the status quo, to inhabit ambiguity and that which is hidden, activating not-knowing, the spaces in between.

— Look for pencils, scissors, colour pens and markers, tapes of different sizes, or just a piece of blank paper to write on. If needed, look for a supply store and buy or borrow what is needed, always in moderation.
— Once back to your nest, either temporary or not, concentrate on the textual or visual message you want to pass through.
— When you are ready, take this creative trace, your ayat, and hide it.
— The process of hiding has to be also a way of commencing a guidance, to reorient.
— Once you find the hidden place, leave the room and go for a short walk. Do not expect much, just forget about it or wander, your imagination can indeed guide you to other lands and possible outcomes but the possibilities you know of the effects and continuity of your creative act, your ayat, will most probably remain unknown, enhancing indeed magic.

I.   Compost (based on The Magician / Sense of Generosity)

Compost is magic. Compost sees the potential in what others consider garbage and knows how to wield and transform the material it is given. Compost asks us to stand still and look at what is already there. What is it that we have accumulated? What seems mundane, maybe even trash, could be powerful tools and knowledge, holding the potential for transformation and growth. Compost looks at the material world and sees it as a playground of infinite possibility and creation. As an artist or art-worker we might not always recognise the mountains of knowledge(s) and skills that we have already gathered within our practice or our organisations. But also, in what ways are our organisations and our practices already composting? To what or whom are they fertile grounds? Everything we need in order to change our practices might already be there, we just have to apply ourselves differently and also see our failures and mundane tasks as the places where transformation can be happening. Compost also reminds us that death is not the end, that we must trust that the traces we leave will be the superfood of others. Compost proposes the practice of rituals, in order to transform the daily into the magical.

The archetype of Compost invites us to ask ourselves: What do you want to change? Are there places or examples around you where you see that change is already happening? What is the environment that I have created for myself/ for others? What kinds of nutrients does it offer? What would 'ending' mean for me? What traces would I/my organisation leave? What would happen after the ending?

Associated ritual: hosting and rooting

In response to the sense of Generosity, a set of rituals are designed to help to be rooted in your environment and/or hosting and sharing your resources and knowledge with your peers/guests.

— Before the guests come to your place, try to research them, find out more about their project, their personal passion or dream, and during their visit try to incorporate something (activity, or topic of conversation or special food) relevant to that. Share this process with them.

— Before the guests arrive, create a playlist of local bands and artists. Send it to your approaching guests so they can listen to it on the trip. Before the guests depart, ask them to create a playlist for you. Listen to it after they have left.

COMPOST

— When you travel to a new place, reserve the first day to take a walk in the city. Do not use a map! Become lost in the streets. Walk as much as you can. When your time is up, speak with local people and ask how to get back to your accommodation.

— When returning from your travel, ask your friend or colleague to pick you up at the bus/train station or airport. Spend some time with this person, visit a cafe in the local area of your home, talk about your travel and listen to the news from your hometown. Let yourself experience the warmth of returning.

II. Embodied Knowledges (based on The High Priestess / Sense of Connection)
Knowledge is very often perceived as one of the most valuable things in our lives. Many people identify themselves with their knowledge. However, often one kind of knowledge becomes privileged over another, or one might not even recognise the different knowledge(s) one holds and works with. Embodied Knowledges appears as an invitation to shift our attention to what is underneath the surface. This card invites us to be students again, and connect to an inner knowing, rather than learned skill sets and procedures. Embodied Knowledges can be thought of as the knowledge of the seed – a seed 'knows' when and how to grow, but only at the moment it starts growing. This inner knowing does not follow a clear pathway thought out in advance. A seed feels its way up, taking decisions in relation to the circumstances it encounters, from the dark underground into the sun.

EMBODIED KNOWLEDGES

©Anna Chrtková
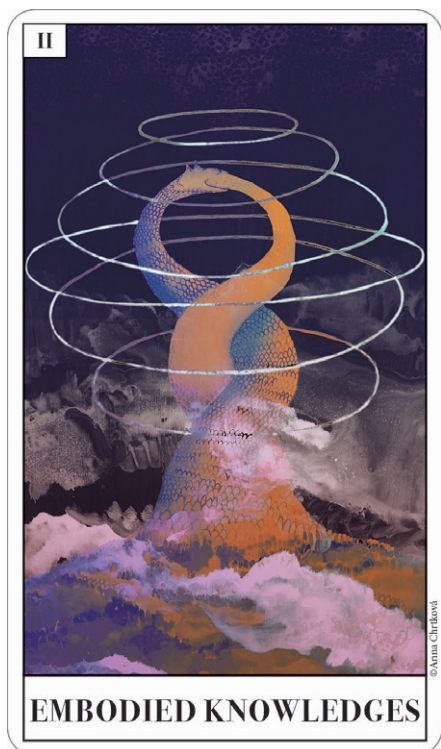
Embodied Knowledges invites us to ask ourselves: What knowledge(s) are present in my practice/my organisation? Which knowledge(s) are missing? How can I know through my body? If so, what does my body know and how? What kind of bodies carry knowledge? How can the knowledge(s) in my practice/organisation be activated, shared and distributed so they won't be collecting dust in the archive? How to make the bodies cooperate and make their knowledges benefit from each other? How to make decisions from a place of feeling and observing?

Associated ritual: the Walk

You are written by your environment. Allow yourself time to connect to it. To the area you are familiar with, you are bound to tightly. The Walk is a proposal to look closer. To perceive the changes, to perceive the previously unnoticed. To re-enact your memories and knowledge of that area.

— Clear your mind. Try to forget what you know. Dismantle the patterns that you apply when going in the area. Close your eyes. Take a deep breath.
— Disorientate yourself. Go into the streets you don't tend to visit normally. Accept the Walk as a process, not a tool to go somewhere. The purpose is in the action itself.
— Stop at the places you always overlooked. Don't be afraid of the dirt, of the ugly, of the glamour. Become blank.
— Dive in. Search for symbols, signs, new relations between things that are present. Imagine things that are missing. There are no rules. Assign new meanings, create your own structures and connections. Apply your senses. Sight, hearing, touch, smell, taste.
— This is a time designated just for yourself. Your guide is the environment itself and your vacant intuition.
— You walk, you perceive, you experience.
— When you feel it is time, slow down. Close your eyes and take a deep breath. Let your past memories, structures, and patterns flow back in. Re-orientate. Say aloud the name of the things you see. Name them.
— Return to the initial point. Smile to yourself. Get back to your routine.
— The Walk is finished.

MARTINKA BOBRIKOVA & OSCAR DE CARMEN, PAU CATÀ, PETR DLOUHÝ, HEBA EL CHEIKH, GJORGJE JOVANOVIK, MARTA KEIL, DOMINIKA ŚWIĘCICKA, MARINE THÉVENET, AND INGRID VRANKEN

III. The Garden (based on The Empress / Sense of Generosity)
The Garden represents a space or a state of abundance, which comes from the capacity of creation and regeneration. The Garden can be abundant because it is constantly transforming, constantly in movement and in communication with all parts of its ecosystem. A healthy garden allows for different stages of growth simultaneously. For a garden to be healthy it needs a multiplicity of species and rhythms. The Garden invites us to not only enjoy this abundance and diversity, but also to tend to it; no garden without gardeners. The Garden invites us to think of our responsibility and our role in the creation of the possibility for all life to thrive.

The Garden invites us to ask ourselves: Who is being generous to us? Who are we being generous to? How are we connected to our surroundings and how are we tending to it like a loving gardener would? What can we learn from the other-than-human presences around us? What are the various rhythms in my practice/my organisation? How to make space for different rhythms to thrive?

**Associated ritual: attuning to the vegetal world**
In this ritual we will explore the connection to each other through our connections with the vegetal world. For the next few days, choose a vegetable that is in your surroundings. This might be a tree, a plant, some grass.
— Take ten minutes out of your schedule every day, for at least ten days, to observe this vegetal being.
— Observe it from close by or far away. Make sure you are feeling the ground firmly underneath you as you are observing.
— Take a picture every day and write down or make an audio recording of what you have observed.
— Share these observations with a fellow practitioner of the ritual.

IV. Boundaries (based on The Emperor / Sense of Place)
When travelling one will inevitably reach or cross boundaries, whether they are borders, schedules, or the boundaries of one's own body and energy. Boundaries proposes a reflection on that state in between, where the connection to one's surroundings is lost. Something is holding one back, something becomes stuck. In this state, the self often becomes the only stable
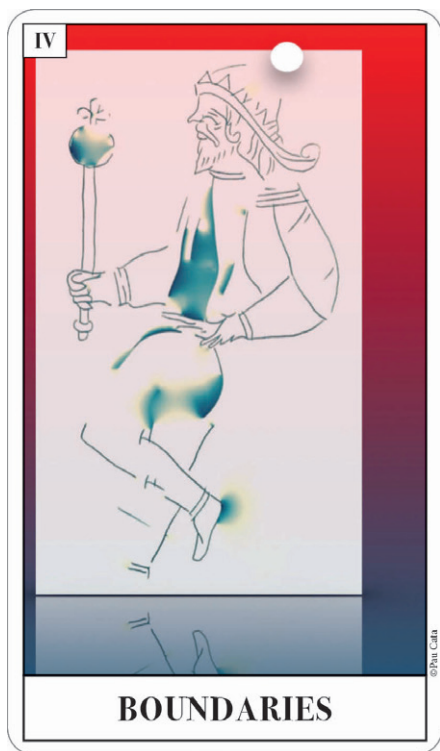
BOUNDARIES

entity. The archetype of Boundaries proposes a reflection on how and when we fold back onto ourselves, and how this influences our actions.

Boundaries invites us to ask ourselves: What boundaries have you encountered or crossed? What practices do you encounter and/or reproduce that might neglect or cross their boundaries? In what state do you feel most safe? How do you practice care? Are you afraid to slow down, to stop performing? Are you afraid of uncertainty? What kind of uncertainty and why?

Associated ritual: mapping possible routes

Before your guests arrive, either physically or digitally, take the time to think about what they would need to know about in your surroundings. This might be the local bakery, a nice park, a beautiful house, a spot that always makes your heart melt, a place with a sad or a happy memory. What would you like them to see, visit, make use of?

Take pen and paper, maybe different colours and hand draw a map of your surroundings that includes these places. Include details that are important for you. Walk your guests through the map on their arrival. Ask your guests to add to the map at the end of their stay and pass it on to others.

V. The Canon (based on The Hierophant / Sense of Multiplicity)
The Canon represents a set of practices that shape our everyday work or a framework of what is being visible and audible in our surroundings. A canon is actually a very performative notion: it is not formed by any natural laws; it is never granted nor unchangeable – no matter how solid it may seem. On the contrary: it results from a certain social contract, a result of someone's decision what to include and what to leave out, invisible, and inaudible. Who is making these decisions? How and with whom are they negotiated? And, last but not least, whose interests do they serve and whose needs do they tend to neglect?

The Canon invites us to ask ourselves: who are we talking to while shaping the programme and the structure of our organisation? What dialogues and non-dialogues took place between the communities we inhabit, temporarily, or on our everyday basis?

Have a look at the festival programmes in your localities. What are the artistic practices that are often presented, that are invited to other places, that travel and thus get their visibility? How does the canon of most

PROTOTYPE

successful (or, rather, most often presented) performances shape the basic aesthetics and production frameworks? Do they cherish the diversity of perspectives or lead to flattening and homogenising aesthetic expressions? Who is or isn't invited? Who remains excluded, either through criteria of selection, access to finances, or international diplomacy?

Have a look at your (artistic) practices: which are the canons shaping it? How can we continue to create and inhabit spaces of dissonance, where different voices can be heard, and can communicate with each other?

©Gjorgje Jovanovik

THE CANON

Associated ritual: standpoint invitation

There is a framework from feminist philosophy called 'Standpoint Theory'. It posits a direct relationship between people's structural location in the world and their understanding of the nature of the world. The further one is from the centre of power, the more comprehensive one's analysis will be. This is because those who are marginalised have to understand the viewpoint of the dominant groups, while those in the dominant position have no need to understand the perspective of the 'oppressed'. In other words, certain groups may be marginalised (based on disability, gender, sexuality...), but their insight represents anything but a marginal discourse. They may be marginalised, but their contribution is not marginal.

Look at your practice, your institution. Take a paper and position yourself (your institution) in the middle. Now use the rest of a paper to put down various groups and communities (call the archetype of The Canon to help you identify these groups). Place them around, above, below the central point in a scheme in such a way that the closer they are, the more present their voice is in your work. If they are not present at all keep them at the edge.

Now choose one of the groups or communities on the edge and reach out for it, find someone who represents the community. Maybe the person you are looking for is not in your direct network; in this case – expand. Ask your friends, your colleagues. Find a way to contact such persons and invite them for a coffee. Open yourself up to listen to what you might have been overhearing. Pay them for this labour.

Practice this ritual at a time you are about to start a project (a festival, new performance, new open call).

MARTINKA BOBRIKOVA & OSCAR DE CARMEN, PAU CATÀ, PETR DLOUHÝ, HEBA EL CHEIKH, GJORGJE JOVANOVIK, MARTA KEIL, DOMINIKA ŚWIĘCICKA, MARINE THÉVENET, AND INGRID VRANKEN

XVI

SHOCK

©Priya Sundram

Variation: collaborate with these persons. Let them take over your position for a day, for a week, a year, for always? Pay them by the same amount you would earn in such time. See what might be changed.

VI. Shock (based on The Tower / Sense of Break)
The archetype of Shock represents the shaken stability, a sudden cataclysm, but also change that can enable new ecologies. The unusual perspectives and multiple doors compound the idea of confusion, of finding 'the right way', many different ways. The 'storm' references the Hindu goddess Kali, symbolising destruction and rebirth. A very powerful energy in Hinduism, an ultimately one, a positive force. This confusion, shock, destruction, makes way for new beginnings, new connections, and growth. However thick we build our walls to shield ourselves or our organisations, change will always come, and in these moments, we need each other. However stable your institution might seem, you may have to rely on its porosity rather than its stability. For Merleau-Ponty, an institution exists to make experiences last. Building/establishing our own institution is a matter of creating a framework to allow continuity, to give back to everyone their own responsibility. An institution can also be imagined, not as a rigid tower, but as an organic cluster of vital functions, containing a certain critical mass that may be flexible enough to have space for change. For inspiration we could look at the trees; towering above, but intricately connected through a fine system of roots. Trees grow strong and stable, but are also flexible enough to bend with the winds or change their direction according to the clearings in the canopy.

The recent crisis provoked by Covid-19 has sharpened our journey and made this questioning even more relevant. All of a sudden, we (hyper)mobile cultural workers find ourselves unable to move and in a situation of isolation.

Shock invites us to ask ourselves: What changes can I see on the horizon? Am I scared of welcoming change? What false beliefs run through my days? What does stability mean to me? What does flexibility mean to me? How can we reconnect to each other, to our surroundings, to unknown others from a place of isolation? How can we extend solidarity when we cannot physically meet? How may a crisis open new doors? How would I shape my work/organisation if tomorrow I would have to start all over?

Associated ritual: the letter to oneself

This ritual can be practiced at any time, but is recommended as a moment of pause after a shock or after a period of exhausting work when things get back into their normal routine. Instead of thinking about the system and its rules, following them and neglecting yourself and your wellbeing, reserve an hour and a half or two just for yourself. Create a serene atmosphere with a cup of coffee or tea or a glass of wine. Sit on an armchair or any place you define as comfy.

Now think of your activities. Use colour markers and draft a map of the network you are part of. Outline the structures you have been creating with your practices or the structures you are involved in. Indicate other people who are in those structures with you – your colleagues, fellow artists, employees, designers, producers – all human (as well as other-than-human) beings that you are in daily contact with, beings that are co-defining who you are and what you do.

Now close your eyes... and exclude yourself. Exclude yourself from all the structures, erase yourself from the network, let a blank space replace your position...

... now you are outside, you no longer belong to the structures.

Take a paper, a pen and start writing a letter. Address it to a person who carries your name. Write an honest message in which you describe why you would like to take over the blank space in the structures, in the network. Do not hesitate to take a critical tone. What would you change if you have this position? The privileges it brings? How would you treat this position? If you want to go deeper, focus on accessibility – imagine yourself to be in a socio-political-economic handicapped situation – what needs to be changed in the structures so you can be part of them?

Finish the letter. Empty your drink. Put the letter into an envelope and write down your name and address on it. Take a walk to the post office. Buy a stamp and deposit the envelope in the postbox.

Resume your everyday routines.

VII. Reciprocity (based on The Star / Sense of Generosity)

Reciprocity shows us a figure under the night sky, bearing water both to the earth and back to the waters. Reciprocity recognises that in order to care for others, we need care for ourselves too – whether this care is coming from us, or from the people we are working with. We cannot make things grow when our cups are empty and dry. In hypermobile situations, where people are coming in and out of

XVII

RECIPROCITY

our organisations, or where we ourselves run from opportunity to opportunity, are we really setting ourselves up for a reciprocal relationship? Reciprocity means always making sure there is something left behind, so the cycle of creation and generosity can continue.

Reciprocity invites us to ask ourselves: What does care look like for you? When do you feel cared for and when do you feel like you are caring? How are we giving and sharing with others? What are our privileges and how can we put them on the line? But also, what do we need to feel fulfilled and how can we ask that of our environment? Can the reciprocity of our relationship be a clear and transparent part of our negotiations, contracts, and others?

Associated ritual: beyond privileges
Once we have identified our privileges, we can put them to work. We can try and find ways to distribute them, use them in order to make space for others.

Step 1: Identify the privileges you enjoy
Browse through your institution, partners, audience… Search for the privileges that come with them. Whether their character is economic (stable or at least decent income), visibility (public outreach of your activities or your institution or office is situated in a highlighted area), network (your surroundings have knowledge and skills) or other.

Step 2: Translate the privileges into potential
Focus on one privilege and elaborate on its potential. See what it brings and imagine what someone else, someone who is maybe not yet present within your context, could do with it. Scout the NGOs in your area and see who they work with, take a walk and see which communities are present in the neighbourhood, and what their needs are. Who is in need of economic support? Who could use some visibility to support their actions? Who might benefit from knowledge gathered by your networks?

Step 3: Transform the potential into a direct action…
…and deliver it!
Inform your audiences about the work of a local NGO before your event. Make a note about them in your booklets. Donate five percent of your ticket income to support social workers in your area. Prepare a collection of warm clothes, sleeping bags and tents for homeless people. Use your newsletters, networks and PR to spread the voices of members of your community… There are many things that could be done. Even a small action is valuable.

Over time, make a small collection of Beyond Privileges actions and share them with your fellow colleagues, partner institutions, update them on your website.

VIII. The Mirror (based on The Moon / Sense of Connection)

The Mirror talks about the need for multiple perspectives. Sometimes we need to look at ourselves, our practices and patterns of behaviour, and sometimes we need to look at what is behind us, or around a corner. Though one should also be aware that a mirror can transform – make things seem bigger or smaller, or further away.

What we see in the mirror is just a reflection. A reflection that has cracks, or can cast shadows. To look through a mirror doesn't mean to try to see the things as they are, but to shift our focus to the reflection as image in and of itself, showing us what we need to see. Using a mirror may help to find focus, to step out of fixed narratives and ways of perception. The Mirror invites us to ask ourselves: How do we see ourselves/our organisation? How do we think others see that? What happens when we focus on a detail? What is unveiled? What remains hidden?

XVIII

THE MIRROR

©Anna Chrtková

Associated ritual: reflection

Reflection proposes a way to obtain an insight into your practice by observing the practices of your colleagues from the field.

Step 1: Take a close look at the work of your colleagues. This can be an institution working in the same field, an artist with a similar approach, a specific organisation that is delivering similar services or ideas…

Step 2: Observe both the negative and positive practices. What are things you tend to criticise or define as problematic? What are the activities that are tickling your imagination? What actions do you see as underdeveloped and which of them do you identify with?

Step 3: Focus on the notions of connection, place, break, generosity, multiplicity, or define those that you find significant.

Step 4: Use these notions as lenses to write down your ideas about the observed practices. Create a small mind map of your observations.

Step 5: Now take a look at your work. Take a carbon paper or a foil or any other transparent material and apply it on top of the map of your observation.

XIX

JOY

©Priya Sundaram
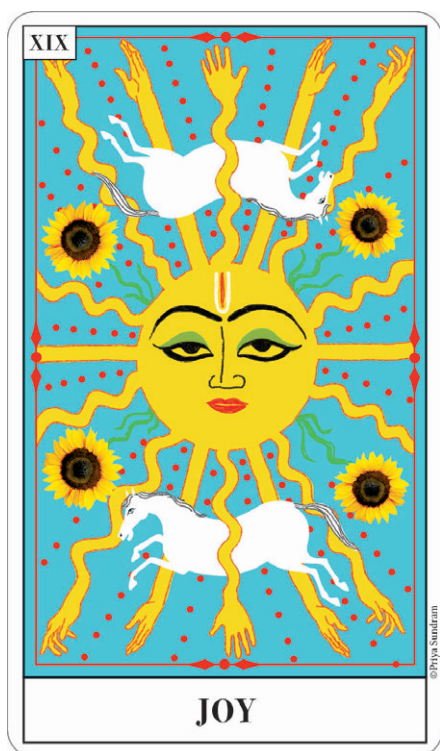
Use a pen and start working on the reflection. Make a map of how your work relates to these observations. Search for translation of your previous notes and see how they project in your practice.

How do the things you find problematic appear in your work? Can you see similar patterns? How could you implement the inspirational activities in your way? Based on the observation, what kind of underdeveloped actions of yours come out?

Learn from your environment. Both from the positives and the negatives. Reflect your observations onto your practice.

Work with the *Reflection* when you have doubts, when you notice you are offended by a practice or when you encounter a highly inspirational event/person/...

RESHAPE

Transnational and Postnational Practices Manual

MARTINKA BOBRIKOVA & OSCAR DE CARMEN, PAU CATÀ, PETR DLOUHÝ, HEBA EL CHEIKH, GJORGJE JOVANOVIK, MARTA KEIL, DOMINIKA ŚWIĘCICKA, MARINE THÉVENET, AND INGRID VRANKEN

IX. Joy (based on The Sun / Sense of Break)

Joy can be expressed as a movement of coming into being and unfolding towards others. Much like the first cracks in a seed, joy needs to get out and do its transformative work. One of the first impulses to collaborate (trans-nationally) is the joy of being together, of collaborating, of exchanging ideas and points of views. A bursting out of ourselves together. Your free spirit may vagabond and joy may come as an alternative way of doing things.

Hospitality, as the joy of hosting, is about welcoming other people into your home to spend time together. The word hospitality comes from the Latin *hospes*, which came from the word *hostis*, which originally meant 'to have power.' Hospitality is all about the art of sharing power through joy.

> Joy doesn't betray but sustains activism. And when you face a politics that aspires to make you fearful, alienated, and isolated, joy is a fine act of insurrection.
> (Rebecca Solnit, *Hope in the Dark*, 2016)

The Sun, with outstretched hands, is comforting and welcoming. The many hands of collaboration doing their thing but working together. The sunflowers referencing the traditional tarot card of the sun. They are joyful, strong flowers nourished by the sun. The white horses of innocence and perhaps travel, visually drawing on Islamic painting.

Joy invites us to ask ourselves: As a host, as a traveller or as a non-mobile practitioner, what brings me joy in collaboration, how do I valorise it? How do you find joy in what you're doing? To which values is joy related in your practice? How can you make the joy of collaborating trans-/postnationally grow? How does it sustain your practice? How can you value joy within your organisation? Can you plan for joy and celebration?

Associated ritual: two spoons

It is time you were travelling again.

You are exploring new places, cities, nature. And again, you are about to return home. You are bringing with you new experiences that you do not want to keep just for yourself, you are eager to share them. Before your departure, borrow a small spoon of your morning coffee or tea. Do it in silence, without anybody noticing it. Enjoy the feeling of secrecy. When you return home, unpack your things and put a spoon on a visible spot with a name of a destination where you took it from.

Let the time go by.

When you travel again, repeat the action with a spoon.

Come home, put the second spoon next to the first one. Now think of a friend you haven't seen since the past two travels or someone who is not allowed to travel as much as you do or someone you know, who had a long-term interest in visiting the place you have been to. Invite the friend that comes to your mind to the local coffee place. Order a tea or coffee for both of you. Take those two spoons from your travels and use them to stir your drink. Tell your friend about your travels, about the destinations, experience, things you saw...

When you finish your drink, keep the spoons on the coaster that goes with the coffee or tea. Let the spoons inhabit a new environment.

X. The Call (based on The Judgement / Sense of Place)

The Call is the first voice that we hear. Coming from outside, or from inside of us. It stands for new beginnings, and rising to the occasion. The archetype of The Call has two sides. On the one hand we can think of who is calling. The ones who let their voices and ideas travel into the world. The ones we might be listening to? On the other hand, we can think of who is being called, the one who is lured by the voice of the call. The importance that connects them both is a deep listening. Deep listening requires a state of openness, being receptive and pausing

XX

THE CALL

©Anna Chrtková
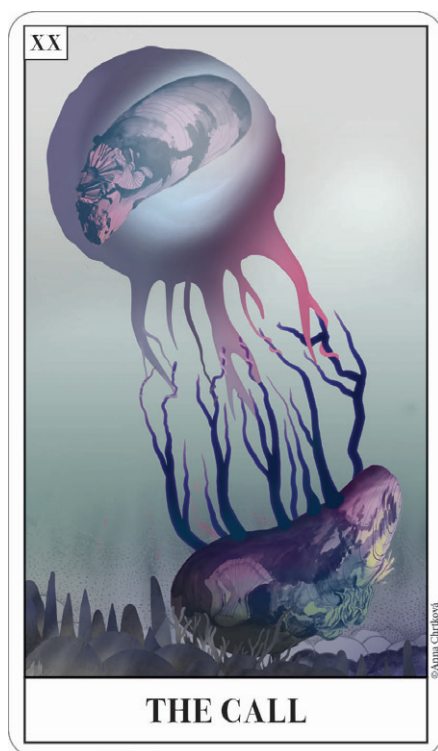
the desire to react. A call desires to be heard and to be answered. The calls are the first rays of sunshine touching the earth in spring. To answer a call, one needs intuition and empathy to establish an understanding. One needs to be certain of what is calling you, in order to act on that call.

The Call invites us to ask ourselves: What are we calling out into the world? Who is reacting to our call? What voices are calling us? When do I experience a state of deep listening? Are there situations in which I could practice more deep listening? How does it feel to be ready? What is the impulse behind making the call and behind answering it?

Associated ritual: the Email

The Email proposes to bring new elements to the never-ending communication cycle: joy, care, affinity.

Focus on one contact, one person you work with – this can be a person you haven't met yet, or a long-term colleague. Write an elaborated letter in which you share your mood, insights from your personal or professional life. Simply go beyond the simple message that you need to deliver, make the person on the other side of the communication pleased.

Transform the function of the medium, expand its possibilities.

Variation: Look at your past open call or at a situation when someone wanted to apply to work with you, or simply when you had to decline someone (go once again through this person's proposal). Write to this person with hindsight, ask what this person is doing now, establish the connection.

XXI

© Pau Catà

WORLD

XI. World (based on The World / Sense of Place)

The lack of any solid ground in the World may seem ironic. The figure representing World has no gender, inhabits the above and the below, is suspended between the heavens and the earth. World symbolises balance and evolution; a cycle has come to an end, and a new one is about to begin. The World is a unity that is ever-changing, dynamic, and regenerative. The World is the endpoint of the Traveller's journey; what began as an undifferentiated space, has become a place endowed with value and care. In The World the senses of multiplicity, generosity, place, break and connection have been integrated.

World invites us to ask ourselves: What makes you feel fulfilled or balanced? Who or what is needed for you to have that feeling? When has a

project felt whole and fulfilling? What was needed to have that feeling? What are the long-term connections that you are creating in your life, practice or organisation? Can suspension and quietness also become a way to move? When have I experienced both quietness and movement simultaneously?

Associated ritual: care

Care is more of a reminder than a ritual, but still it proposes an action.

Reserve one day per month (or find another period) to dedicate your working hours to your team and to yourself. Rearrange your office, bring new plants, make it more comfortable. Spend some quality time with your colleagues, help them with their duties, discuss your moods, share your fragility. After work, accompany your colleagues to the safety of their homes – take a long walk with them and avoid public transport if possible. **Care for your team and for yourself is also work!**

Using the archetypes and rituals

The Archetypes and tarot are developed as a tool to ask yourself questions about your own practice or organisation. Or to look at your work from a different perspective. There are different ways of using this proposal. You can take the card descriptions and the questions we have proposed as an inspiration, but remember that it is your own reading that will be important to your situation. Look at the archetypes we propose and let them speak to you, make them your own.

Below we propose some ways of reading and some spreads for the cards, inspired by some classic tarot spreads. Play around with these proposals and try out the ones that speak to you most.

You can do these spreads on your own, or as a group. When reading as a group, pay attention that everyone can bring their view to the table.

In general, tarot works best when you formulate an open question about your practice or your organisation. Think of a place where you are stuck, or a practice you would like to change. What is bothering you in the situation, what are you doubting about? Put both the context and the issue into an open question; meaning a question that cannot be answered by a simple yes or no.

For example: As an artist I feel quite lonely in my work, however I am often working in collaboration with others. In that case I could ask myself: What should I pay attention to in order to involve my peers more in my work?

When reading a card, before looking at the explanation, study the image. What do you notice first? What does it remind you of? How could that reflection be related to your practice? What else is there that you did not see right away? What associations do you make with the image, or with the explanation?

A card a day

Formulate your question and draw a single card. Read the card and notice what it brings up in you. See if you can recognise what the card proposes during the day. At the end of the day, either write down these observations for yourself, or discuss them in your team.

Alternatively, implement the ritual connected to the card. At the end of the day, observe how it has changed your day and your reading of the card.

Classic three-card spread

Formulate your question and draw 3 cards. Put the cards next to each other. Turn over the cards one by one.

1. The middle card represents the 'now', the situation where you find yourself. How does the card speak to you knowing that?
2. The left card represents a lesson from the past. Read the card and see how this has been true in the past. When has what the card speaks of, been your experience in the past? How can that experience help you now? Think about what was present at that time. What did you do, and who else was there?
3. The final card on the right represents the future. Read the card and think of what you would like the outcome of the current situation to be. How can the advice of the card help in that? Where can you already see that on the horizon? What could be a first step you can take in that direction?

Variation of the classic three-card spread

A variation on the spread above can be used for specific issues. You can change *past, present, future* into other factors that are of importance for your situation. In the example above, of being lonely in my practice as an artist, I could ask the cards:

1. In what situations do I feel lonely in my practice while collaborating?
2. What is missing in the context?
3. What are the kind of people or practices I would like to connect to?

Or when setting out to travel:

1. What to pay attention to before the travel?
2. What to pay attention to during the travel?
3. What to pay attention to after the travel?

Short Celtic cross

Formulate your question and draw the following cards one by one. Put them in the positions of the Celtic cross.
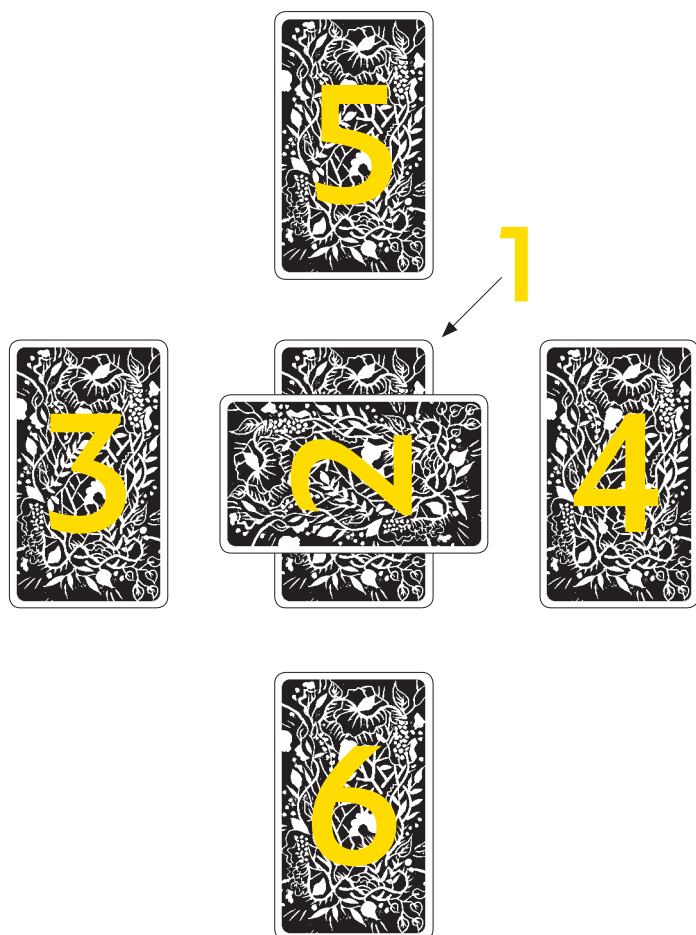
5

1

3 2 4

6

1. The middle card represents the 'now', the situation where you find yourself. How does the card speak to you knowing that?
2. The second card represents what is 'crossing' this situation. What is the problem? Can you define it more clearly?
3. The left card represents a lesson from the past. Read the card and see how this has been true in the past. When has what the card speaks of, been your experience in the past? How can that experience help you now? Think about what was present at that time, what did you do, and who else was there?
4. The final card on the right represents the future. Read the card and think of what you would like the outcome of the current situation to be. How can the advice of the card help in that? Where can you already see that on the horizon? What could be a first step you can take in that direction? Cards 5 and 6 can be seen as moving factors that make the present turn into the future.

5. What is above? What is on your mind at the moment that might be blocking the situation? Are you preoccupied by higher goals? Are there some values you would like to push more?
6. What is below? Is there anything that you are not seeing? Are you not acknowledging some of your needs? Are there hidden motivations at play? Is there something you are scared of that you have to resolve?

Four advice cards

The four advice cards can be used on their own, or in combination with the classic three-card spread or Celtic cross. The four advice cards lie in one vertical line, from bottom to top.

Formulate your question and draw the following cards one by one.

1. The first card is a mirror. How do you see yourself or your organisation in this situation? What do you hope others see?

2. What are the resources at your disposal? Resources can be money, people, skills, knowledge. What do you already have that can change this situation? Where is what the card speaks of already present in your life or organisation?

3. Will give you advice on your fears and expectations. What are you afraid of, in what the card speaks of? What would you expect of what this card proposes? How can the card help you in overcoming some of your fears? Does the card question or empower your expectations?

4. An alternative outcome. How can this card play into a preferred future?

How to use the rituals and make your own?

We chose to work with rituals, understanding them as instigators of change and transformation. A ritual is not metaphysics, rituals propose materialist and practical practices that can incorporate magic into daily life. A ritual can produce small or big shifts in our perception, changing us and our surroundings. We chose to look at rites of passage – moving from one paradigm into the next. A rite of passage is understood to have three main phases: separation, transition, and incorporation. In the first stage a separation is made with the old identity. This can be through physical or symbolic acts. In the transition stage one is 'in between'. The stage is marked by liminality, ambiguity, or disorientation. The old identity is left behind, but the new identity is not yet found. This stage is often found to create a bond or community between those participating in the ritual. The final stage is incorporation; the new identity is confirmed and acknowledged by the community.

The proposed rituals, linked to the archetypes, are only certain patterns of possible actions. Each of the rituals could be adjusted to your needs, to the issue you are following or extended with your creativity. Even though the results may be invisible at first sight, try to repeat some of them periodically, observe what changes. Some rituals are narrated to be practised individually, some are designed for groups or institutions. Yet each of them could be translated to whatever situation you are in. Rituals are flexible, always ready to work for you if you commit your time and energy to them.

If you don't find the proposed list satisfying or if you want to address a different issue, the easiest way is to design your own ritual, your own micro-action that can be performed to shift your reality. There is no right way or one method to create a ritual, but we want to share a few tips that might simplify the creative process.

1. Call the evil
— First. Identify the problem you want to address. You can call tarot cards to help you find the struggle.
— Name the issue.
— Play with it (again you can use tarot cards to go deeper into it), try to see it from all sides; take a distant and a close-up view.

2. Reconciliation
— Second. Befriend the struggle.
— Accommodate it within you. See what feelings it provokes. Be with the feelings.

3. Get it out!
— Third. Exorcise the struggle!
— Find a way to translate the struggle into an action that tackles it, makes it visible, gives it another form, makes it possible to share it…
— The action could be very soft – caressing the struggle and flattening its sharp edges. Or it can be radical – going directly to its essence.
— Use your creativity, search for videos, performances, practices that are dealing with a similar struggle. Be inspired by them.
— Involve others.

4. Write the ritual down
— Take a piece of paper and write down the guidelines on how to practice the action.
— After you test it, make edits if needed.
— Share it with your colleagues.

For example: As an artist I feel quite lonely in my work. However, I am often working in collaboration with others. In that case I could propose: at the beginning of each group studio session you dedicate thirty minutes to share insights of your everyday lives/or once a week at the last hour of your solo session you invite a friend to join you to share your work.

Remember that rituals don't necessarily need to be created just for yourself. You can design a ritual for your colleague, for your friend, or ask them to design a ritual for you. You can make one for a guest that you are about to host or a host you are about to visit. Design a ritual as a birthday present or an anniversary gift for your institution.

Virtual exhibition: 'On the complexities of the journey'

Inspired by the power of both archetypes and rituals, and in order to further enhance and complement them, we propose to continue stressing and enriching this complex journey. To do so, we invite you to navigate and contribute to a constellation of other sources.

The movement of bodies, knowledge(s) and practices is a fundamental aspect of life. Movement and change are at the core of our multiple perspectives. Within this movement, within constant change, those that practice the creative act – artists, curators, and researchers – inhabit ambiguous lands. On one hand, they have become privileged carriers of new knowledge(s). On the other, the urge to travel, to be mobile, has become a privilege. Indeed, self-congratulatory hypermobility, the lure for the other, artistic monoculture, exclusion, and ecological neglect increasingly condition the practice of the journey.

It is in this context from which 'On the complexities of the journey: a prototype in the making' proposes an unfinished virtual exhibition of knowledge(s) curated collaboratively. This museum without walls will always be unfinished. Its content, the outcome of a set of questions posed to the RESHAPE community, is in need of care and contribution. We encourage you to care and contribute by proposing new content to continuously enlarge this constellation.
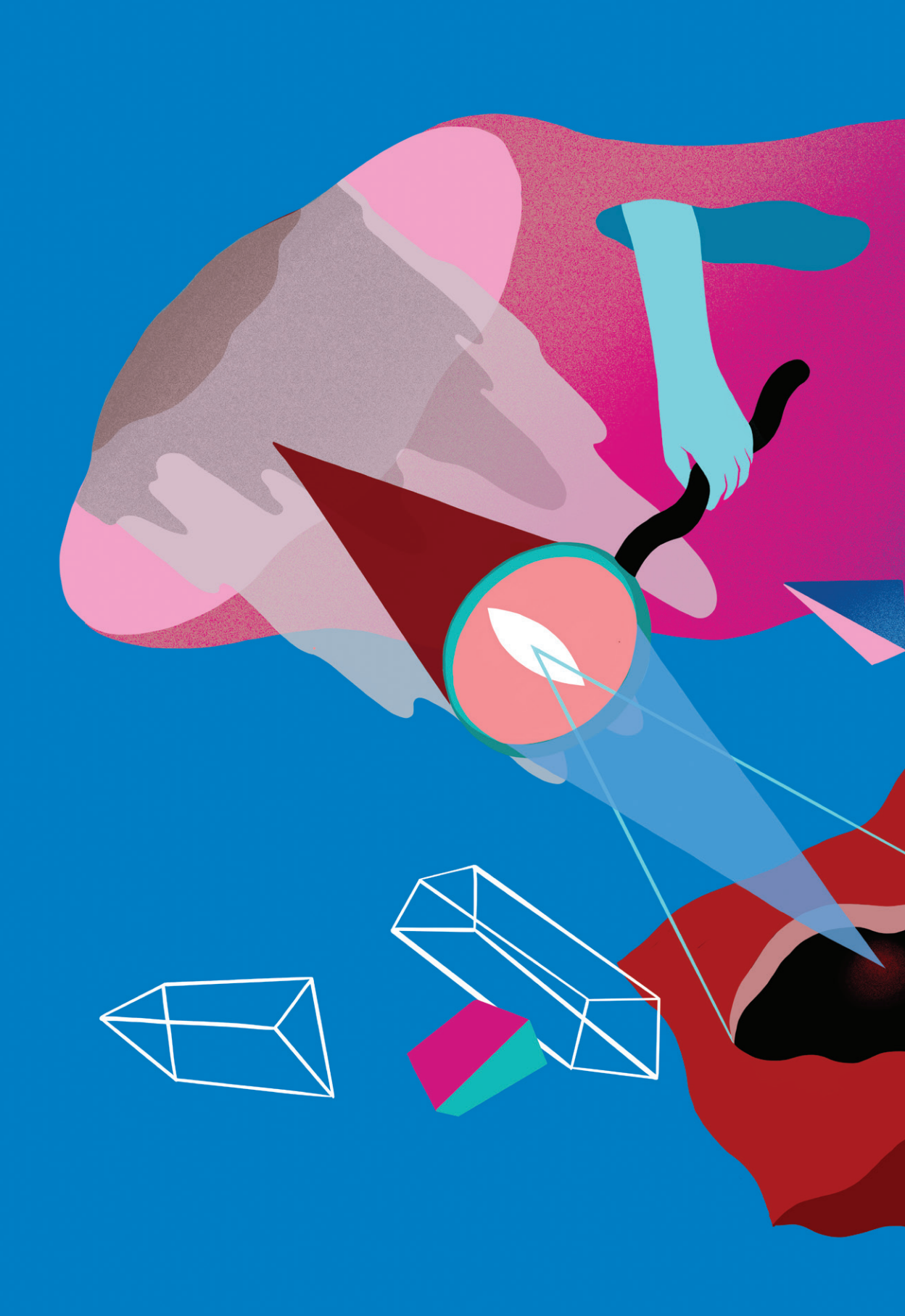
This virtual exhibition is articulated through five floating spaces. Each of these spaces is dedicated to the five senses previously described. Sensing involves understanding and becoming aware of our surroundings, unconsciously figuring something out, to enhance a multiplicity of shades of meaning. To start unfolding these senses, 'On the complexities of the journey: a prototype in the making' invites you to navigate through an unfinished universe and its constellations. In each of them, neglecting hierarchy, we, as hosts, have gathered a selection of artworks, gifs, projects, texts, and interviews contributed by the whole RESHAPE community as well as the archetypes and rituals proposed within the transnational/postnational team. Following the instructions made above, which are also accessible through the 'On the complexities of the journey: a prototype in the making' web[01], we invite you to put them in practice and if you are happy to document and share the processes and its outcomes, we will include them in the visual exhibition.

Through this constellation in the making, we propose a commencement to understand the journey, not only in its physicality but also as an essential part of what constitutes our lives.

To add to the existing, send a link to a copyleft artwork, project, text, or interview to the email you will find on the project's website. Your proposal should be accompanied by a short description of the piece specifying in which of the five senses you want to include it.

From now on, you are also part of **https://www.acomplexjourney.art**.

---

01 See https://acomplexjourney.art/domains/
acomplexjourney.art.

LINA ATTALAH

On Mobility, Rituals, and Senses – Post- and Transnational Explorations

An Interview with Marta Keil

METHOD

M arta Keil is a performing arts curator and researcher who co-runs the Performing Arts Institute in Warsaw, Poland. She has collaborated as a curator and dramaturge with a number of artists and works on a regular basis in a curatorial tandem with Grzegorz Reske (ResKeil). She is also the editor of several publications on performance and politics. She has been the facilitator of the Transnational/Postnational Artistic Practices trajectory in RESHAPE, which engaged with questions of imagining an artworld 'after the national', starting from the broader notion of the political map and how it affects cultural practices. In this interview, she spoke to us from Warsaw, about some of the processes and outputs of her trajectory within RESHAPE.

LINA ATTALAH: How was the question of transnationality/postnationality addressed in your first encounters? I saw in the documentation that mobility was central to the conversation. But I was also wondering how the question was tackled in relation to the modern nation state, as also a form of affinity, as a home?

MARTA KEIL: I recall from the first conversations that the notions of transnationality and postnationality were challenging for us all. What we realised during our first workshop and following meetings is that we tended to avoid them. Instead, we brought to the table the urgencies we all felt with regard to the project, which were often the very reason why the participants decided to apply. And these urgencies were quite diverse, as they related directly to the variety of contexts we were coming from.

As the time flew by, we actually felt even more perplexed about the transnational and the postnational. Both notions seem pretty utopian and we did not know how to imagine them together, as there is no universal form of utopia, that would work for everybody all the time, regardless of context. So indeed, no matter how much we would love to imagine a reality in the art field as postnational, we all experienced on many different layers the restrictions of current nation-state structures, which are restraining mobility from one country to the other in some cases, forcing mobility in other instances.

For many of us, the materiality of national and geopolitical borders is an everyday experience. Visa regulations, the complicated procedures to obtain them, the recurring uncertainty each time you apply, unexplained refusals to give the visa, cancelled performances, courses, artistic and educational projects, no access to the diversity of perspectives, interrupted flow of thoughts and inspirations, economic discrepancies limiting travel, isolation. These are real obstacles that one will encounter sooner or later while working in the international field. The consequences and limitations resulting from a given geo-political situation have become even more tangible recently, now that populist or purely nationalist governments have come to power in many countries. So the postnational seemed to us very far away from the actual reality, no matter how much we would desire it to be true.

Actually, the question of postnationality and transnationality was so present in the 1990s, with the promise of a new, global world that would become flat and horizontal. From my own experience, coming from Eastern Europe, I remember the joy of the idea that the borders would finally open, only

to realise later that they did open, indeed, but just for some of us and in some contexts only.

Nevertheless, at some point in our trajectory we tried to imagine a situation where we could function with the understanding that national borders weren't an obstacle. We tried to free the imagination and at least sketch some possible ways of working even if they were utopian ones. We were asking: what if the borders didn't exist? What if we could get rid of geopolitical, postcolonial restrictions? What could that shift of perspective bring? But we were very careful not to go too far into the imaginative, because that would carry the risk of forgetting the reality of the existing restrictions. What we attempted to do instead was to imagine how 'feeling at home' is possible outside of modern nation state frames; how can an artistic practice be rooted in a given local context while the working conditions require a constant mobility?

LA: **To what extent did the political context of Europe, with Brexit, rising racist sentiments and so on, permeate the conversation?**

MK: A lot: rising racist, nationalist, misogynist and homophobic tendencies, especially in these past two years, 2019 and 2020. These had a huge impact on our discussions. During the project, Brexit happened, governments in some Eastern European countries had been gradually turning into nationalism and homophobia; Catalonia struggled to redefine its position within Spain; there were repeated acts of racism in Brussels; several attempts to introduce a complete ban on abortion in Poland, and many more. All of this forced us to redefine the situation we were in. But also to find a common ground for a group composed of practitioners bringing such a multiplicity of experiences, needs, and contexts was a challenging task. We might have many similar ideas, but often the ways of understanding them differed. We needed to build at least a basic trust and had to try to find common definitions of notions that we wanted to apply to the conversations. The RESHAPE framework grouped people together who might not necessarily meet or work with each other otherwise – which was one of the strongest elements of the project, but also one of its biggest challenges. Building a common ground in this case required a lot of time, focus, patience, and emotional support. To me, the very working process is one of the main prototypes of the RESHAPE project.

LA: **I am intrigued by your choice to integrate the idea of sharing rituals as one of the activities within your trajectory. I was wondering how you got there in the context of your discussions on postnationality and transnationality. I also saw that you have been thinking of rituals in terms of rooting and healing, with actions such as collective writing. What were the manifestations of rituals in your trajectory?**

MK: The very first idea of the rituals came from the attempt to get to know each other and to build a common ground between us. It came to us in a conversation as a proposal from Reshapers Ingrid Vranken and Petr Dlouhý in the first workshop we held. It landed well, even though for some of us, myself included, it was a new approach.

We set up a game, where the task was that everyone proposed a ritual to someone else. We were then experiencing the rituals individually and giving each other feedback. One of the participants proposed to another to observe a plant in their setting, in their flat or nearby park, and to share these observations. Another one proposed a book to a fellow participant and to take it always with them on travels, reading one page a day in new places. These were both exercises of embodying someone else's perspective in your everyday routine.

In some cases, the rituals took place for weeks; in others, they didn't happen at all because some didn't have time or some didn't accept the ritual proposed to them. Nevertheless, this experience, including all the diversity of perspectives, became a way to understand each other better and to see in practice what type of collaboration we were comfortable in.

The main idea was to understand the politicality of the ritual, as a way to influence the everyday space, and as a way to shift the focus, to change what we see and how we perceive it, to kind of reset the mindset. The rituals were working here as a tool that could help to establish relations between participants from various contexts and backgrounds – a tool that opens up a dialogue or rather builds a condition of listening to each other. Sometimes a ritual can be much more effective here than reading dozens of books, as it allows learning by doing and opens up multiple ways of generating and transferring knowledge. I strongly believe in the politicality of poetics.

What was crucial was the regularity and the routine of the rituals, as we realised transnational connections could be built on a horizontal level, as something embedded in the everyday practice. We also know now that rituals can hardly work as a political tool if they are not rooted in a given local context.

The rituals game also gave us a chance to get in touch between our meetings and build links within the group outside of the gatherings' framework. It helped us a lot when the pandemic broke out, which cut off all the physical meetings in the middle of the project.

LA: I also saw that you developed another tool, namely to place the rituals into some sort of a grid that is interconnected and acts as an instrument of learning more about each other but also doing some unlearning. Can you talk to us about the grid and how your group developed it?

MK: The grid was one of the first ideas we had and it was related to our experiences as art workers. It came from the sense that among artists, organisers, producers, researchers, curators, and institutions, there is this lack of being able to listen to each other. How to listen to each other with ears open for a diversity of contexts? How to avoid copy-paste solutions? How to get rid of our own presumptions and stop being occupied with ourselves for a moment? Rituals are very helpful here again as they help to practice patience and various ways of listening.

The grid was a proposition to institutions that organise our everyday life in the art world, to pause for a moment and reflect on how they operate. To a certain extent it was thought of as an evaluation tool, but not in the sense of evaluating a particular action or project, but reflecting the very working

methods. It was a tool that aimed at shifting the focus from what is being produced to how it is being done. The way of working is one of the most crucial things to be addressed but there is never enough time. In the rush for new projects and new ideas, it is the last field to reflect on and is always left aside, for a moment, when the time will come, and it never does.

We proposed the grid as a game and we started to develop it by elaborating the questions we wanted to ask. Then the idea transformed into a form of the tarot cards, which finally became one of our prototypes.

LA: **The tarot cards is a shared prototype with the Fair Governance Models trajectory, right?**

MK: Yes, although both groups address it from slightly different perspectives. There is a whole deck of 22 cards. We decided to split it half-half between the groups. Although within the trajectories we were working with different topics, at some point we realised our work complemented each other. We both realised we needed a new framework to reflect relationships and constellations within the art field and beyond. What we proposed was to inscribe certain rituals in the cards, as well as the questions we have been elaborating since we started to work on the grid.

For example, let's take the card 'The Fool', that we decided to rename as 'The Traveller' and relate it to the sense of place. We decided to propose to read the card as an invitation to reflect on the journey of personal growth in relation to mobility. What abilities does mobility give away? What are the problems of mobility? What are the clichés associated with it? What do we see through mobility, and what remains unseen, unheard, and inaudible for us? It was a way to address the very core of the political question of mobility: who is able to travel, who is allowed, who is visible thanks to their mobility, who has the privilege to move freely and who is forced to move? Referring to the particular context I come from, there is also the question of who has to be mobile in the current circumstances of their own country that don't allow them to continue their work. There is also the question of how to be mobile while staying rooted in the local ground and having a real political impact on the situation you are in. So how can you pass on what you receive when you are able to move? How not to transform your mobility into a process of exotisation, of using the other in order to get rid of your own context? How can travelling be connected to the sense of home and homemaking?

LA: **There was an interest in developing a repository of references on mobility and monoculture in your group. Can you tell us, off the top of your head, what these references were? What were inspirations for this repository?**

MK: When it comes to monoculture, homemaking, and hypermobility, one of the really important resources we followed was the actual embodied experience of many of us. The other resources were the research on mobility in the arts, that has been conducted by organisations such as On the Move, IETM, Flanders Arts Institute (especially the project Reframing The International), Nomad Dance Academy, i-Portunus, L'Internationale network and many others.

Another important resource of knowledge was a broad research on artistic residencies, which is ongoing mainly in the visual arts field, but not only there. But first and foremost, there was a unique level of expertise in the group itself. Some of the trajectory participants, such as Martinka Bobrikova, Oscar de Carmen, and Pau Català are actively involved in the research on new, alternative models of artistic residencies and mobility, while Marine Thévenet and Heba El Cheikh practice and reflect various models of organising and fair governing in the field, also on the transnational level.

We also carefully followed the reflections on the ecological impact of hypermobility in the art world. We were trying to understand whether getting in touch is possible without abusing all the environmental resources we have. Can we travel slower or more consciously? We referred to thinkers such as Michael Marder. One of the group members, Dominika Święcicka, did a research about the complexity of procedures to get a visa for artists, raising awareness of these restrictions in many organisations she talked to.

While reflecting on the figures of host and guest, we were also referring often to thinkers such as Sarah Ahmed, who wrote on the notion of home making.

LA: **Part of your trajectory, as you said, had some research ideas that included interviews on inclusion, access to visas, and so on. Can you tell us what has been done in this research?**

MK: Dominika Święcicka started a series of interviews with artists about access to visas, but then she observed that artists who had met with many difficulties in order to move to certain places were extremely tired of talking about it. She felt it was high time to talk to these particular artists about their work, not about how they got to where they were. On top of that, there are many initiatives that are dealing with this problematic already, for example On the Move. It seemed the research on visas is so complex that it could become almost a separate project, done in collaboration with the organisations that have a huge expertise to share. Dominika's crucial observation was that the accessibility of information and of the procedural language would be especially important in this case, and she has an idea to continue her work in this direction.

LA: **Your trajectory's idea of 'sensing the journey' is very interesting, as it reflects how concepts need to be fed with sentient elements in order to be properly engaged. How did this sensory sensibility come about and how was it embodied and translated into your prototypes?**

MK: The idea came from the rituals experience and from the survey results that we made among the RESHAPE constellation of people, asking them about their experience with hypermobility. When collecting the survey answers, we realised that endless discussions about how we understand concepts of inclusion, homogenisation, exotisation and other notions may lead nowhere. Instead, we sought to translate these discussions into five senses: a sense of place, a sense of connection, a sense of generosity, a sense of multiplicity and a

sense of break. So, the senses became the dramaturgy, the structure we wanted to use, the way to reflect the journey we had and the places we were coming from.

We have also been thinking of various ways to share our process as a prototype with the RESHAPE community and beyond. The group members decided to share the process through a virtual exhibition, inviting the viewers for a journey to different rooms named after different senses.

LA: **There was an idea during the Istanbul workshop about developing fiction, which is an interesting instrument in reflecting on the questions of your trajectory and exploring new possibilities. What happened with that?**

MK: It has been present mostly in the virtual exhibition framework, with different artworks we had in mind and which we used as an invitation to think otherwise. But we didn't end up developing fiction per se, like a fictional institution, although that was one of the strong proposals within the group.

We thought of fiction as a tool to imagine otherwise, in order to get rid of the reality framework, at least for a while, and try to think of alternatives. A lot of colleagues keep telling me recently that fiction is what helped them to cope with harsh realities during the pandemic. I strongly believe fiction can help to reset the basic frameworks we operate in and can open up alternative structures.

LA: **Throughout this journey, what has reshaped for you? What are you taking away?**

MK: An enormous gratitude to have had the privilege of spending time with an absolutely unique constellation of people that I probably would have never met otherwise. A great lesson on how to listen to the unknown without having ready answers. And a feeling of solidarity, fragility, often coming back as a surprise, one that became possible in the midst of the pandemic, when the fear of isolation was haunting and nothing seemed familiar anymore.

WERONIKA PARFIANOWICZ
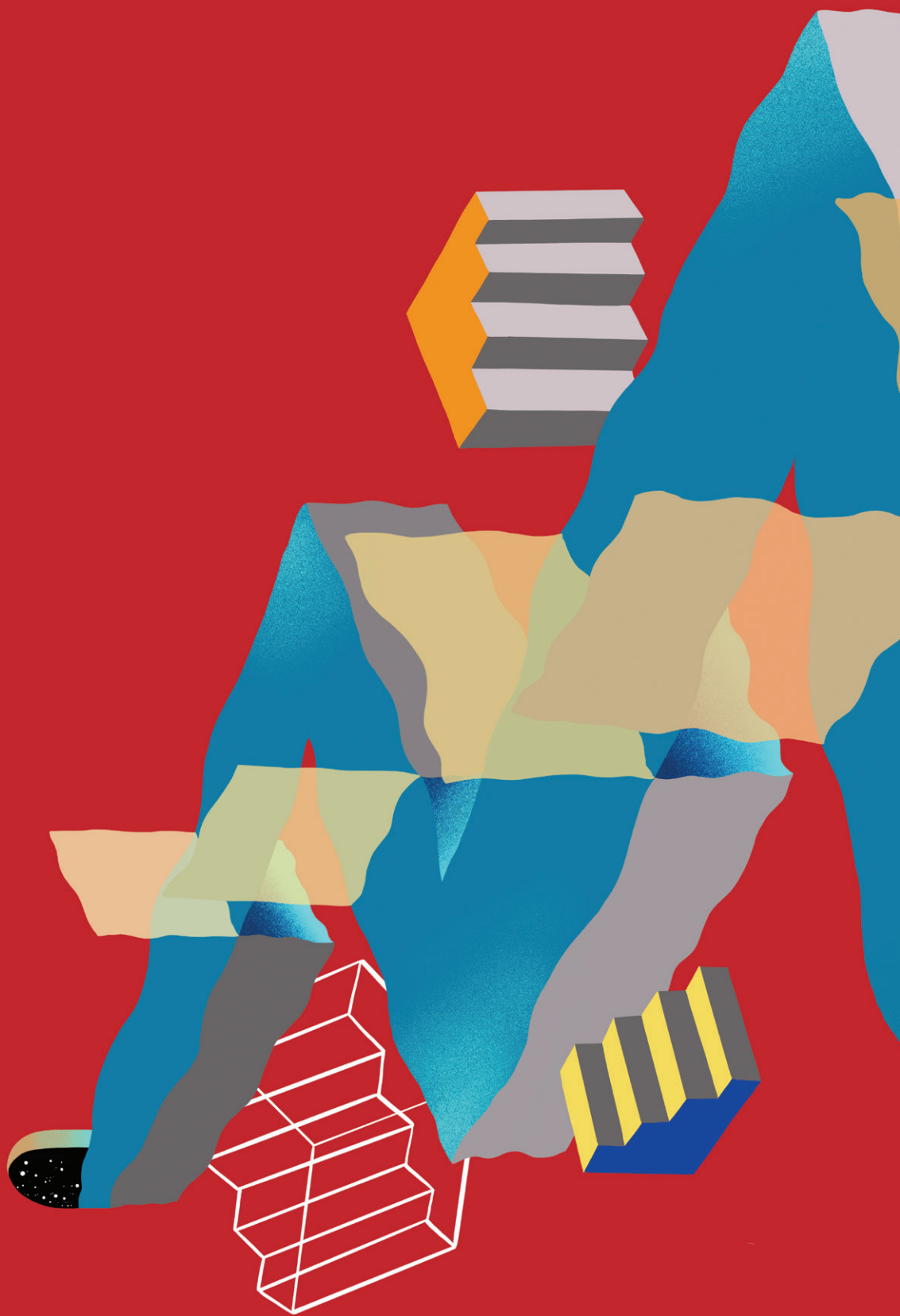
Overproduction

This article was published in an issue (1/2020) of the Polish Magazine *Dialog* that deals with artistic labour. Overproduction results from the penetration of market mechanisms to all areas of our lives, fields of creativity, and institutions in which we work. It is an element of the system preying on our activity, because it is primarily this mobility – not content and sense – that generates profits. When we stop, get tired or stand aside – we become redundant to the system.

ZEITGEIST

I magine that you are participating in a workshop. Your group is diverse in terms of national representation, and the workshop focuses on climate activism and related psychological needs. However, after a brief discussion one thing becomes clear: the need for support does not stem from the strains of activism itself, but from the work model and related involvement – common to all, regardless of their field of activity. This model can be labelled OVERPRODUCTION. This is after all the source of your frustration, occupational burnout, chronic fatigue, and interpersonal tension in the workplace. For a few hours, you share your experiences, diagnose all the typical phenomena, and wonder how to break the ensuing vicious circle. You leave the workshop firmly convinced of the need to resist overproduction by radically curtailing your own productivity. Imagine that only two days after you made your commendable resolution you stumble across a colleague in a hallway, who asks whether you'd fancy writing a text… yes, you're right, it's one of life's little ironies: a text on the overproduction in the arts.

> One can hardly imagine a more discomfiting offer. What now? Should I honourably decline, giving voice to my internal integrity and strength of character? Or perhaps I should submit a blank page with only a handwritten scribble: 'Please find here the text I did not write in protest against overproduction'? Or lastly – to compromise myself and dash off something, erecting an embankment of caveats and explications around the text, and capping it ingratiatingly with a slapdash disclaimer: 'This is the last piece I wrote before mounting resistance to overproduction'?

If I eventually opted to take the path of overt hypocrisy, add another brick to the wall of unread texts, increase our carbon footprint, take your precious time that you might otherwise spend in a more socially conducive way, I can offer only one explanation: my heartfelt conviction that OVERPRODUCTION IS EVIL. And if – even by an iota of a degree – I might contribute to disturbing the foundations that carry the skyscraper that is overproduction, let my inconsistency be forgiven.

OVERPRODUCTION is the result of the penetration of market forces into every sphere of our life, every domain of our activity, and every institution we work at. It constitutes an element of a system that preys on our activity, as it is primarily our professional mobility and efficiency – rather than content and sense we generate – that yields profits. The moment we pause, become exhausted, take a sidestep, we become redundant – systemically inessential. Furthermore, we are inessential whenever we direct our energy to activities that really matter, such as tending to those that need our care, children, and adults.

And so, as a result, we produce because we are obliged to. We produce so as to be able to spend time doing care and domestic work. We produce because we are evaluated on the basis of quantity rather than the quality of our output. We produce because the institution we work at has ambitious programming goals but lacks sufficient funding to employ enough personnel, which – as documented by 'High Culture, Low Wages', the recent report compiled by

Overproduction

WERONIKA PARFIANOWICZ

ZEITGEIST

the Workers' Initiative Trade Union[01] – is not a rare occurrence as far as institutions of culture are concerned. We produce to earn a living. We produce to keep our jobs. We produce to provide ourselves with a semblance of stability.

If only this was merely a matter of external pressure, callous market mechanisms, and ruthless competition! Then we would have identified the sources of the threat and duly worked out strategies of resistance. What it all boils down to is the fact that in numerous fields of human endeavour, predominantly in the arts, science, and activities conducted by institutions of culture and in other forms of creative pursuit, overproduction is frequently voluntary and is linked with the tenacious sense of self-identification with the ventures we undertake. I cannot bring anything new to the table here – self-exploitation in the arts and culture has been widely analysed. We produce because we enjoy our work. We produce because what we produce seems important. We produce because we believe that by doing so, we make a change in the world out there. We produce because it is all connected with the people we like and value.

This last reason is of particular significance, as I regard production not exclusively as individual undertakings but also – and perhaps even especially – as all collective projects, activities, and events. We accept invitations to collaborate because we like the people who extend their invitations to us. Because we consider them friends and we want to support them with our work. Because these invitations pander to our ego. Because we suffer from FOMO (fear of missing out). Because we fear that we may never receive another invitation. Because we do not intend to cause any distress or because our refusal – for a number of divergent reasons – would invite immeasurable trouble. And finally, because we meant to refuse but we immersed ourselves in the hustle and bustle of everyday matters and tasks at hand and forgot to do so beforehand. When push came to shove it was already too late and too unseemly to refuse. However, we do not even wait passively for invitations. We seize the initiative. No coffeeshop conversation can do without the routine suggestion: 'Let's do a project, shall we?' And that is how we are frequently caught in a vicious circle: we decide to work on a project with friends because we do not have any spare time, which we could spend doing things other than just work, but our collective work – especially given the precarious conditions of temporal and economic pressure – causes tension, strains the best camaraderie, and cools down social relations.

Overburdened family life, skeletal social life, long-time friendships put to the test – all these would provide more than ample reason to make a common front against overproduction, but they are merely the tip of the proverbial iceberg of structural, economic, social, and ecological problems that our mode of work entails. The mode that destroys the very creative environment of our work and taxes the efficiency of the activities of the institutions we are associated with and affects the projects we carry out. The overproduction of events limits their reach: one can hardly be in the know with regard to all the crucial undertakings, not to mention being in attendance. In addition, unequal distribution takes its toll: bigger players (construed both as municipalities and

01 See also Majmurek (2019).

as institutions) generate so many events that participating in them becomes impossible, while smaller entities are compelled to hone their survival skills just to preserve the bare minimum of programming.

To make matters worse, this is hardly the end. As the world is on the brink of an ecological catastrophe or rather already experiencing it on a number of levels, every action we take carries extra weight – an additional burden. Our (over)activity depletes resources and exhausts energy. This leads to further paradoxes. We would like to be actively involved in our struggle for a better – or at least less evil – world, but we are simultaneously torn: the activities we stage to raise the public awareness of the impending climate crisis leave behind a heavy carbon footprint; our actions for the sake of improving work conditions make those whose fate we aim to improve put in extra hours. By writing about the bane of mandatory overproduction, we provide incontrovertible evidence of its triumph.

How do we fight it?

The narrative of starting from oneself is suspicious. We will not save the world by abandoning drinking straws and plastic shopping bags (yet it goes without saying that we will resort to them once the world has been saved), as our personal consumer choices do nothing to the logic of the entire system responsible for the root cause of the ecological catastrophe. Still, overproduction is one of the instances where 'starting from oneself' is an anti-systemic and absolutely necessary action. We have to 'start from ourselves' because we ourselves – our bodies, our creative output and our activity – have become agents and vehicles of neoliberalism. We strengthen it through a series of minuscule daily activities and decisions. We legitimise it by our mode of work. We may criticise it openly using any means imaginable, we may wake up every single day reciting the passages of Simon Springer's essay 'Fuck Neoliberalism', but our anti-capitalism stance will be of no consequence as long as our activities fail to resist the entrenched logic of the system.

The demise of overproduction is an indispensable step on the road to questioning the very concept of productivity as a primary yardstick against which our activities are measured and to questioning the entire system. Paradoxically, the opportunity to flee the vicious circle of overproduction is available only to the most privileged of us. If I can convincingly imagine lowering my own productivity without detriment to my economic stability, then I am privileged. And for that reason alone, I should do so. Not to buttress my privilege through ostentatious idleness, but to carve out a space where a sense of stability and safety will be shared by more people.

'Collectives of care' rather than 'self-care'

It would be far easier to stoke the fire of resistance to overproduction by referring to the way it damages our physical and psychological well-being, negatively impacts our personal life, and curtails any development

opportunities in all the non-professional fields of our life. I am intentionally *not* doing it, though. As recently observed by Jodi Dean: 'For too long, the individualist rhetoric of "self-care" has crowded out our sense of working collectively for shared goals.' (Dean, 2019) When it comes to saving the world as we know it, the very questioning of mechanisms that impose heightened productivity on us or even the lowering of the bar pale into insignificance. But the time and space that we will re-gain as a result can be used to implement a series of changes.

To do so, let's work collectively. As postulated by the authors of 'Undisciplining Political Ecology', we ought to create 'collectives of care' (Armiero, 2019). To work collectively, let's avail ourselves of already existing organisations and institutions. Let's join trade unions that can become a genuine tool for implementing changes in our work-related organisational practice. A radical shortening of the working week or day is one of such proposed changes. This, as advocated by the New Economics Foundation, could solve a few of the most pressing problems all at once: it would decrease our carbon dioxide emission levels, modify our consumer habits and other planet-debilitating activities. Correspondingly, it would solve all the issues related to both overwork and unemployment, enabling as a consequence a fairer distribution of tasks connected with care and domestic work, which would simply increase the quality of our daily life (Coote, 2010). We should also strive to transform our workplaces into feminist institutions of culture in accordance with the proposals worked out in the course of the 2018 Future of Culture Forum, as addressed by Iwona Kurz who spoke about 'the redevelopment of the very foundations of thinking about culture and society. Values traditionally construed as feminine, such as care and cooperation, ought to be fundamental to the entire construction of the social life, institutions, and politics' (Gruszczyński, 2018). Let's not be lulled into thinking that the existing system is the only socio-economic reality imaginable. Alternatives abound. One of them – stemming directly from the activities undertaken for the benefit of the natural environment and out of concern for the future of the entire planet – is the degrowth economy that postulates a radical departure from the neoliberal fetish of the paradigm of economic growth, a transformation of interpersonal relations, decentralisation and democratisation of means of knowledge production and dissemination, activities for climate and environmental justice and – obviously – the change of the conditions of what we call work. These issues are analysed and postulated among others by Federico Demaria, François Schneider, Filka Sekulova, and Joan Martinez (Demaria, 2013).

So: let's put an end to overproduction, as overproduction not only destroys all that is good and important in the world, but also does not allow us to stand up in defence of what is worth fighting for.

As are numerous other forms of creativity, the present text is the outcome of collective activities. It would not have come to fruition but for countless conversations, inspiring enterprises undertaken by my acquaintances (as well as by perfect strangers), texts authored by other, and – needless to say – an invitation to write it. It would not have materialised if many of my associates and colleagues had not shared their experiences that clearly attest to the far-reaching impact of overproduction on each and every one of us. I am

indebted to all with whom I spoke in the months preceding to writing this text, to people with whom I whined over cups of coffee and joked with in the rare intervals of inactivity. In particular, I owe my gratitude to the participants in the 'Internationalism After the End of Globalisation' summit and workshop that I refer to at the beginning of my essay and to the attendees of the 'Art as Usual' meeting, which took place within the remit of the First Contemporary Art Climate Summit. I am grateful to the members of various committees within the Workers' Initiative Trade Union (Ogólnopolski Związek Zawodowy Inicjatywa Pracownicza) who devote their time and effort to the struggle for the improvement of work conditions across the board. I would like to thank all the people involved in the dissemination of the de-growth thought that may become a real-life alternative we all so desperately need. And obviously: sincere thanks to all of you I work with and to those I idle time away with.

References

Armiero, Marco, Stefania Barca, and Irina Velicu. 2019. "Undisciplining Political Ecology", *The Ecologist: The Journal for the Post-Industrial Age*, November 6, 2019. https://theecologist.org/2019/nov/06/undisciplining-political-ecology.

Coote, Anna, Jane Franklin, and Andrew Simms. 2010. *21 Hours. Why a Shorter Working Week Can Help Us All to Flourish in the 21st Century*. London: New Economics Foundation.

Dean, Jodi. 2019. "We Need Comrades", *Jacobin Magazine*, November 18, 2019. https://www.jacobinmag.com/2019/11/comrades-political-organizing-discipline-jodi-dean.

Demaria, Federico, François Schneider, Filka Sekulova, and Joan Martinez. 2013. "What is Degrowth? From an Activist Slogan to a Social Movement", *Environmental Values* 22/2013: 191-215. https://pdfs.semanticscholar.org/3496/49723c2ff2366f421c6c9db2fc6e37d650dc.pdf.

Gruszczyński, Arkadiusz. 2018. "Zamiast końca świata", *Dwutygodnik* 12/2018 (253). https://www.dwutygodnik.com/artykul/8195-zamiast-konca-swiata.html.

Majmurek, Jakub. 2019. "Praca w warszawskiej kulturze staje się luksusem", *Krytyka Polityczna*, November 18, 2019. https://krytykapolityczna.pl/kultura/majmurek-lukasz-jaskula-place-w-warszawskiej-kulturze-wywiad.

Springer, Simon. 2016. "Fuck Neoliberalism", *ACME: An International Journal for Critical Geographies*, 15/2016: 285–292.

Workers' Initiative Trade Union. 2019. *High Culture, Low Wages*. Translated by Marta Olesik and Maria Dębińska. Warsaw: Workers' Initiative Trade Union Press. https://www.ozzip.pl/english-news/item/2663-high-culture-low-wages.

OGUTU MURAYA

I Am Multitudes

In July 2019, something snapped in the Kenyan performance artist Ogutu Muraya, who was living in Amsterdam at the time. He decided to stop applying for European visas and return to Nairobi. His decision was motivated by a desire to 'go beyond Europe', to free his imagination, to transcend internal limits rather than merely trying to cross physical borders. In this text, he tells us how he intends to continue his artistic practice and maintain his presence – but strictly on his own terms.

ZEITGEIST

On freeing the imagination from the confines imposed by a biased system

For a long time, I have been preoccupied with the following statements:
— Binyavanga Wainaina's 'I want to live a life of a free imagination.'
— Makuka Nkoloso's 'Some people think I'm crazy but I'll be laughing the day I plant Zambia's flag on the moon.'
— Sirleaf Johnson's 'The size of your dreams must always exceed your current capacity to achieve them.'
— James Baldwin's 'You don't have to prove yourself to anyone.'
— Ruha Benjamin's 'Remember to imagine and craft the worlds you cannot live without, just as you dismantle the ones you cannot live within.'

One of the reasons I am fascinated by these statements is that I am seeking to find the threshold where reality ends and dreams begin, the edge where physics dissolves into metaphysics, the border where logic yields to fantasy. When I find this threshold, I want to cross it and enter the world of the imaginary – a world where it is perfectly okay to hold unrealistic expectations without being labelled a lunatic, idealistic, and, worse still, naive. In my mind I have a clear intention for this quest for the fantastical. I want to know if the movement from self-preservation to self-transcendence is possible.

In his video essays Binyavanga makes a case for why we must free our imagination – his vision was to create an ecosystem where one's imagination did not depend on some figure allowing it to exist, in other words: one where you don't have to excuse your existence. Until recently I did not know anything about Edward Makuka Nkoloso and now my mind is hooked by his grand vision. Unfortunately, the way I found out about him was through a satirical video that ridiculed Nkoloso's dreams of joining the space race in the 1960s and beating the US and Russia by sending the first Afronauts into deep space. Most reports on Nkoloso at the time focused disproportionately on the unrealistic nature of his dream going as far as calling him outrageous.

It is the combination of Binyavanga's call, and Nkoloso's ambitions that led me to wonder what the former president of Liberia meant when she said, 'If your dreams do not scare you, they are not big enough.' What would it take to be able to follow the call of the raconteur to suspend your disbeliefs, to have poetic faith? While living in Amsterdam I completely forgot to imagine and craft the worlds I cannot live without; I was too busy focusing on pointing out what doesn't work in the worlds I lived in and I totally forgot to imagine and craft.

Self-preservation instincts are often weaponised against dreamers, for dreamers seek to disrupt, dismantle, and decompose the status quo. I used to be an impractical dreamer full of illusions of grandeur and I loved it. But slowly I was brought back to earth with its concrete contours. I was brought back by using an effective device, simple and sophisticated – the so-called 'victim consciousness'. You see, I don't think that I really knew that I was black, marginalised, isolated, and deprived until I moved to Amsterdam. The victim consciousness is self-perpetuating, and how can people dream when they are too busy surviving, preoccupied by self-preservation instincts? Can the mind

really keep up with Ruha Benjamin's prompt call to imagine and craft the worlds we cannot live without, while at the same time dismantling the worlds we cannot live within? With her powerful statement Ruha is trying to help us unlearn the presumption that there is a sequence of events where a revolution happens and then from the ashes a new world is built.

Anyone who has ever earnestly tried to break a bad habit knows very well that if you have no alternative habit to replace your old habit, if you do not visualise, emotionalise, and act upon that alternative, the likelihood that you will fall back into your old habit is extremely high. Could this be why revolutions do not always translate into transformation? This could explain why the euphoria of colonial liberation movements was short-lived. What would have happened if we did not make declarations of independence but rather declarations of interdependence? What is the relationship between dependence, independence, and interdependence? James Ferguson notes, 'Dependence on others has often figured, in liberal thought, as the opposite of freedom. But the political anthropology of southern Africa has long recognised relations of social dependence as the very foundation of polities and persons alike.' The possibility of collective intimacy, our ability to expand our circles of compassion beyond humans to include all living and non-living matter exists in the imaginary.

1

To transcend the self is an act of solving and resolving the diametrical oppositions present in lived reality. For me the most present and persistent of these oppositions is the victim consciousness – a reactive state of naming and blaming, a hypervigilance to always look out for how others treat me, a denial of responsibility, and a contraction pulling away and turning inward, feeling slighted, ignored, and burdened. With such a state of mind it's impossible to declare interdependence, to engage in any mode of cooperation, to enter symbiotic relationships. The imaginary is polarised, locked in an unequal competition for survival. The imaginary knows only fight, flight or freeze. Paul Stamets, a renowned mycologist, talks about the ecology of consciousness – that evolutionary biology, to its detriment, ignored the role of symbiosis in nature, that we are not just creatures competing for survival. In fact, cooperation is what nature seeks to conserve and consolidate. Yet my conditioning presents a different reality where cooperation is not privileged, where division is foregrounded, where the winner takes all, where the illusion of separation is strong, where binary has a high utilitarian value – and it's so difficult to believe in alternative reports about the nature of reality.

To override these ideas of competition over cooperation, to step out of unequal competition that produces victims, perpetrators, and beneficiaries, I desire to cross into the fantastical. While there, I really want to contemplate the implications of adopting a view of reality where I am one with everything, even with those qualities that I do not want associated with my self-concept. It is my opinion that there is a vital force contained in this desire, but is it really practical? Can it function both as a metaphysical concept and a practical

guide to life's challenges? Is it possible to re-associate memory, to form novel associations where other is me and I am other, regardless of state, status, set, and setting? I am seduced by the possibilities present in the imaginary and this is not an act of escape. The interpretation of the imaginary as a space for escaping reality is limited and underutilises that most powerful realm. If cooperation is what nature seeks to conserve and consolidate, then it is possible to imagine and craft a community of common destiny, of common good, of healing rather than wounding. Where it is possible to both manifest the self and transcend the self – to be one and multitudes all at the same time. This is possible without characterising it as crazy, naive and idealistic.

2

It's been eight months since I stopped travelling to Europe. In that period my work was presented in Basel, Berlin, Munich, and Amsterdam and I was part of a collaboration that premiered in Ghent and was presented in Antwerp. In all these situations the work went on without my physical presence and on the condition that the following statement be read to the public:

> Good evening. My name is Ogutu Muraya. I unfortunately cannot be physically present with you this evening. Let me try to briefly contextualise this absence. There is no easy way of doing this without seeming self-righteous or morally superior. So, let me emphasise that my decision is not to say that I am a better person. Or throw shade or shame on anyone who is brave enough to stay with the visa trouble. I decided to no longer apply for EU visas. It became too difficult for me to convince myself to go through with this periodic process of justifying my existence in order to gain temporary approval from a system that is undeniably discriminatory. A system whose biases and filters disproportionately affect people of colour. Of course, this decision has consequences for my work and mobility as an artist and a person. And my absence tonight is one of the many costs I have to pay. But my absence tonight is also a protest. A visa on arrival should be a basic right for all. It really is not unreasonable to ask for equal opportunity. Not aid, not pity, not sympathy, but equal opportunity – unrestrained by artificial barriers, prejudices, and preferences. And as long as this is not the case, I will look for strategies to be present without confirming a system I am opposed to. My mind is clear but my body is stuck in this timeline – a timeline where the greater "we" continues to allow the unnecessary deaths of people trying to cross real and abstract borders – however they manifest.

3

In early June 2019, this one evening sheltered from a severe thunderstorm, I sat at the dining table with papers spread out all over it. The houseboat that I was in, located at the edge where Amsterdam meets Badhoevedorp, rocked with increasing vigour, battered by the strong winds and heavy rainfall. In this state I snapped. The papers in front of me were part of a periodic game that demanded I prove my value, the quality of my contribution, the status of my wealth, and confirm my good conduct – in short, prove that I was not a liability but a productive temporary resident. As long as I engaged, collaborated, and complied with these demands I was promised social mobility in the form of a plastic card that would allow me to move freely within fortress Europe. I snapped because I no longer wanted to prove my value. I snapped because I had allowed this game to overwhelm my imagination. I snapped because I had allowed this game to produce within me a deep anger, resentment, and contempt for my newfound status. Sitting at that dining table I resolved to cancel my re-application for a Dutch residency permit and return to Nairobi. At that table a muffled voice inside my head whispered: sleep on it, and if you feel the same tomorrow then you know what you must do.

My resolve remained intact though at times it was shaken. But in this whole process of exiting the Schengen system I made one error: I announced my decision as a political boycott – hence the statement above. This was an error because the decision was not political but spiritual. I left Europe because my imagination had become sour. My expectations had turned into bitter blue ruins. I was fast losing the ability to dream. The future with its plural potentiality had become narrow and shallow. While there, I was acutely aware that my consciousness was caught up in a dense shrub with thick long thorns. I was stuck inside some kind of blackthorn bush with its flowers in clusters of two or three. Stuck and suspended in its stiff, wide-angled branches. In that state of suspension, I had one overwhelming desire: to free my imagination. To liberate my consciousness from always contemplating and articulating what was wrong. I was fed up with the images reflected back at me, images of structural inequalities, intergenerational trauma, and historical injustices. Surely there must be other patterns, sequences, and combinations that did not always position me as a victim.

When the world talks about culture, understand this: It is not talking about culture; it is talking about power. The difference between the African cultures, which have vanished, and the European cultures, which are decaying, is that Europe had the power. And that is the only difference. It is not that Europe was civilized and Africans were not. That's a lie.
– James Baldwin (Baldwin 1963)

For a long time, I was taught and in turn came to believe that we lost the great colonial wars because we were inferior to white people, and it has taken me a long time to realise it had nothing to do with inferiority. Baldwin's statement on the relationship between culture and power took a while to land. I am now digesting this perspective and wondering: what if we lost the colonial wars because we privileged ecological knowledge over technological knowledge? What if we lost the colonial wars because our imaginations did not privilege the idea of human beings as being the centre of the world? What if we lost the colonial wars because we privileged the philosophy of 'I am because we are' and not 'I think therefore I am'? What if we lost the colonial wars because 'for us the vital life force of God was contained in every living and non-living thing. In our customs humans did not have dominion over the earth, but rather, they were caretakers of the Earth' (Wangari 2006)? As the renowned environmentalist Wangari Maathai writes:

Sadly, these beliefs have now virtually died away. They were dying even as I was born. Many people accepted the missionaries' worldview, and within two generations they lost respect for their beliefs and traditions – which became primitive and backward. Hallowed landscapes lost their sacredness and were exploited as the local people became insensitive to the destruction, accepting it as a sign of progress – moving forward into a modern world.

One way of interpreting Baldwin's statement on power is that the Europeans were powerful and we were not. What if this is wrong – what if it had nothing to do with power but rather the privileging of a misguided power relation over any other relational patterns? Could the current migration crisis be catalysed by a modern version of Wangari's statement, that living in Europe is 'a sign of progress – moving forward into a modern world'?

My desire to reconnect with the imaginary is very much linked to what I term 'The Call to Unestablish'. The political dilemmas in the contemporary world demand us to engage in four key practices as summed up by Professor Boaventura de Sousa Santos: democratise, decolonise, decommodify, and depatriarchalise. At the core of these practices, in my opinion, is a call on us to unlearn, to unhabit, to re-associate, to rewire and re-order our lived realities, imaginations, perceptions and perspectives – indeed to unestablish ourselves. I am interested in this call to unestablish – as individuals, as a collective, as institutions, as a society, and so on. I want to explore what this means to unestablish, what labour does it demand of us, what are the processes involved,

where are the points of resistance, doubt, discontent, and disconnection? This practice is not easy in reality – so I exit reality and enter the imaginary, where I can construct simulations and try them out, build and rebuild new relational patterns, before trying them out in real life. But there is a huge catch – an imaginary coupled with a victim consciousness can conjure simulations full of monsters, arcane creatures, and incomprehensible distresses. I was slow to understand that song – 'Weeping'.[01]

> I knew a man who lived in fear
> It was huge, it was angry,
> It was drawing near
> Behind his house a secret place
> Was the shadow of the demon
> He could never face

Does the West suffer from a victim consciousness – in which the rest of the world is out to get them, simulating fears and disturbances, projecting monstrosity on others, bubbling with subterranean perturbations?

5

I made the decision to leave Europe as an exercise in unestablishing myself. In doing so, I began a process of releasing myself from a darkness that was troubled with two of the devil's most compelling hypotheses:

— Nihilism: if nothing matters then why bother doing anything?
— Suicide: if you can't be bothered to do anything then why continue to live?

The patterns, sequences, and combinations that I had adopted in the five years living, studying, and working in Europe had led me into a thorny, stuck and sticky situation where I was incapable of becoming the good African diaspora – complying with the system, working twice as hard, sending remittances to uplift my immediate family. Instead I had become withdrawn, resentful, anxious, and depressed. It was an error to announce my decision as a political boycott. Even if I could persuade myself that it was being political, I was also aware that the decision was a solo act, a self-directed action in opposition to a worsening systemic inequality. Such a boycott has no visible effects outside my personal reality – it's not only hubris but has failure embedded within its logic.

In my exile back home, I started to make sense of Binyavanga Wainaina's 'I want to live a life of a free imagination' (Wainaina 2014), Makuka Nkoloso's 'Some people think I'm crazy but I'll be laughing the day I plant Zambia's flag on the moon' (Serpell 2017), Sirleaf Johnson's 'The size of your dreams must always exceed your current capacity to achieve them' (Sirleaf Johnson 2011), James Baldwin's 'You don't have to prove yourself to anyone' (Baldwin 1963), and Ruha Benjamin's 'Remember to imagine and craft the worlds you

---

01 An anti-apartheid protest song written by Dan Heymann. Performed by Ladysmith Black Mambazo | Joseph Shabalala | Josh Groban & Vusi Mahlasela.

cannot live without, just as you dismantle the ones you cannot live within'. My preoccupation with these statements allows me to begin a quest – a long and difficult search for something important – for me a quest to free my imagination, to reconnect with a sense of wonder. In the words of Rebecca Elson, to wilfully accept to honour my 'responsibility to awe' (Elson 2018).

In the end I am emboldened by my decision to limit my travels to Europe, not because it's a means of resisting the visa system but because it's a path to transcend Europe's self-limiting beliefs and imaginations: to go beyond Europe. It is not to say that I will never travel to the EU, it is to say that I will return on my own terms, having reclaimed my agency. I will be released from the tyranny of having to prove myself to anyone.

Addendum

I never thought, in my lifetime, I would witness travel restrictions and borders being closed for western nationals in Europe and the Americas. The Covid-19 pandemic has proven otherwise. Kenya joined the many countries putting travel advisories and restrictions in place and closing borders. This text was a reflection on the implications of my decision in June 2019 to boycott the Schengen visa system – the many travel restrictions imposed on non-Europeans at a time when there were no major global health and safety concerns. The pandemic has shifted and overturned and overwhelmed a lot, and its long-term implications are still unknown. I guess now more than ever, it is important to reflect on why certain restrictions are imposed on certain people, and for what purpose. We are in an extreme situation that calls upon us to question a lot of things that would have otherwise been taken for granted.

References

Baldwin, James. 1963. "James Baldwin Speaks! The Fire This Time: A Message to Black Youth", lecture, recorded June 23, 1963, Oakland. https://youtu.be/QWF2Wjie7Vs.

Elson, Rebecca. 2018. *A Responsibility to Awe*. Manchester: Carcanet Press Ltd.

Johnson Sirleaf, Ellen. 2011. "Text of Ellen Johnson Sirleaf's Speech. Harvard Commencement remarks (as prepared for delivery)", *The Harvard Gazette*, May 26, 2011. https://news.harvard.edu/gazette/story/2011/05/text-of-ellen-johnson-sirleafs-speech.

Maathai, Wangari. 2006. *Unbowed: A Memoir*. New York: Knopfler Publishing Group.

Serpell, Namwali. 2017. "The Zambian "Afronaut" Who Wanted to Join the Space Race", *The New Yorker*, March 11, 2017.

Wainaina, Binyavanga. 2014. "Bring Me The Obedient Children", *We Must Free Our Imaginations*, January 21, 2014. https://www.youtube.com/watch?v=8uMwppw5AgU.

MUANIS SINANOVIĆ

Coffee

ZEITGEIST

the sky was uniformly grey all day
long. as before a storm. but there was no storm.
merely a very sparse, stubborn dripping, as if
a wet rag had been hung up there. we woke in cycles,
each time there was a blue screen in the living room
with the writing on it: no signal. we were waiting for something
that comes in decades, something terrifying,
that will completely change our lives.
we knew some will have died by then.
we heard the individual shrieks, commands and actions.
this was a war the sky waged against us.
it was slowly sieging us and preparing its ring.
the wind slammed windows and doors.

in the evening the storm finally came down and we had
breakfast. we told each other goodnight
and headed to our beds, as we had to go to our
jobs early the next morning.

we realised the following day; we had all
dreamed rushing rivers of strong coffee, spreading its aroma
all across the valley.

Coffee

MUANIS SINANOVIĆ

OUAFA BELGACEM, EKMEL ERTAN, HARALD GEISLER, ANASTASYA KIZILOVA, DOROTA OGRODZKA, ANIKÓ RÁCZ, LAURE DE SELYS, AND DOREEN TOUTIKIAN

Introduction to Solidarity Economies Proposals

PROTOTYPE

Nike x Ekmel x Harald x Ouafa x Doreen x Anikó x Grzegorz x Dorota x Anastasia x Laure sit around tables in Poland, Lebanon and Romania (or at their screens). They discuss what solidarity funding is. What is solidarity for you, me, us? Who is and what is us? What does solidarity mean in relation to your job, class, gender, the history of the countries you lived, loved and worked in?

One of the things we agreed on is that Solidarity Funding should be renamed Solidarity Economies, that we needed the plurality of the latter. Maybe because *economy* has so many letters and meanings in common with the word *ecology,* or because it initially designates the 'management of the household' as its Greek etymology reminds us. So, the European cultural sector and beyond, as a household of many, many homes and contradictions.

We gathered around an as yet unwritten Solidarity Manifesto that advocates democracy and defends the access to culture as a human right; aims at changing acquired attitudes in the art and the cultural market; supports the mobilisation and sharing of resources amongst disciplines and countries; stands against the privatisation and monetisation of culture; unites the forces against precarious life conditions of artists and cultural workers, against the coalitions of neoliberalism and authoritarian regimes.

We came up with a plurality of autonomous propositions, some of which are directly complementary to each other:

— **ArtBnB** is a project to develop a type of 'Solidarity resources mobilisation' through the rental or exchange of cultural spaces. The platform is organised to source the creation of a Solidarity fund to help artists from vulnerable communities.

— **The Gamified Workshop** is both a game and a tool to help a diverse, international group to shape a common ground based on shared and individual values. It is designed to deal with conflicts and to advance collaborations in relation to the solidarity paradigm in the cultural field.

— **Solidarity Tax** tackles the power relations between 'Europe' and its 'outside' through an independent tax system that always includes the communities excluded from the European territories and global cultural elites.

OUAFA BELGACEM, EKMEL ERTAN, HARALD GEISLER, ANASTASYA KIZILOVA, DOROTA OGRODZKA, ANIKÓ RÁCZ, LAURE DE SELYS, AND DOREEN TOUTIKIAN

DOROTA OGRODZKA, ANIKÓ RÁCZ, AND DOREEN TOUTIKIAN WITH ADVICE FROM KONRAD GADZINA

The Gamified Workshop Toolkit

Values of Solidarity

PROTOTYPE

The Gamified Workshop Toolkit was especially designed for teams that are just beginning their collaboration, primarily in the field of arts and culture, but also in other relevant sectors. It has been created as a tool to promote collaborative communication and attitudes relating to the solidarity paradigm. Its purpose is to give participants a chance to express what values are important to them in their collaboration, to understand how others think and what is important and necessary for them to work and communicate together. The workshop also provides inspiration and an opportunity to reflect on how the team wants to deal with possible conflict.

Because they will jointly face fictional but possible conflict scenarios during the workshop, participants have the chance to recognise and identify mechanisms that, although often invisible and opaque, cause tensions and difficulties, especially when participants come from different contexts.

The workshop is based on simple exercises. It encourages discussion of the values that seem to make up the concept of solidarity and aims to harmonise the different approaches, experiences, and thoughts represented by the participants. The main goal is to help the team formulate their own mutual framework of values to support the development and sustainability of solidarity within the team. We believe that it can help teams establish shared, mutually beneficial values and principles of cooperation and should be promoted on a systematic, institutional level.

This project was developed by Anikó Rácz, Doreen Toutikian, and Dorota Ogrodzka. Special thanks to Konrad Gadzina for his input in gaming ideas and his facilitation. The development process was supported by the intellectual input gained through discussions within the Solidarity Economies Trajectory, part of the RESHAPE project.

The Gamified Workshop Toolkit: Values of Solidarity

— The Gamified Workshop Toolkit promotes the concept of solidarity by addressing the meaning of solidarity as a paradigm in collaborations.
— Solidarity is a spectrum that ranges from one-to-one support to global petitions and movements for justice.
— We believe that this toolkit can raise the awareness of solidarity in a practical, operational framework, on an individual level.
— In collaborations conflicts arise when people feel a certain way (angry, sad, uncomfortable, intimidated, upset, and so on). This is not the fault of others per se, but happens because their values and needs are being compromised. We recognise that such situations can break the solidarity among members in a group.
— Within RESHAPE and other international collaborations, we witnessed many situations where a shared understanding could not be established. This was due to underlying issues with each individual, which were not openly discussed. These are seen as provocations or uncomfortable situations that a team must deal with.

DOROTA OGRODZKA, ANIKÓ RÁCZ, AND
DOREEN TOUTIKIAN WITH ADVICE FROM
KONRAD GADZINA

— Sometimes conflicts arise in groups because some may not recognise another's rights or may offend their values, while others feel they have to justify their disadvantaged positions and feelings. To promote solidarity, this workshop toolkit addresses such conflict situations in international collaborations.

— This toolkit uses gamification to highlight these situations, and to develop negotiation practices with shared understanding and consensus on how to work together. Team members reach agreement on values that each team member will safeguard.

— We believe that non-violent communication and empathy are core values for interactions among team members, with questions centred around such ideas as: 'How does that make you feel? Which of your values do you think were compromised? What are your needs here?' rather than ignoring conflicts, blaming people, jumping to conclusions, or shutting down.

— This workshop toolkit can best be used at the beginning of a collaboration, especially when it involves people from different cultures, backgrounds, and personal situations.

— This toolkit also helps to deal with stereotypes, assumptions, and cultural differences. The imaginary scenarios – often borrowed from the experiences of the developers – help the team to address conflicts and learn about their own attitudes and standpoints, as well as those of their peers, before they actually commence the management of their own partnership project.

— The goal of the workshop toolkit is to develop agreement on values by each team, based on how they perceive values being safeguarded or compromised in conflict situations. The objective is for each team to develop their own framework of values that support the development and sustainability of solidarity within the team.

— The toolkit is open source and allows other RESHAPE members, and anyone who uses it, to expand on their group experiences and develop further conflict scenarios.

Game details

This game is made up of four steps.
It can be played without a moderator.
It is advised that you read the instructions together, make sense of each step, one by one.
The duration of each step and for the whole game is deliberately not set. Please decide among team members how much time you can devote to it and then proceed with the game accordingly. As a guideline, it is possible to play a good game within two to three hours.
(Hint: Step 3 will probably take the most time.)
This Gamified Workshop Toolkit is designed to be played in a group setting of four to eight people. If there are more than eight people, it is best to split into two groups. You will then need two sets of cards.

To play the game, you will need the Value Cards, the Conflict Cards and (optionally) the Cheat Sheet.

It is recommended that a different person be in charge of timekeeping for each round.

The game can best be played sitting around a table or in a circle, as you would in a regular card game. You do not necessarily need a table to play the game.

Step 1. Personal Values selection

All Value Cards are placed so they are visible to all players.

The Conflict Cards are placed face down in the middle.

Without touching the cards, each player must select two values in their mind that they relate to, want to refer to, are important to them.

Time: 10 minutes

Step 2. Getting to know each other – each player takes a turn

01. Pick up the two cards that you have selected in your mind and show them to the others.
02. Tell a personal story/poem/thought/reflection/idea/joke, etc., that is connected with the value(s) you chose.
03. Place back the card from where you picked it up.

Time: 2 minutes each

Step 3. Conflict Scenarios

Be sure to keep track of time, so that everyone has a proper chance at their turn. Allocate time to each discussion depending on the number of people participating and the time you have allotted for the whole workshop.

The Conflict Cards show examples of situations that may occur in collaborations, targeted at instances in which at least one value has been compromised. As you will notice, in some scenarios it is deliberately not decided which role/side you are advised to take. In these cases you can decide which side you will empathise with or consider the viewpoints of both sides.

01. One player draws one Conflict Card from the pile and reads it aloud to the team.
02. Once the conflict scenario is clear to everyone, the players think about which value has been compromised and why.
03. The player holding the Conflict Card makes suggestions about which values have been compromised.
04. Open the discussion about the values, with the group reaching an agreement
    (Note: Several values can be identified. Also: If you like, check out the Cheat Sheet for our suggestions).
05. Steps 1–4 are repeated according to the number of participants.

(Optional step: After determining the Values, make suggestions for a possible resolution to the conflict.)

Step 4. The Agreement

01. Each player picks a Value Card. They will be a Guardian of this value for the rest of the project. This value may differ from the originally chosen one, inspired by the previous discussions.

02. When all have chosen a card, each player presents it to the other players and talks about it (examples: why they have chosen that card, what that value means to them, how they will guard that value in the course of the project). If one value is chosen by more than one player, come to an agreement among yourselves while respecting solidarity.

(Optional: discuss how the guardianship is practiced, realised, what the scope of it is, how the guardianship will be reviewed, modified, and so on.)
In the digital version, participants can also add their own experiences as an option in later phases or replays.

wonder

wonder/ imagination

Being able to be fascinated by ideas and reconfigure one's own beliefs based on new impressions.

courage

courage/

Being daring, ready for challenges, adventures, open to risk and excitement, happy to get out of the comfort zone.

PROTOTYPE

pleasure

pleasure/

Being open to fun, playfulness, entertainment, pleasure and lightness. Enjoying life.

motivation

motivation/

Being ambitious, goal-oriented, dedicated and responsible. Focusing on the goals, persisting on realizing goals, completing tasks.

teamwork

teamwork/

Cooperating with others for mutual benefit and objectives, looking after the inner harmony, integrity of the group. A sense of community.

care

care/

Being kind, attentive and friendly, making sure everyone feels good and maintaining good personal relationships.

The Gamified Workshop Toolkit
Values of Solidarity

DOROTA OGRODZKA, ANIKÓ RÁCZ, AND DOREEN TOUTIKIAN WITH ADVICE FROM KONRAD GADZINA

PROTOTYPE

health

**health/
well-being**

Looking after your own and
other people's health and
well-being.

safety

safety/

Aiming for a life without
concerns, fears and risk.

forgiveness

forgiveness/

Being ready to get over and forget about being offended, to make a new start.

honesty

**honesty/
transparency
trust**

Being straight, honest and open, and tell the truth.

helpfulness

helpfulness/

Paying attention to other people's needs and assisting them when needed.

open-mindedness

open-mindedness/

Being open to other ideas, opinions, being flexible in our own beliefs.

equality

equality/
equity

No discrimination on the basis of nationality, gender, age, religion, race, ethnicity, sexual orientation, social class, education, physical qualities, cultural norms, making sure opportunities and assets are equally distributed.

consensus

consensus/

Making decisions, choosing ways that are acceptable for everyone concerned in the issue.

nature/

Being conscious, protecting the environment, promoting nature and sustainability.

nature

empathy/

Understanding what another person feels or experiences, the ability to place oneself in another person's position.

empathy

justice

justice/

Ensuring equal opportunities, recognition of everyone's rights, working for a system that offers equal access to both tools and opportunities.
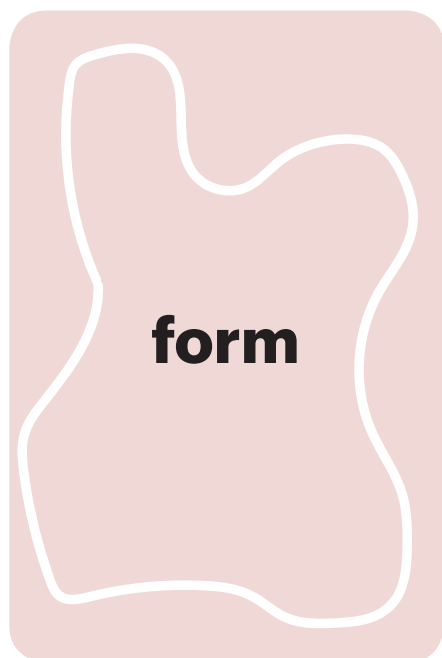
form

form/
visual language

Caring for natural and artistic aesthetics, recognition of form and outlook.

PROTOTYPE

curiosity

curiosity/

Being open to new ideas, knowledge, factual references; being eager to understand things and correlations around us.
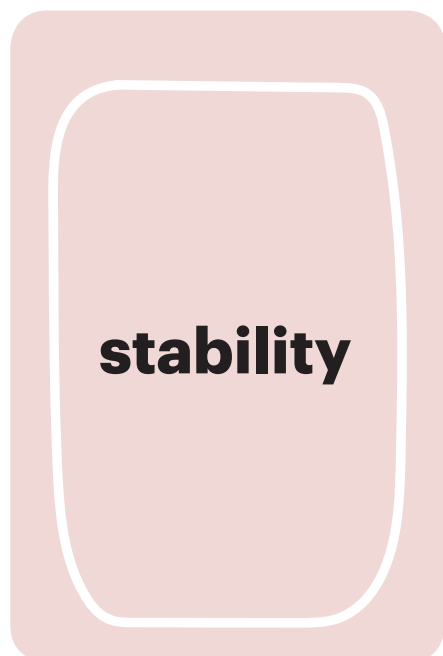
creativity

creativity/

Being able to imagine what is not present, forming something new, bringing forth new ideas, sometimes as a form of out-of-the-box problem solving.

freedom

freedom/

Having the ability to think and act without constraint, being autonomous and independent.

stability

stability

Certainty, predictability, a sense of order.

PROTOTYPE

diversity

diversity/

Understanding that each individual is unique, and recognising, accepting, and respecting our individual differences, exploring them in a safe, positive, and nurturing environment.
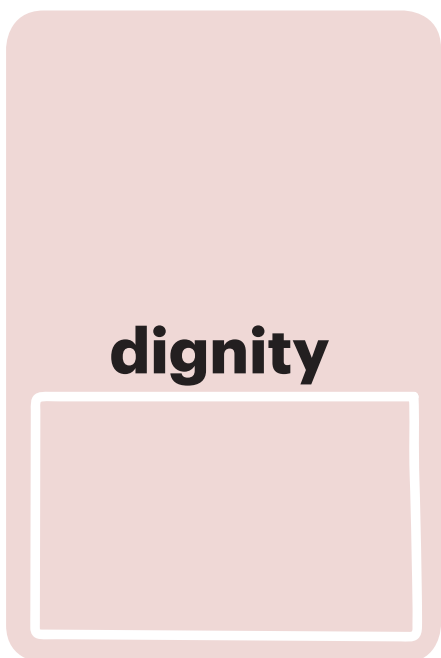
dignity

**dignity/
self-esteem**

Respecting your own and other people's cultural and personal integrity, the right of a person to be valued for their own sake, and to be treated equally, in an ethical manner.

respect

respect
(in communication)

Accepting other people's
opinions as valid, not
questioning other people's
feelings and understanding of
situations, articulating one's
own communication in a polite
and respectful manner.

conflict

You are a producer of a performing arts project of independent artists and you are in charge of fundraising, budgeting, and cost monitoring. You find out that the artistic director of the project has made an agreement with a commissioned artist on a fee higher than the one you agreed to in the budget, because the director would not have been able to hire that artist for the planned fee.

1

You are a producer from Eastern Europe working in a Creative Europe project. The partners select artists for support and presentation by voting. For the third time now, four of the partners from the Global North have voted only for those artists they all know. Artists proposed by the other partners are not even discussed properly. You bring up the issue but the 'strong' partners don't see your problem.

2

You are an artist hired to work in a performing arts production for two months. After a month you notice that the rehearsals always take longer than was agreed, that the others tend to come late, and that the breaks are shorter than agreed upon. This also has an impact on the quality of the artistic process.

3

You work in an international research and development project with several colleagues from various countries, working in a team in a non-hierarchical, self-governing way. One of your peers imposes a task on the other team members on very short notice, without consulting the others to see if they are able to complete the task.

4

You are a partner in an international cooperation project in the midst of a slowly normalising pandemic. You are planning a physical meeting about three months ahead and you ask the partnership to come up with a Plan B to organise the meeting online. You come from a country where the healthcare system is such that you cannot rely on proper service if you or your family members become ill. The coordinator strongly opposes the online form, saying that their funding is secured only if a physical meeting takes place.

5

You are part of an international partnership project as an artist from a country that is considered populist by the Global North and is culturally invisible in the Global South outside your region. You don't tick any of the boxes currently trending for equality in the international scene. Repeatedly, you don't even get the chance to pitch your work, although those who are familiar with it believe that it's worthwhile.

6

You work in a team of eight, whose members come from different parts of the world. Your team is going to do research on solidarity. During the first workshop, you brainstorm about what solidarity is, what it means to you, in your context, what is associated with it. You tell stories that you think illustrate this value. When one of the participants tells a story describing their understanding of solidarity, someone else intervenes, saying: 'This is not solidarity, it is simply help. Let's not confuse concepts.'

7

You work in a large-scale international project of three years, which involves a lot of travel. In the second year one of your co-workers becomes pregnant. You come up with the idea of allowing her to continue working during maternity leave, if she wants to – it is about covering the travel costs for the person taking care of the child during her working hours (partner, nanny). When you suggest this, two people in the team are vehemently opposed.

8

English is the working language for your international team of ten. You all use it, but at different levels. During discussions people who are less fluent are often interrupted by others. Despite several attempts, one person in particular is unable to finish the statement. The facilitator does not intervene.

9

Together with your team you come up with a workshop on teamwork. When it is almost ready, a team member proposes to change its structure and comes up with new, crazier exercises that are new to the others. Before this person finishes explaining the proposal, the rest of the team boycott the idea, claiming that it would require additional work and is risky.

10

Plastic plates and cutlery are used every day in the workshops organised during the project. When the project coordinators are asked whether a different solution is possible, they simply say that there are no funds for it and that it cannot be changed now.

11

One of the team members suggests that the team pray together before each meeting. When the group protests, the team member takes offence.

12

You are in a brainstorming session and a team member comes with an already formed idea. You try to develop the idea, or open a discussion about it but you feel that this person won't let go. It is either this team member's way or no way.

13

Everyone in the team is asked to put forward a proposal. In a group meeting they all must describe and 'defend' their idea, but you can't make it to the meeting. Afterwards you learn that a colleague, when speaking about his idea, used your proposal as a bad example that will not work, in order to convince the team of his own idea.

14

A colleague volunteers to put together a questionnaire to help make decisions within the team. After the first draft, she sends it to all members for feedback. One member replies that it looks good, but after the results are out, the same team member complains saying that the questionnaire was not well-designed.

15

After the day's work is done, the team decides to go for dinner. Everyone orders a main dish with appetizers and drinks, you order just a salad, as you cannot afford more. When the bill comes, most of the team agree that it should just be divided equally but you tell them that you'd rather pay for your own meal. They say it's easier to just split the bill and not waste time on it.

16

In a diverse group of people from the Global North and South a list of arts references is created for a project. There seems to be much more attention given to artists and writers that are from the Global North, most of whom are white and male. You try to make a point of this as misrepresentation and believe there should be more Persons of Colour and other genders, but your colleagues disagree because they see these as classical and universal references regardless of race, gender, and geography.

17

One of your colleagues refers to an artist who has been accused of numerous sexual offences towards women. You bring this to her attention and try to convince her not to promote such artists but she believes that the personal issues of an artist should not influence the credibility of their work.

18

You are a person who runs a cultural organisation in a country where there is no public funding, so you depend heavily on sponsorships from private companies to pay for production fees. When you work in a team with international participants who have access to public funding, they make remarks about you for being a supporter of neoliberal capitalism.

19

The team has to present the project to a group audience next week and somebody needs to put together a presentation and speak on behalf of the team. No one volunteers for five days and there is a lack of communication in the team.

20

Money is left over from the collaboration project and it must be divided among the team members. The ones who come from wealthy situations think it must be donated to a cause, the others who are not so comfortable financially would like to keep it and divide it amongst members. Those from wealthy backgrounds fiercely oppose the idea saying that it is totally undemocratic and selfish.

21

You are a member of the LGBTQAI+ community and have very firm perspective on Queer Feminism and believe it must be integrated in all aspects of the project, but the rest of the group cannot identify with this and think of it as your own agenda.

22

You are from the Middle East and you have a meeting with an international team in Europe. A day before your flight you are told that your visa has been refused. You have the impression that the team members are reluctant to do the meeting online and when they are finally convinced to do so, you are often not given the chance to speak.

23

PROTOTYPE

You represent a country with conflict and a refugee crisis in an international team. The project received funding from Creative Europe because of its objectives relating to this topic. Once in the project, you realise that your European partners do not care about the issue at all, and are only using the topic and your presence to 'tick the funder's boxes' and obtain the funding.

24

You are woman from a Muslim background, you wear a veil, and you consider yourself a feminist. Your colleague admits in a very politically correct manner that she sees this as a paradox, or even worse: as a misinterpretation of feminism on your part.

25

You are discussing climate change in the group. A colleague thinks that all people on Earth must take equal responsibility. Another colleague finds this unfair to poorer developing countries and argues that rich developed countries should be taking more responsibility for their impact on the Earth, because they have created most of the industrial infrastructure.

26

In an international meeting of several days, one of your colleagues wants to go out every night and tends to come in late in the morning or seems hungover. This irritates some team members as they are acting responsibly, claiming that this colleague is busy making jokes and planning evening events, rather than focusing on the tasks.

27

Your colleague is in charge of a presentation before an audience of potential funders or partners. It is a very important presentation, but the colleague makes a big mistake, due to nervousness and this decreases the chances of obtaining a grant.

28

A set designer is commissioned to design the stage for a theatre show. Initially, the production manager likes the designer's ideas and doesn't mention budget issues. Once presented, the design is not accepted by the team because it exceeds the agreed budget, an agreement that was never mentioned to the designer. The designer tells them that they must accept this budget increase claiming that the work will bring a greater value to the show and it can't be done cheaper.

29

In a team some colleagues changed the subject of the discussion four times during the last ten minutes of the meeting. Others keep trying to stick to the agreed agenda but find themselves frustrated in every session, because it is chaotic and it never goes as planned.

30

Your team has planned a walk to the lake during the break in the work sessions. Work is going slower, half of the group insists on giving up the break and the walk, even though the others insist strongly on this plan.

31

PROTOTYPE

During an open discussion one of the team members has the tendency to speak for a considerable amount of the time. When others speak, he often cuts in on their word and disturbs them. When he is reminded of his behaviour, he claims that everybody has the right to speak up.

32

A colleague on your team has been dealing with a serious mental health issue which has now resulted in a burnout. The colleague's performance has degraded and the boss is getting frustrated. When they finally have a confrontation, the colleague feels that the situation is not taken seriously and finds it difficult to express their feelings, while the boss thinks that the colleague has not been communicative enough about how serious the situation has been for a long time now, causing major problems with the progress of the project.

33

The following suggestions for the values compromised in each Conflict Scenario were compiled by Aniko, Doreen, and Dorota in the course of the prototype development. These are their own personal propositions. Therefore, the following list is by no means a 'solution' for the game but you may refer to them as additional input to your discussion of the Conflicts.

1. honesty, teamwork, stability, consensus
2. diversity, equality, curiosity, justice, open- mindedness, consensus
3. tability, respect in communication, justice, health, safety, teamwork, care, motivation
4. respect in communication, consensus, empathy, teamwork, freedom
5. empathy, health, safety, creativity, consensus, teamwork, care
6. equality, dignity, curiosity, open-midnedness, justice
7. open-mindedness, diversity, empathy, curiosity, respect in communication, creativity
8. equality, helpfulness, empathy, stability, safety, care
9. equality, open-mindedness, empathy, dignity, respect in communication, care
10. creativity, open-mindedness, motivation, form, pleasure, courage, wonder
11. nature, consensus, health, safety, creativity
12. freedom, dignity, consensus, empathy, open-mindedness, couriosity
13. creativity, teamwork, curiosity, diversity, courage, respect in communication, wonder
14. teamwork, honesty, courage, respect in communication
15. stability, teamwork, helpfulness
16. dignity, empathy, honesty, teamwork, respect in communication,
17. diversity, dignity, empathy, curiosity, justice, equality
18. dignity, justice, courage,
19. teamwork, empathy, equality, justice, diversity
20. teamwork, courage, honesty, helpfulness, creativity, respect in communication
21. empathy, care, diversity, dignity, freedom, equality
22. equality, care, consensus, empathy
23. equality, respect in communication, empathy, care, helpfulness, justice, open-mindedness
24. honesty, courage, motivation, curiosity, dignity
25. dignity, empathy, open-mindedness
26. nature, equality, diversity, open-mindedness, justice, dignity
27. motivation, teamwork, stability, safety, health
28. forgiveness, teamwork, helpfullness
29. teamwork, pleasure, nature, motivation, respect in communication, honesty, courage
30. stability, safety, motivation
31. pleasure, motivation, safety, health, freedom, stability
32. respect in communication, equality
33. honesty, empathy, health, dignity, courage, teamwork

RESHAPE

Resources for Inspiration

Inspiration for role-playing in the context of designing a team for a workshop
http://www.tenfacesofinnovation.com/tenfaces/index.htm

Delegation Poker
https://management30.com/practice/delegation-poker

Framing Equality Toolkit
https://www.ilga-europe.org/sites/default/files/framing_equality_toolkit_ilga-europe_pirc_-_final.pdf

Common Cause Handbook
https://publicinterest.org.uk/download/values/Common%20Cause%20Handbook.pdf

Common Cause Foundation Toolkits
https://valuesandframes.org/downloads

Commonspoly Game
https://commonspoly.cc

Home Visit Europe – workshop/gaming format prepared by Rimini Protokoll
https://www.rimini-protokoll.de/website/en/project/hausbesuch-europa

Marshall Rosenberg: Non-violent communication
https://en.wikipedia.org/wiki/Marshall_Rosenberg

Playlist with recording of NVC workshop by Marshall Rosenberg (in English, with Polish subtitles)
https://www.youtube.com/playlist?list=PLr4ekRTWekfCumxOcwhOVZqZeu9OM3Goz

DOREEN TOUTIKIAN

The Solidarity Tax

A provocative idea on power dynamics in cultural projects, creative control, diversity, and eligibility.

PROTOTYPE

The common practice is that many established Western European cultural institutions receive substantial funding from the European Union to showcase the work of artists from Middle Eastern or African countries (for example) within diversity or cultural exchange programmes; this system supports those artists who are not eligible to apply for grants themselves because of their nationality.

In reality this is a form of soft power and control over the artists they choose to work with. From huge budgets, the Western European institutions decide to allocate a small amount to the artist and decide over every aspect of the production; resulting in an unhealthy dependency and power dynamics. How can we break that cycle? One way might be to develop a solidarity tax for all Western European institutional grantees that receive funding.

The solidarity tax allows an appropriate percentage of the grant the institution receives (1-10 percent, depending on the size of the grant) to go directly to an artist from an ineligible country, giving him/her full creative control.

This proposal highlights inequality in funding and forces people to recognise the blindness to privileges they may have. Often, inviting artists from non-European countries is like 'ticking boxes' for the donors and policy makers, because so far the frameworks we have for such collaborations are not based on a willingness to invest in the infrastructure and working conditions of the others. This proposal challenges this idea and is an opportunity to focus on developing the capacities of others.

One of the most obvious objections to such a proposal is the uncomfortable thought of European tax payers' money going to someone from 'outside'. And the second challenge is that especially Western European institutions will not support a project over which they have no control, and where they cannot assess the work's artistic values. This proposal addresses these two challenges by highlighting the most essential value of solidarity, which is in essence beyond nation-state borders, but actually concerns being conscious of the importance of thinking in terms of global values. And moreover, it uses the notion of a tax, a very familiar tool to European citizens, to whom it is clear and non-negotiable that they will not be deciding how the state spends the money. Giving up that decision-making power, and the notion that their criteria for artistic merit are supposed to be universal, is key for an established Western European organisation in giving up that privilege for the sake of solidarity.

It is also crucial here to mention that in order to support such a proposal one must be convinced that art should be a human right for everyone; and acknowledge the fact that those who are not supported by their governments – and are even persecuted sometimes – represent to all of us an injustice that should not be ignored. The mere fact that artists in these conditions are offered anonymous support to produce and communicate their work is a true act of solidarity.

The solidarity tax must be managed by an independent organisation that distributes the collected tax to artists from ineligible countries. These can be artists who (1) are from countries that are not allowed to receive European funding, (2) do not have access to national and public cultural funds in their own country, (3) are not finding enough opportunities to network and travel

abroad, (4) are not very established yet, and (5) are registered with the organisation. A separate list of conditions and criteria from the perspective of their artistic qualifications must also be developed.

In order to avoid any corruption or nepotism, the annual selection of the artists is done by lottery. All information is made public online. All artists who are registered with the organisation and comply with all the criteria and conditions will be added to a pre-selection list and be given a number. All numbers will enter the draw, and a certain number of them will be drawn as the winners. Furthermore, all grantees/winners will be removed from the lottery list for the next three years to ensure that all other applicants have a higher chance of obtaining the grant. The organisation is then responsible for providing an annual report to all the European institutions who have paid the solidarity tax, stating clearly how the money was spent.

How to implement this project?
01. Form a board of five to nine people who are willing to advocate the project and take responsibility for it, as well as define the criteria for artists to be able to enter the draw, and decide upon the size of the grants to be distributed.
02. Write and disseminate policy papers on the subject.
03. Contact heads of Western European institutions and convince them to offer up to five percent of one of their public grants. Figure out the necessary paperwork that allows them to do this legally.
04. Come up with a name and build an online form (based on the criteria), a website, and a lottery system.
05. Set up a bank account where all the solidarity taxes will be collected.
06. Once a year, make a live online presentation where the lottery is drawn and winners are announced based on their application numbers.
07. Ensure that an administrator:
    a) distributes the funds;
    b) gathers all info on supported projects;
    c) uploads them on the website;
    d) publishes an annual report on the website.
The idea would be to start small and grow organically as further proof of concept is established by having the website as documentation.

This is an initial proposal by Doreen Toutikian as part of the RESHAPE Programme. If you are interested in developing this idea further please reach out by email at doreentag@gmail.com.
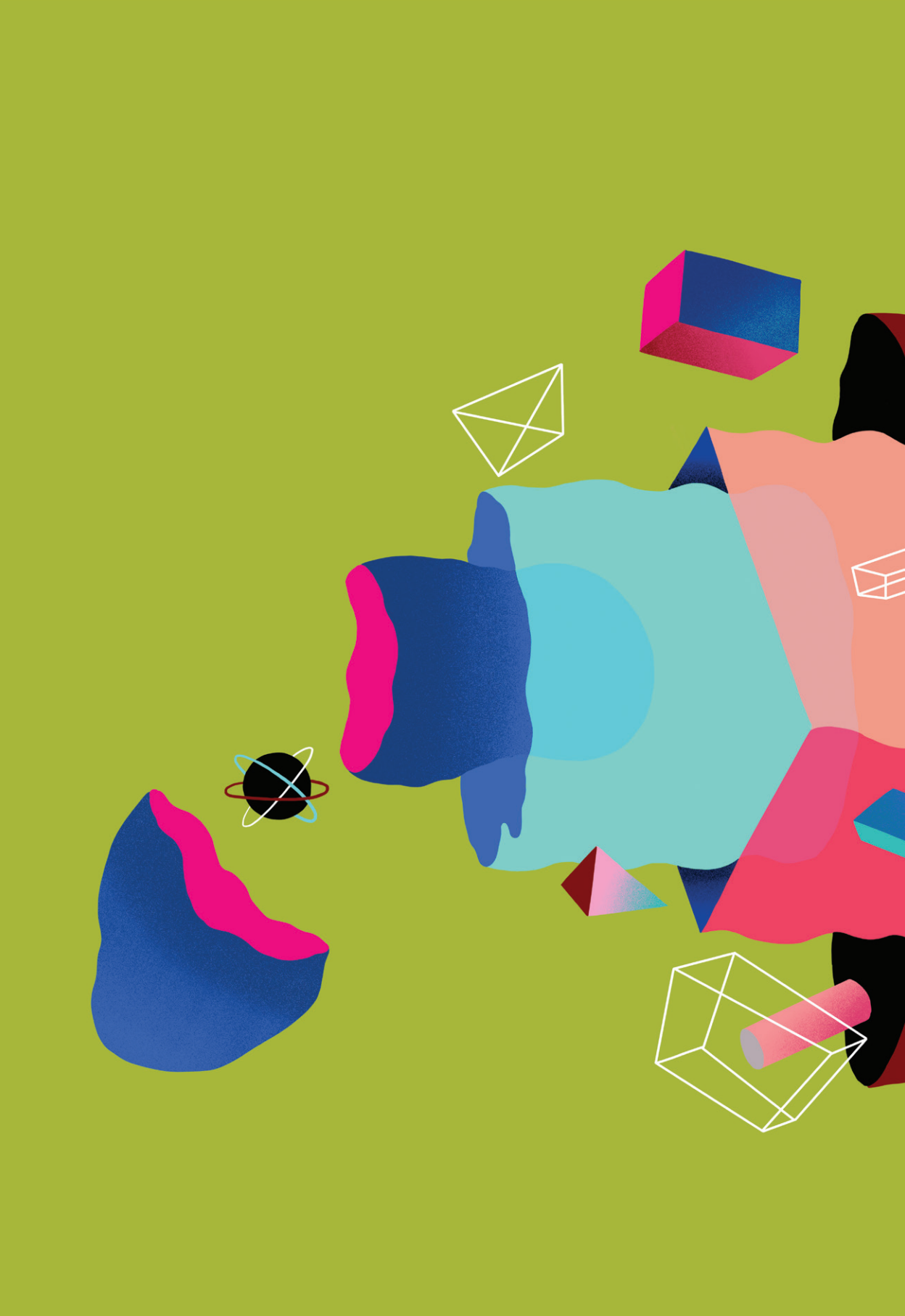
OUAFA BELGACEM AND ANASTASYA KIZILOVA

ArtBnB

Generating New Resources to Redress the
Balance of Power in Current Arts Grant–making

PROTOTYPE

A rtBnB is a project that aims to mobilise resources for solidarity through the rental or exchange of cultural spaces. The ArtBnB platform will be used to create a Solidarity Fund to support artists from vulnerable groups.

Goal

Our goal is to break the cycle of dependency on foreign donors by helping art communities generate their own, unrestricted resources, which they can manage in ways that foster solidarity and fairness.

Approach

We will generate income for art organisations by optimising their existing resources. The creation of new, sustainable income streams will allow us to set up an art fund that fills gaps in the grant-making ecosystem by supporting the circulation of artworks and mobility of artists; by providing structural and emergency funding; and by promoting advocacy work.

Solution

We propose to develop an ArtBnB platform that optimises the use of cultural spaces and generates additional income streams to support independent arts and culture and cultural spaces around the world. The international fund set up and financed through the rental of cultural spaces will not depend on institutional donor funding, but rather will generate its own income.

ArtBnB:
— Promotes solidarity through the exchange of art spaces and network resources.
— Connects travellers seeking a cultural immersion with vacant art spaces and residencies.
— Helps art spaces and residencies optimise their existing infrastructure.
— Enables art spaces and residencies to contribute to the creation of a solidarity funding stream.

A spirit of solidarity

Bel fallaguy: 'It is not only about money.'

The participating art residencies will join the platform in a spirit of solidarity:
— On the platform, cultural spaces are not necessarily offered for a fee. They can be used for free, or in exchange for services. This is anticipated in the design of the platform, which offers the following payment options besides the fee: free, barter, or donation (to the fund created by the ArtBnB project).
— There are also solidarity incentives: the fund created by the platform has a special grant programme that covers the cost of hosting artists at risk and/ or vulnerable groups (such as IDPs, refugees, and migrants). The platform will form partnerships with organisations supporting artists advocating

ArtBnB
Generating New Resources to Redress the
Balance of Power in Current Arts Grant-making

for freedom of artistic expression and cultural diversity. Once an offer is confirmed by the partner organisation, the grant programme will cover the costs of the stay.

How will the platform keep its spirit of solidarity?
— Acceptance to the platform will be subject to sponsorship, i.e., an art residency will only be accepted once its profile has been validated by a referee. A network of referees/verifiers will be assigned per country (five contact points). These referees will receive a notification when a residency profile requiring their approval is created on the ArtBnB platform of their country. The profiles they select will be reviewed and the list updated every three years. As gatekeepers of the platform, the referees will ensure that it is not highjacked by commercial interests.

ArtBnB is closely linked to the prototypes of Solidarity Economies and other RESHAPE trajectories:
— Solidarity Manifesto[01]: to gain access to the ArtBnB platform, users have to agree to the values expressed in the Manifesto.
— Solidarity Game: new users who sign up and create a profile will receive a PDF copy of the Solidarity Game as a welcome gift.
— Governance Track: The Solidarity Fund, created from resources generated by the platform, will give us an opportunity to test and implement the governance model proposed by the Reshapers. In particular the 'Autonomous Board for Something Else of the Governance Of The Possible'.

How does it work?

When visiting the ArtBnB platform for the first time, you are invited to create an account as either a Host or a Guest. You can also sign in using an existing profile.
You can then look for available art spaces: use numerous filters to refine your search, find the space that matches your needs, and book the space. You can also choose to collaborate with the owner of a space.

Different procedures apply for Hosts and Guests.

Creating an account as a Host:
— A Host offers a space and/or services for rent or use.
— As a Host, you need to create a profile for your space so that Guests can find it easily when they run a search.
— You will be required to fill out a form and provide detailed information about your space and what it offers.

01 The Solidarity Economies group gathered around an as yet unwritten Solidarity Manifesto that advocates democracy and defends the access to culture as a human right; aims at changing acquired attitudes in the art and the cultural market; supports the mobilisation and sharing of resources amongst disciplines and countries; stands against the privatisation and monetisation of culture; unites the forces against precarious life conditions of artists and cultural workers, against the coalitions of neoliberalism and authoritarian regimes.

— In your profile, you can modify this information and manage the reservations you receive. You can also send and receive messages to and from other Guests or users, and choose what others see.

Creating an account as a Guest:
— A Guest is a user of an art space who consults the platform to find the Host space that best matches his or her needs and preferences.
— A Guest creates a profile in the same way as a Host, but has a shorter form to fill out.
— As a Guest, you can manage, view, postpone, or cancel your reservations in your profile. You can also modify your personal information, choose what others see, post projects, and present your vision.

Revenue streams for the ArtBnB platform

The platform will generate income through subscriptions, donations, and by taking a percentage on transactions. It will be managed by an NGO or social enterprise, and will commit 50 percent of its annual profits to the creation of an International Artists and Cultural Workers Solidarity Fund.

Revenue streams for the Solidarity Fund

The platform will generate revenue for the fund by contributing 50 percent of the income earned on user transactions; by donating the hosting net profit obtained from residencies (subscribers); and through voluntary donations.

Grant-making schemes of the Solidarity Fund

Solidarity funding
— The flagship scheme of the fund, dedicated to art residencies that make their spaces available to vulnerable groups, including artists at risk.

Mobility Fund
— A fund dedicated to filling the gaps of existing international mobility schemes.

Emergency funding
— A reactive fund to address immediate needs in an emergency situation or crisis, such as the Covid-19 pandemic.

Advocacy funding
— Funding dedicated to advocacy work to reinforce the position of vulnerable cultural workers.

Core funding
— Funding to support the running costs of selected art organisations and enterprises.

YOUR LOCATION ∨

SEARCH 🔍

Art Bnb

SIGN UP   SIGN IN

WHAT IS ART BNB?

- ~~column some text~~
- ~~some text~~
- ~~some text~~

[READ MORE]

OUR VALUES

- ~~some text~~
- ~~some text~~
- ~~some text~~

[READ THE SOLIDARITY MANIFESTO]

[HOST AN ARTIST]   OR   [FIND YOUR HOST]

[CONTACT THE ArtBnb CREW]

HOST AN ARTIST

SIGN UP

Q LOCATION / ARRIVAL DATE – DEPARTURE DATE

(PRICE) (ART ACTIVITIES) (FACILITIES) (ENVIRONMENT)
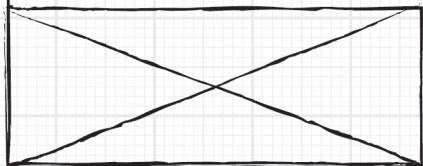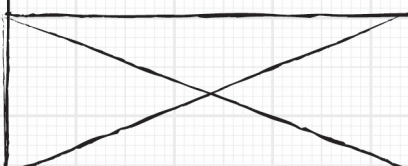
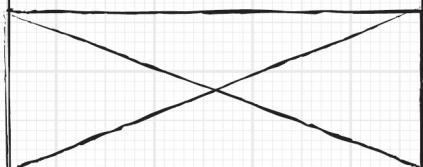(PAYMENT METHOD) MORE FILTERS

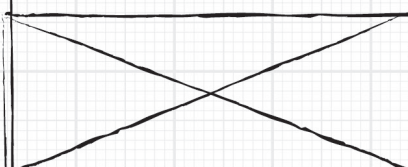SUNNY GALLERY

XX €

COMFY MUSEUM ROOM
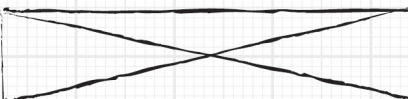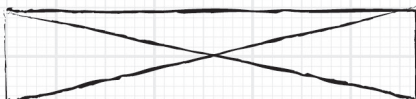
YY €

SCULPTURE STUDIO

XY €

STUDIO IN ART NEIGHBOUR-HOOD

YX €

PEOPLE ALSO SEARCH FOR:

ArtBnB website description

The idea

ArtBnB is an online platform that helps art and cultural spaces sustain their activities and allows artists to travel and network internationally, avoiding the bureaucratic procedures and restrictions that exist in the current European art system. All users of the platform are united by common values stated in a manifesto. The platform facilitates the hosting and/or renting of unused art spaces around the world, both institutional and independent ones. Part of the income generated by the platform will be dedicated to the creation of the Fund. The purpose of the Fund is to help cultural workers from all over the world who are cut off from the European economic umbrella and don't have the possibility to travel (closed borders, conflict zones, and so on). The Foundation helps to establish communication and overcome constraining and exclusionary circumstances.

Platform objectives

This website will allow travellers, including artists who are looking for cultural immersion, to find a vacant art space or residency that they can use for a certain period in exchange for financial contribution or any other form of arrangement they would like. It is like 'traveltodo', but for art spaces.

This website also allows art space owners and residencies to optimise the usage of their existing infrastructure by offering their spaces on the platform and posting information about their space. The platform promotes a kind of 'solidarity tourism' whereby individuals, art supporters, and artists prefer to stay in such art and culture spaces and help them sustain their structure rather than spend money in big multinational hotel chains.

The target

Individuals:
— People who are interested in new forms of accommodation when travelling.
— People who would like to experience a cultural immersion and interaction with locals.
— People who want to support art.

Art spaces and residencies:
— Any type of art space that has room to host one person or more: gallery, artist's studio, cultural space, and residencies.
— There will be no restrictions on the legal status of the host spaces since in some areas of the world having a private sector legal status is the only way to survive oppression and dictatorship.

Website perimeters

— The website should be adapted for both desktop and mobile applications.
— The website should be multilingual. To start at least in English, French, Arabic, Chinese, Spanish, and Swahili.

The website will contain

Homepage
This page will present the vision of the project and the most important information.
 The page will display the main points of the solidarity manifesto, invite the visitor to explore it, and explain that it is an integral part of the ArtBnB philosophy.

'Sign up/Sign in' pages
These two pages will be accessible from the top-right menu on the homepage. They will invite the visitor to either create an account or connect to their existing account. The former scenario will take them to a separate page to fill out a registration form.
 When signing up, users have to adhere to the solidarity manifesto before starting to fill out their registration form. Upon completion of their profile users will receive a welcome gift (applies to hosts as well) in the form of the PDF version of the Gamified Workshop Toolkit.

'Host a guest' page
This page will invite a potential Host to create an account and post information about their space. They will fill out a form that is divided into several sections for a better user experience. Hosts will be asked to share basic information about themselves, and describe the space they are offering: where it is located, what type of space it is (residency, gallery, museum...), what guests will have

OUAFA BELGACEM
AND ANASTASYA KIZILOVA

PROTOTYPE

access to, how many people can be accommodated, what kind of equipment/ services are provided. Each space will be presented with multiple photos, a unique name and internal rules, as well as contact information and a contact form to get in touch with the Host. In addition to describing the space, hosts can give info about the local context of their space, provide access to various cultural and artistic activities as well as inform Guests about what to expect upon their arrival.

Paying for the accommodation will take place through standard methods such as credit/debit cards, cash, and checks. Alternatively, Hosts can offer their space in exchange for a service by the Guest, for free, or for a mutual exchange of accommodation. In order to offer other methods of exchange besides money, the Platform will be designed in such a way that the confirmation of the booking is not pending on financial payment. When the Guest chooses the free option for the payment, he/she should be directed to the confirmation page directly.

'My profile' page

This page will contain all the information that users themselves see as relevant to disclose. It will contain a dashboard section where guests will be able to view their search history and hosts can see all the guests who visited them. It will also include a financial summary, invoices, proofs of booking, and other relevant information.

There will also be a collaboration section where users can offer to work on a project together, either as hosts or as guests.

Through individual profile pages, users will have a chance to message other users and track history of their conversations.

'Search result' page

This page will display results for visitors looking for accommodation. Non-available spaces will not be displayed for the time slot chosen by the host. The user will have several filters available to refine their search by location, type of space, payment method, price, art activities and other criteria. These filters will have sub-filters for a more refined search.

The results will display information about the Host and will have a button 'offer something' that will allow anyone to offer their services or to suggest a collaboration instead of paying money.

Guests can choose to contact the Host either on the platform or directly through an email or phone.

'Contact' page

Standard form that will allow users to get in touch with people maintaining the platform.

'About' page

Standard introduction about how the idea was developed and the RESHAPE programme history.

User rights

The platform will not allow any user data to be sold or exchanged and no third party will have access to the data. The data saved on this platform will not be used for user profiling or online behaviour tracking. This should be inscribed in the legal document of the ArtBnB platform and in the contract with the structure that will be managing it.

This platform should be respectful of the General Data Protection Regulation (GDPR) and will provide a secure connection to its users.

LINA ATTALAH

Various Faces of Solidarity

An Interview with Nike Jonah

N ike Jonah is a research fellow with the Royal Central School of Speech and Drama at University College London and is also the lead for the Pop Culture and Social Change initiative at Counterpoint Arts. She engages in questions of strategic development in the cultural sector and across creative industries. In the context of RESHAPE, she was the facilitator of the Solidarity Economies trajectory, where questions of how art and cultural projects can be supported for their potential and not for where they are coming from have been raised. In this conversation, we address how the concept of solidarity funding was unpacked, and how the different projects and prototypes potentially manifesting it emerged.

LINA ATTALAH: Let's start with how solidarity economies was debated and the kind of reshaping that emerged in this discussion. What does solidarity economies speak to and what is it a reaction to?

NIKE JONAH: We grappled with this question for some time, especially given the diversity of the Reshapers, with those coming from Tunisia and Russia and all that happens in between in Europe. We struggled a lot before we agreed on a list of areas we wanted to address.

Impressions of social solidarity and solidarity funding, and how you can have the two notions of solidarity and funding together, included people who have a vision or an objective and are calling together for funding and resources to realise this ambition. For some, it entailed giving up privilege, giving up something to someone, as you have to be part of the struggle. Some had a very left-wing understanding of solidarity and what it means to be in solidarity. For me, part of solidarity is about recognition and acknowledgement. In Covid-19 times, we showed solidarity in England by applauding NHS workers, but we didn't say anything to people working every day in the supermarket. I make it a point to say 'thank you' as a way of recognising and valuing their effort and acknowledging it to them.

Diversity and equality came up too. When I turned up in the first RESHAPE meeting, I looked around and found that I was the darkest person in the room. There were people from Tunisia, Morocco and Palestine, so we had the Middle Eastern/Arab representation but we didn't have any Caribbean or African representation, and I was a facilitator, not a Reshaper. I was concerned that there would be a gap in terms of the voices from those communities. Additionally, we didn't have representatives of refugees, or of physical disability, which would have brought different viewpoints to the conversation. It was problematic that some of the very people who are marginalised weren't part of the conversation through which we were trying to fix the issue of marginalisation. It could have been very interesting to include a number of groups in Europe who are marginalised, and they are numerous. Otherwise, we get more of what we already know. I work a lot on equality and diversity with people on the margins and they tend to have the better overview and standpoint of what's going on because their position in margins gives them a comprehensive overview.

LA: You worked on a manifesto[01] with the Reshapers. Can we look into what discoveries and epiphanies have emerged from this specific space?

NJ: We did a manifesto when we met in Kiev, covering ten points. Managing the process was a challenge, because we needed to manage oppositional viewpoints.

We had a diverse context of wealthy European states that have arts and cultural subsidies and Middle Eastern ones where there is no government funding that is not tied to politics. Some have limited options to fund the arts and therefore have to pursue commercial routes or a mixed economy route. The manifesto was an attempt to speak to these very different scenarios across the creative cultural industries and to think about examples of solidarity. There were a lot of different examples of what solidarity can look like, and the practical steps through which it can manifest.

It was also a discursive way of addressing the questions at hand, rather than going for actual solutions and schemes. Some of these solutions were there in some of the prototypes, such as the Solidarity Tax. But the manifesto was more of a discursive approach, a process of political making. Security and diversity were its main pillars. The idea behind the manifesto was to set some principles we agreed on to ensure that there is solidarity in the way we approached an alternative support infrastructure. We also thought it was important to clarify everyone's roles and responsibilities. Finally, when looking at the different prototypes that could come out, we thought that we needed something to anchor our thinking, as a way forward. We thought the manifesto underpinned the thinking for the other prototypes.

There were all these intersections between the different prototypes and the manifesto. One of the prototypes for example was a social network and the Reshapers Anastasya Kilisova and Ekmel Ertan's idea behind it was to document shared resources as a way to mobilise change. The manifesto addressed the idea of network resources and accordingly, there were these parallels. These parallels were also found in the fieldnotes guides, which were about recognising and unpacking solidarity, and also acknowledging the shift and change that people have to go through according to how they operate.

LA: Can you tell us about the Solidarity Tax?

NJ: Doreen Toutikian, the Reshaper who came up with it, was thinking something very different where people have to give up something, such as some of their funding to support others who don't have access to funding because they aren't European.

01 The Solidarity Economies group gathered around an as yet unwritten Solidarity Manifesto that advocates democracy and defends the access to culture as a human right; aims at changing acquired attitudes in the art and the cultural market; supports the mobilisation and sharing of resources amongst disciplines and countries; stands against the privatisation and monetisation of culture; unites the forces against precarious life conditions of artists and cultural workers, against the coalitions of neoliberalism and authoritarian regimes.

I work with refugee and migrant spaces in the UK, and with consortium-funded projects. There are a lot of people who want to contribute in the best way they can. And this is why the Solidarity Tax is a way to go. For one, the partners of RESHAPE grabbed the idea and expanded it, wanting to back it, as it was a brilliant idea.

The idea is to go to the big Creative Europe type funding and ask organisations to give up a percentage and to create a system of distribution to people not targeted by the funding call. This takes into account that funding money often responds to a political agenda, and ticks a box of a political purpose. Cultural funding is often a mechanism whereby governments can promote their core values.

The way Doreen conceived the solidarity tax scheme is through gamification, where she developed a whole model.

LA: **Gaming was in fact a major prototype in your trajectory, and a place of intersection between the different prototypes, right?**

NJ: Every prototype was responding to an issue, while the gaming was really an umbrella, a catcher, where we unpacked in each prototype what the issues were that we were trying to fix. The idea was to create a template for developing a gaming module for each prototype. For the Solidarity Tax, for example, it was a module through which we asked how to debate this issue. The same went for resource mobilisation. These are the things the cultural sector needs to think about and if you didn't need to think about them before Covid-19, you need to do so now.

The Gamified Workshop Toolkit was the product of a combination of three Reshapers' experiences: Doreen Toutikian, Anikó Rácz, and Dorota Ogrodzka. One was a designer, teaching design and all about design thinking. The second was a coach, working on developing an artistic voice for the market. And the third was a thinker and critic, using theatre methods to extract information from people in a trustworthy way. This combination was really powerful. They could see how games could encompass opportunities for learning. They were also keen to see the gaming evolve in different ways, and beyond the RESHAPE project.

The great thing also is that they thought about people who don't have much. If you don't have electricity, you can still access the workshop as long as you download the tools at some point. This is very relevant if you are in Africa, or even in Palestine, Tunisia, or Morocco.

Gaming is one of the fastest growing sectors, clearly because of how impactful it is. And with the lockdown we have seen experiences of festivals where people interacted through gaming tools, using avatars to navigate the various festivals' experiences. It is a very playful tool that can also keep us connected especially with Covid-19 when we can't physically be together and where Zoom makes us feel sometimes like we are square boxes.

Gaming is also a very monied space, that can be intimidating to people outside it. The workshop, in that sense, was quite enabling.

LA: **What about the social network prototype?**

NJ: The social network was blended with the ArtBnB prototype. One of the Reshapers. Ouafa Belgacem, had an idea about resource mobilisation, as we weren't all coming from the same background. In Africa, for example, you have to look at art in a different way, as the landscape is far more precarious, not just the cultural one but also the political one. Questions of livelihoods are crucial. This social network was trying to articulate that.

What I like about resource mobilisation and networks specifically is that everyone recognises that both bring value. Value can be access to certain communities, lived experiences, or a certain intelligence because of an overview you have thanks to your position, navigating different spaces. Resource mobilisation is about how to value the full ecology of the cultural sector, navigating mainstream spaces as well as the margins.

LA: **There was also a residency prototype. Can you walk us through it?**

NJ: The residency idea was similar to the idea behind ArtBnB, where you let out a couch or a room or an entire house that you have. The idea was the monetisation of space. A lot of art spaces, venues, and cultural organisations have space; a studio space, or a living space that can be a residency space. We would set up a residency system whereby people who are travelling and want to contribute to cultural organisations as a form of solidarity would use their spaces and pay them money instead of staying in hotels. They can use the studio space, or go for an art class, and so on. There was also the idea of paying for experience, which can be provided by cultural organisations. The money from the ArtBnB is meant to go to a mobility fund for artists based in places where support is lacking, as well to marginalised groups and communities within Europe and beyond.
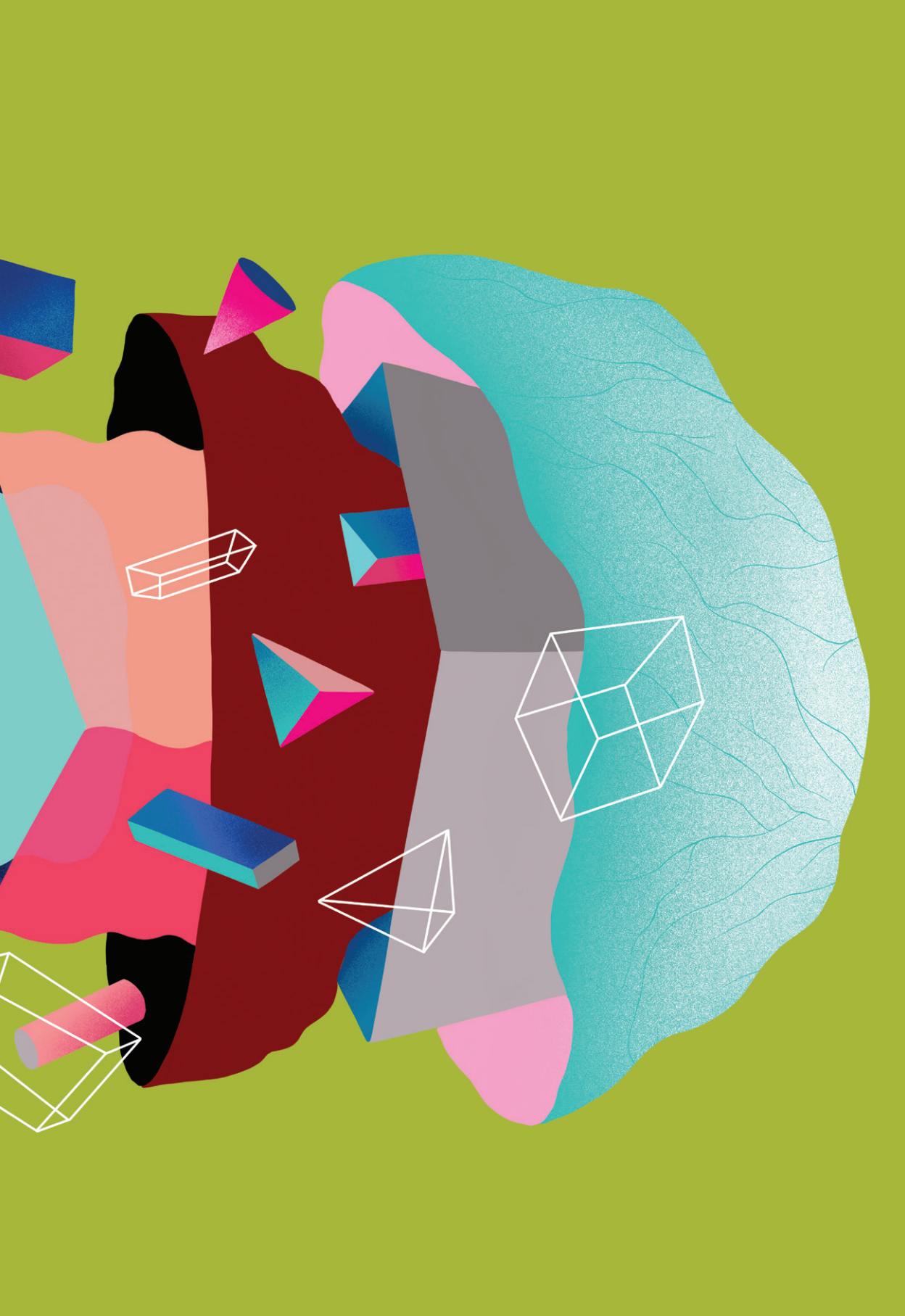
JANA TRABOULSI

Lengua Fantasma

ZEITGEIST

C'EST À L'ÉCOLE MATERNELLE QUE J'AI
PERDU MA LANGUE MATERNELLE

COMME LES ENFANTS NE VOULAIENT
PAS JOUER AVEC MOI QUAND JE SUIS
ARRIVÉE, J'AI LAISSÉ TOMBER CETTE
LANGUE MATERNELLE POUR
CETTE AUTRE.

TU PEUX ME COUPER LA LANGUE?
ELLE N'EST PAS À MOI,
ELLE EST MATERNELLE.

ALGOHALLUCINOSE
(DOULEUR DU MEMBRE FANTÔME)
la sensation qu'un membre (ou un
organe, comme l'appendice) amputé
ou manquant est toujours relié au
corps. Sensation majoritairement
douloureuse.

"The fact that I am writing you in English
already falsifies what I wanted to tell you. My
subject: how to explain to you that I don't belong
to English though I belong nowhere else."
(Gustavo Pérez Firmat)

IT IS IN KINDERGARTEN THAT I LOST
MY MOTHER TONGUE.

BECAUSE KIDS WOULD NOT PLAY WITH
ME WHEN I FIRST ARRIVED, I LET
GO OF THIS MOTHER TONGUE
FOR THAT OTHER.

COULD YOU CUT MY TONGUE?
IT IS NOT MINE, IT IS MATERNAL.

PHANTOM PAIN
Phantom pain sensations are
described as perceptions that an
individual experiences relating to a
limb or an organ that is not physically
part of the body, i.e.: that has been
amputated.

"The fact that I am writing you in English
already falsifies what I wanted to tell you. My
subject: how to explain to you that I don't belong
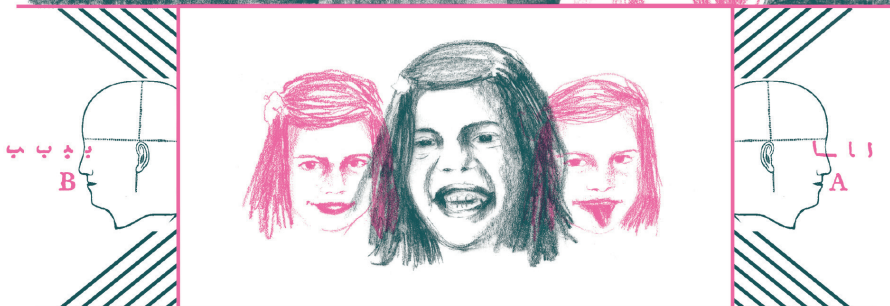to English though I belong nowhere else."
(Gustavo Pérez Firmat)

B   A

Tu peux
me couper
la langue
?
Elle n'est
pas à
moi,
elle est
maternelle.

UN JOUR JE SUIS REVENUE À LA MAISON ET J'AI DEMANDÉ À MES PARENTS SI ILS SAVAIENT QUE L'ON APPELLE 'MOUTON' EN FRANÇAIS, NON SEULEMENT L'ANIMAL, MAIS AUSSI UNE BOULE DE POUSSIÈRE.

LE MOUTON

Espèce domestique. Mammifère herbivore ruminant. Sous-famille des Caprinés. grande famille des Bovidés. Ovin.

Le mouton désigne également un agglomérat de poussière qui finit par former de grosses boules, particulièrement dans les milieux confinés (sous les lits, derrière les meubles, par exemple)

SAVOIR QUE LE MOUTON EST UN OVIN EST UN SIGNE DE CONNAISSANCE DE LA LANGUE FRANÇAISE; SAVOIR QU'UN MOUTON DÉSIGNE UNE BOULE DE POUSSIÈRE EST UN SIGNE D'APPARTENANCE À LA CULTURE FRANÇAISE.
(تعاش : VIVRE PARMI)
(عشيرة : CLAN/TRIBU)

SAVOIR QUE LE DESSIN D'UNE BOÎTE AVEC TROIS PETITS TROUS EST AUSSI CELUI D'UN MOUTON, EST ÉGALEMENT UN SIGNE DE CULTURE PARTAGÉE

LE PRÉSIDENT

J'AI APPRIS À L'ÉCOLE QUE FRANÇOIS MITTÉRAND DONT LE PORTRAIT ORNAIT TOUTE ÉCOLE PUBLIQUE FRANÇAISE, EST NOTRE PRÉSIDENT. J'AI APPRIS QU'IL EST LE PRÉSIDENT DE NOTRE RÉPUBLIQUE, NOTRE PAYS, ET QUE DANS NOTRE HISTOIRE, NOS ANCÊTRES SONT LES GAULOIS.

J'AI MIS DES MOIS AVANT D'OSER LEUR DEMANDER, À MES PARENTS, SI LA RÉPUBLIQUE C'ÉTAIT LE MONDE ENTIER (ET DONC SI CELA INCLUAIT LE LIBAN), ET SI DONC FRANÇOIS MITTÉRAND ÉTAIT AUSSI MON PRÉSIDENT À MOI.

ONE DAY I CAME BACK HOME AND ASKED MY PARENTS IF THEY KNEW THAT 'MOUTON' (SHEEP IN FRENCH) IS NOT ONLY AN ANIMAL, BUT ALSO A BALL OF DUST.

SHEEP

Domestic sheep (Ovis aries) are quadrupedal, ruminant mammals typically kept as livestock, members of the order Artiodactyla, the even-toed ungulates.

For the French, 'moutons' (sheep) also mean balls of dust, specifically the type we find in confined corners (under beds or behind furniture for example).

KNOWING THAT THE SHEEP IS AN ANIMAL TELLS OF ONE'S KNOWLEDGE OF A LANGUAGE. THE PARTICULAR FACT OF KNOWING THAT A 'MOUTON' IS USED IN FRENCH TO ALSO TALK OF DUST, IS A SIGN OF BELONGING TO THAT CULTURE.
(تعاش :TO LIVE AMONGST)
(عشيرة : CLAN/TRIBE)

KNOWING THAT THE DRAWING OF A BOX WITH THREE HOLES IS ALSO THAT OF A SHEEP, IS THE SIGN OF A SHARED CULTURE AS WELL.

THE PRESIDENT

I LEARNED AT SCHOOL THAT FRANÇOIS MITTÉRAND, WHICH PORTRAIT WAS IN EVERY PUBLIC SCHOOL, WAS OUR PRESIDENT.
I LEARNED THAT HE IS THE PRESIDENT OF OUR REPUBLIC, OUR COUNTRY, AND THAT IN OUR HISTORY, THE GALLIC (GAULOIS) WERE OUR ANCESTORS.

IT TOOKS ME MONTHS BEFORE I DARED ASKING MY PARENTS IF THE REPUBLIC WAS THE WHOLE WORLD (AND HENCE IF IT INCLUDED LEBANON), AND IF FRANÇOIS MITTÉRAND WAS MY PRESIDENT ALSO.

EJERCICIO SEXTO—LA PATRIA.

(Vocablos que faltan: hijos–nacemos–conciudacanos–venerarás.)

La palabra patria se deriva de padre porque somos también..... de ella. Formamos la tierra en que .... y el conjunto de nuestros...... Debemos amarla,..... y defenderla
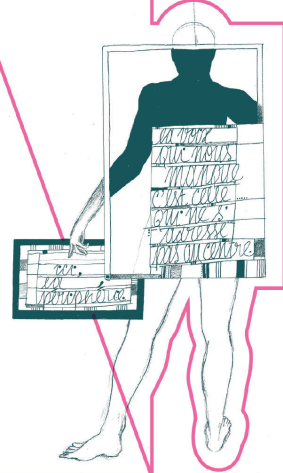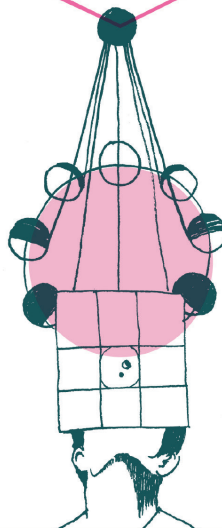
Politicising Piracy – Making an Unconditional Demand

ZEITGEIST

Pirate Care is a transnational project connecting activists, scholars, and practitioners working on the collective practices of care that are emerging in response to the current 'crisis of care': welfare cuts, rollback of reproductive rights, austerity, and criminalisation of migration and solidarity. These initiatives are experimenting with forms of self-organisation, alternative approaches to social reproduction, and the commoning of tools. They share a willingness to openly disobey laws and executive orders, whenever these stand in the way of safety and solidarity, and politicise that disobedience to contest the status quo.

Pirate Care specifically aims to activate collective learning processes from the situated knowledge of these practices. To that end, a collective syllabus was initiated, the first part of which was written in November of 2019. The syllabus, an expanding work-in-progress, currently includes topics covering criminalisation of solidarity, sea rescue helping migrants survive, housing struggles, commoning care-work and child care, psychosocial autonomy, community safety from racialising policing, transfeminist hacking, hormone toxicity and bodily sovereignty, gender equality in tech milieus, and politicising digital piracy.

The syllabus is available at https://syllabus.pirate.care.

What follows is the introduction to the topic 'Politicising Piracy', looking at the practices of digital and pre-digital piracy in the realm of culture and knowledge, and political disobedience articulated in those practices.

RESHAPE

Politicising Piracy
– Making an Unconditional Demand

PIRATE CARE
(VALERIA GRAZIANO, MARCELL MARS, AND TOMISLAV MEDAK)

ZEITGEIST

P oliticising piracy has a double goal: to understand cultural piracy as a form of politics and to look at various practices of piracy from their specific socio-economic context of emergence, their technological underpinnings, and their specific forms of political intervention.

Piracy in technological context

There is a tendency to conceive of cultural and knowledge piracy as a phenomenon of recent date, largely in connection with the pirating of popular cultural or scholarly works, where such copying is done by means of an industrial-grade, home or personal copying device. However, the material practice of copying is of older date and is co-originary with the techniques and technologies of writing. A cultural expression is created from collective meaning-making, and thus writing and recording always has a pre-requisite reproduction and dissemination.

Before the introduction of the printing press, the manuscripts were hand-copied, copying was laborious, and dissemination limited to precious few copies. With the introduction of movable type print, the books could be mass-produced, and copying and dissemination became easier. However, it was reserved for the few who had access to a printing press. Tape and optical media democratised that ability to copy, but dissemination remained difficult and costly. In the age of digital networks, the act of copying exploded as every action – downloading and opening a file, visiting a web page, editing a text – now entails copying from one part of a computer environment to another. And dissemination to a global network is always only a click away. The gist of this technological change is that before, very few actors had access to a copying device, whereas nowadays, copying devices are ubiquitous and networked, so the boundaries between writing, reading, copying, and sharing are more permeable.

Piracy in legal context

However, the context of piracy is only partly defined by technologies. It is equally defined by law, which nowadays treats cultural works as a form of property and protects them by means of copyright. Copyright essentially regulates who has a right to copy, distribute, and access cultural works and under what terms. It parcels out collective meaning-making into individualised acts in order to create property titles and enable commodification of culture. Digitisation has both expanded the accessibility of cultural works beyond the limitations of physical items, allowing for an item to be copied and disseminated almost at zero marginal cost. It has also allowed for various forms of control of access and enforcement of copyright by technological means, including copy-protection measures and centralised streaming platforms. The attempts to stop sharing have largely proven inefficient, unless there is a high level of control over communication channels and draconian fines.

In a telling example, in the 1984 Betamax case, the Universal Studios and the Walt Disney Company sued Sony for aiding copyright infringement with their Betamax video recorders. Sony won. The court's decision in favour of fair use rather than copyright infringement laid the legal ground for home recording technology as the foundation of future analogue, and subsequently digital, content sharing. Five years later, Sony bought its first major Hollywood studio: Columbia Pictures. In 2004 Sony Music Entertainment merged with Bertelsmann Music Group to create Sony BMG. However, things changed as Sony became the content producer, and we entered the age of the discrete and the digital. Another five years later, in 2009, Sony BMG sued Joel Tenenbaum for downloading and then sharing 31 songs. The jury awarded US$675,000 to the music companies (US$22,000 per song).

Piracy in economic context

More fundamentally still, piracy is a consequence of the social regulation of access to culture that is primarily rooted in the commodity-based system of cultural and knowledge production. The central instrument in that regulation over the last two centuries is the intellectual property. Copyright has a fundamentally economic function – to unambiguously establish individualised property in the products of creative labour. Once a legal title is unambiguously assigned, there is a person holding the property right with whose consent the contracting, commodification, and marketing of the work can proceed (Bently 1994). By the beginning of the twentieth century, copyright expanded to a number of other forms of creativity, transcending its primarily literary and scientific ambit and becoming part of the broader set of intellectual property rights that are fundamental to the functioning and positioning of capitalist enterprise. The industrialisation and corporatisation of the production of culture and knowledge thus brought about a decisive break from the Romantic model that singularised the authorship in the person of the author. The production of cultural commodities nowadays involves a number of creative inputs from both credited (but mostly unwaged) and uncredited (but mostly waged) contributors.

However, copyright has facilitated the rise of rights-holding monopolies, who can neither provide a viable subsistence for the authors nor optimal access to the cultural works, as their mission is primarily defined by their business bottom line. The level of concentration in cultural and knowledge industries based on various forms of intellectual property rights is staggeringly high. The film industry is a US$136 billion industry dominated by six major studios. The recorded music industry is an almost US$20 billion industry dominated by only three major labels and four streaming platforms. The publishing industry is a US$120 billion industry where the leading ten companies earn more in revenues than the next forty largest publishing groups. Academic publishing in particular draws the state of play in stark relief. It is a US$10 billion industry dominated by five publishers and is financed up to 75 percent from library subscriptions (Larivière 2015).

Furthermore, the commodified cultural and knowledge production is part and parcel of the global economy, where the most affluent economies also command the bulk of global science and research investment – and are able to use their intellectual property rights to maximise the value they can extract through the international division of labour. As already pointed out, the transition to digital networks has expanded the accessibility of cultural works beyond the distribution of physical items. Yet, in that expansion of access, the traditional institutional avenues of decommodified access to culture and knowledge were not allowed to do the same. For instance, libraries and universities were drastically limited (American Library Association 2012) in providing free access to the works in digital form. The new digital cultural and knowledge industry, resulting from wedlock of centralised digital platforms and copyright monopolies, exploited territorial, institutional, and economic divides to deny access to culture and knowledge to a mass of people across the world. This motivated them to create their own piratical systems of access. They thus collectively built the largest globally accessible repositories of culture and knowledge, doing for access in the digital world what public institutions were not allowed to do. At the same time, the industry ended up denying wages to a growing number of cultural and knowledge producers, who thus became doubly locked out: both the access to the works they themselves require access to so as to be able to produce their work and the wages needed to buy them. It thus comes as no surprise that, particularly in the domain of knowledge production, the authors are the most ardent advocates of universal open access and many accept the piracy as the next-best solution to the systemic denial they are subjected to.

Defining piracy, historically

Piracy is an illicit act of copying and disseminating works of culture and knowledge that is done in contravention of authority and/or law. When we speak today of illegal copying, we primarily mean an infringement of the legal rights of authors and publishers. There is an immediate assumption that the infringing practice of illegal copying and distribution falls under the domain of juridical sanction, that it is a matter of law. Yet if we look back at the history of copyright, the illegality of copying was a political matter long before it became a matter of law. Publisher's rights, author's rights, and mechanisms of reputation – the three elements that are fundamental to the present-day copyright system – all have their historical roots in the context of absolutism and early capitalism in seventeenth- and eighteenth-century Europe. Before publishers and authors were given a temporary monopoly over the exploitation of their publications in the form of copyright, they were operating in a system where they were forced to obtain a privilege to print books from royal censors (Biagioli 2002). The transition from the privilege tied to the publisher to the privilege tied to the natural person of the author would unfold only later.

In the United Kingdom this transition occurred as the guild of printers, Stationers' Company, failed to secure the extension of its printing monopoly and thus, in order to continue with its business, decided to advocate the introduction of the copyright for the authors instead. This resulted in the passing of the Copyright Act of 1709 (Rose 2010), also known as the Statute of Anne. The censoring authority and enterprising publishers now proceeded in lockstep to isolate the author as the central figure in the regulation of literary and scientific production. Not only did the author receive exclusive rights to the work, but the author was also made the identifiable subject of scrutiny, censorship, and political sanction by the absolutist state. (Foucault 1980)

Before the efforts to internationalise and harmonise intellectual property rights got underway with the 1883 Paris Convention on the Protection of Industrial Property and the ensuing 1886 Berne Convention for the Protection of Literary and Artistic Works, the copyright was protected only as far as the jurisdiction of the copyright-granting national authority reached. Copyrighted works and patented inventions were reproduced freely in foreign markets, contributing to the edification of people and the economic development of societies. Over the next century, and then in particular with the post-socialist economic globalisation instituted in free trade agreements, the internationalisation and harmonisation of intellectual property rights started to codify and enforce the unequal exchange between unevenly developed economies and create legal justification for enclosure of intangible commons (Midnight Notes Collective 1990). Making a cultural expression an exclusive property of someone was always a dubious proposition. It might have been justified to secure autonomy from patronage. But as an instrument to secure livelihood in the generalised market relations, for most artists it proved a pitiful substitute for wages. And even worse, as a mechanism of protection of collective rights and larger social interests in the conditions of asymmetry of economic power, it failed miserably (Shiva 2001; Perleman 2001) continuing colonial and neo-colonial histories of plunder by means of other forms of property (Bhandar 2018). As a mechanism of exclusion, it granted large intellectual property holders concentrated in the Global North a capacity to concentrate economic power to the detriment of both creators and recipients across the globe.

Against this historical background, cultural and knowledge piracy as a practice assumes a different relief. It is not merely reducible to free-riding aimed at gaining access to something that is the property of others but can be viewed as a challenge to the property-form as a form of regulation of social production of culture and knowledge. In that way, it is not different in nature, but only in kind from the different challenges to how privatisation, property, and exclusion regulate social production of food, housing, health, or education. The rise of digital networks and expansion of accessibility has only exacerbated that eminently political tension. The neoliberal rollback of the socialised access to those services and goods, and the public institutions tasked with providing that access, have precipitated that tension into a full-blown crisis of social reproduction.

Piracy as a politics of prescription

Politicising piracy implies an understanding of piracy as a form of politics. Piracy calls for the abolition of property and commodification as regimes of regulating exclusion from the socially produced communal wealth. The implication of this demand is a radical socialisation of the system of cultural and knowledge production. Piracy is then neither appealing to a grey-zone nor asking for a conditional toleration of infringing practice, but is issuing an unconditional demand. That makes it eminently political. In this view, piracy can be understood as a form of politics of prescription (Hallward 2005) that re-articulates the terms of the debate and divides the political terrain in two – one can only be for or against the unconditional demand it makes. Such political intervention does not seek to open a 'middle of the road' perspective, but demands that we take sides.

In the face of an historic opening for a socialisation of the cultural and knowledge production, created, in this case, by the technological change, this necessity of taking sides becomes even more apparent. Rather than expanding commodification, it is easy to imagine that the cultural and knowledge production become socialised in order to produce a common wealth. Yet this is also urgent in the face of Googles and Amazons of this world that are rising to a position of new, platformed rentiers controlling the levers of cultural and knowledge production. Such situations of having to take sides are not unprecedented. For instance, the revolutionary events of the Paris Commune of 1871, its mere 'working existence' (Marx [1871] 2009), a brief moment of 'communal luxury' set in practice (Ross 2015), demanded that, in spite of any circumstances and reservations, people take sides. And such is our present moment too.

References

American Library Association. 2012. *An Open Letter to America's Publishers from ALA President Maureen Sullivan*. Chicago: American Library Association.

Bently, Lionel. 1994. "Copyright and the Death of the Author in Literature and Law", *Modern Law Review*, vol. 57 (6): 973–986. https://doi.org/10.1111/j.1468-2230.1994.tb01989.x.

Bhandar, Brenna. 2018. *Colonial Lives of Property: Law, Land, and Racial Regimes of Ownership*. Durham: Duke University.

Biagioli, Mario. 2002. "From Book Censorship to Academic Peer Review", *Emergences: Journal for the Study of Media & Composite Cultures*, vol. 12 (1). Centreville: Carfax Publishing.

Foucault, Michel. 1980. "What Is an Author?" In *Language, Counter-memory*, *Practice: Selected Essays and Interviews*. New York: Cornell University.

Hallward, Peter. 2005. "The Politics of Prescription", *South Atlantic Quarterly*, October 2005, vol. 104 (4). Durham: Duke University Press.

Larivière, Vincent, Stefanie Haustein, and Philippe Mongeon. 2015. *The Oligopoly of Academic Publishers in the Digital Era*, edited by Wolfgang Glanzel. Leuven: Katholieke Universiteit Leuven. https://doi.org/10.1371/journal.pone.0127502.

Marx, Karl. (1871) 2009. *The Civil War in France*. Marxists Internet Archive. https://www.marxists.org/archive/marx/works/1871/civil-war-france.

Midnight Notes Collective. 2001. "The New Enclosers", *The Commoner – a Web Journal for Other Values*. London: The Commoner.

Perleman, Michael. 2003. "The Political Economy of Intellectual Property", *Monthly Review*, January 2003, vol. 54 (8). New York: Monthly Review. https://monthlyreview.org/2003/01/01/the-political-economy-of-intellectual-property.

Rose, Mark. 2010. "The Public Sphere and the Emergence of Copyright: Areopagitica, the Stationers' Company, and the Statute of Anne" in *Privilege and Property: Essays on the History of Copyright*, edited by Ronan Deazley, Martin Kretschmer, Lionel Bently, 67–88. Cambridge: Open Book Publishers. https://www.jstor.org/stable/j.ctt5vjt9v.7.

Ross, Kristin. 2015. *Communal Luxury: The Political Imaginary of the Paris Commune*. Brooklyn: Verso Books.

Shiva, Vandana. 2001. *Protect or Plunder: Understanding Intellectual Property Rights*. London: Zed Books.

ANA ALEXIEVA, AN VANDERMEULEN*, CHIARA ORGANTINI, ELLA BRITTON**, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR–KREMER

Department of Civil Imagination

PROTOTYPE

*   An contributed to the early thinking and development of this work.

** Ella contributed design thinking and development to this work.

WORK IN PROGRESS

DCI

THE GROWTH OF
THE DEPARTMENT OF CIVIL IMAGINATION

COME IN AND PLAY

Our work in progress DCI logo

RESHAPE

Department of Civil Imagination

DEPARTMENTOFCIVILIMAGINATION.ORG

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

*'It is a possible blueprint,
a fantasy, a tool, an umbrella,
a fire, a space without walls,
a haven, a call to action,
a pirate ship, a garden,
a rumour, a lake, a gift.'*

RESHAPE

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

~~THE DEPARTMENT OF CIVIL IMAGINATION~~

Is a fictional department resourcing the 'civil imagination' as a radical act to reshape realities in poetic, practical and political ways.

The Department of Civil Imagination (DCI) is a fictional department resourcing the 'civil imagination' as a radical act to reshape realities in poetic, practical, and political ways. It is a fiction that sometimes presents itself in the 'real' world. It is a possible blueprint, a fantasy, a tool, an umbrella, a fire, a space without walls, a haven, a call to action, a pirate ship, a garden, a rumour, a lake, a gift. The Department currently has 'branches' in Belgium, Bulgaria, Germany, Greece, Hungary, Italy, Portugal, Switzerland, and the UK, active across the arts, migrant activism, global municipalism, radical pedagogy, and cultural re-organisation and is a manifestation of the RESHAPE Network.

To state what is obvious to all of us, at this moment more than ever, there is an urgent need to develop our capacity to discover an *otherwise* possible together; to purposefully disrupt; to eagerly reach out beyond our comfortable ghettos and make friends with strangers; to forcefully resist returning to 'normal'; to creatively forge

Department of Civil Imagination

peculiar solutions and unexpected alternatives; and to see what could be but is not yet. The accelerating international sweep of Covid-19, alongside a host of other toxic pre-existing global crises, has taught us that the improbable is now possible. But how do we learn to make the *wishful* probable possible?

The DCI is a collective and collaborative act. It is not owned by anyone. Instead it is on offer to you as a free and open space for deviance, play, care and re-imagination. In response to Covid-19 and its aftershocks, DCI can be a frame to share and expand as a playful reclaiming of civil and cultural power and a possibility to reimagine our shared futures.

How can we exercise our imagination as a political tool to craft and prototype post-crisis infrastructure, focusing on care and solidarity? How can culture share leadership in reviving civil engagement?

Please enter the DCI, but be aware that this is an open building site so please wear hard hats, look out for loose cables, bits of equipment and tools and rubble lying around, and temporary walls or curtains; there may be trip hazards. Please occupy the lobby, build new rooms, hack the hallways, take it away and make it yours to:

» start a movement working towards transforming, not merely postponing, business as usual across Europe and actually transforming the post-crisis cultural sector;

» create a free and accessible development space to collectively reimagine, skill-up, prototype, distil and share learnings;

» exercise our imagination as a political tool, to shape and share our interconnected problems and interconnected solutions;

» take any or all of what is here and experiment with it;

» create your own rooms responding to whatever urgencies you're living with.

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR–KREMER

PROTOTYPE

Another World is not only possible

She is on her way

A quiet day...
I can hear her breathing...

— Arundhati Roy —

Department of Civil Imagination

'...at this moment more than ever, there is an urgent need to develop our capacity to discover an otherwise possible together; to purposefully disrupt; to eagerly reach out beyond our comfortable ghettos and make friends with strangers; to forcefu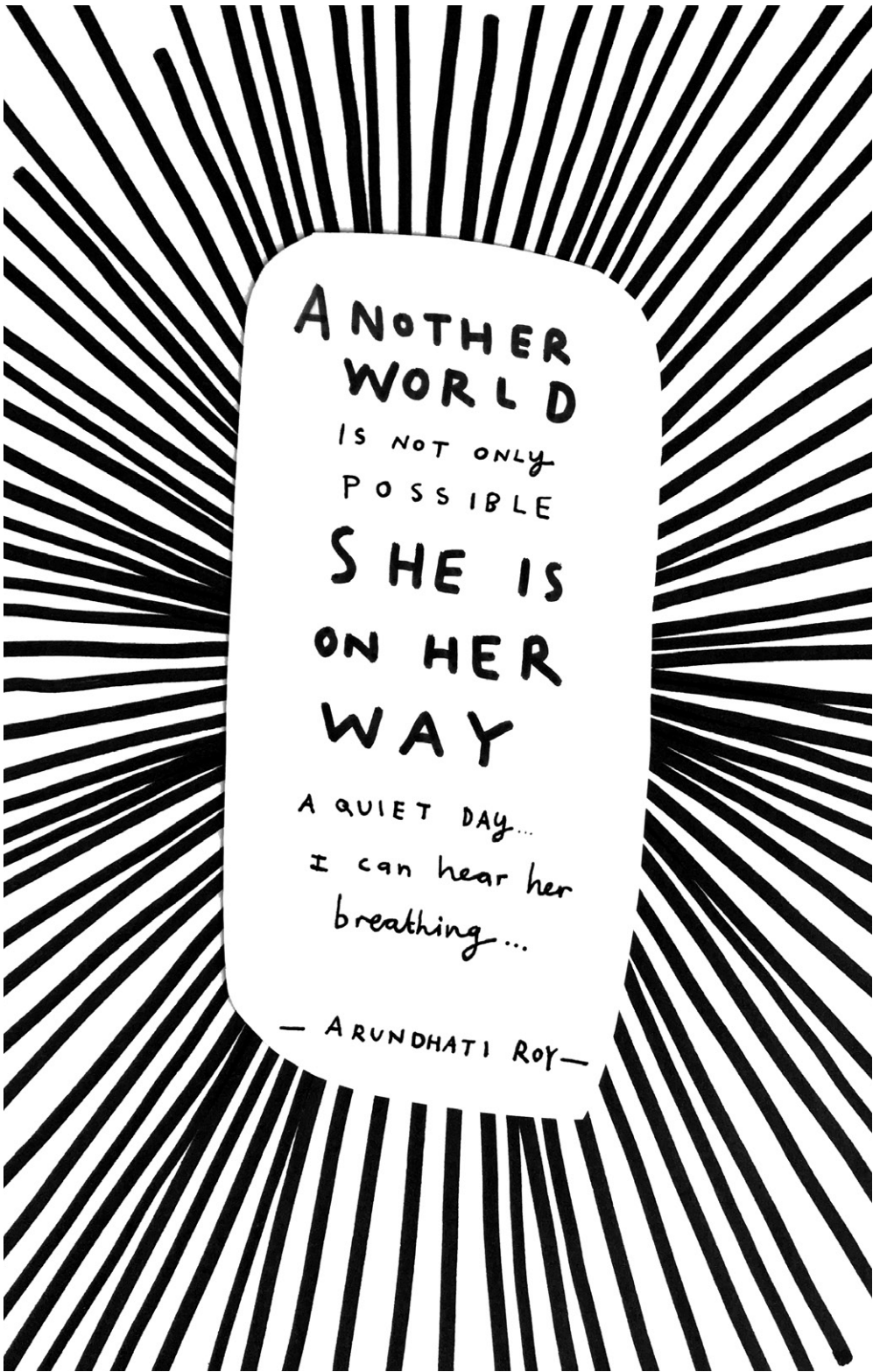lly resist returning to "normal"; to creatively forge peculiar solutions and unexpected alternatives; and to see what could be but is not yet.'

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

The DCI once manifested itself via Zoom on 30 May, 2020. This manifestation of the Department explored what 'rooms' might first open and assemble – the Critical Care Unit, the Office for Developing Deviance, and the Room of Humid Knowledge. And those who were present and felt passionate about them in practice, politics and poetics could actively participate in decorating the rooms. Each room explores some of the ideas that shape it, how this is important for re-imagining post-crisis infrastructure and our role as citizens, and invites some small action of civil imagination.

PROTOTYPE

RESPECT COMMON VALUES

The Department

A lab to grow our civil imagination.

We are a community of practitioners reclaiming citizenship as a set of skills to live in changing worlds.

We are workspaces, playgrounds, and partners across Europe and the southern Mediterranean.

Working with the arts to exchange knowledge beyond borders.

We grow individual and collective political agency and develop a new culture of politics.

Too often we are told what we are against, rather than what we are for.

We act on our lived experiences, needs and desires.

We ourselves are all the leaders we've been looking for.

departmentofcivilimagination.org

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER
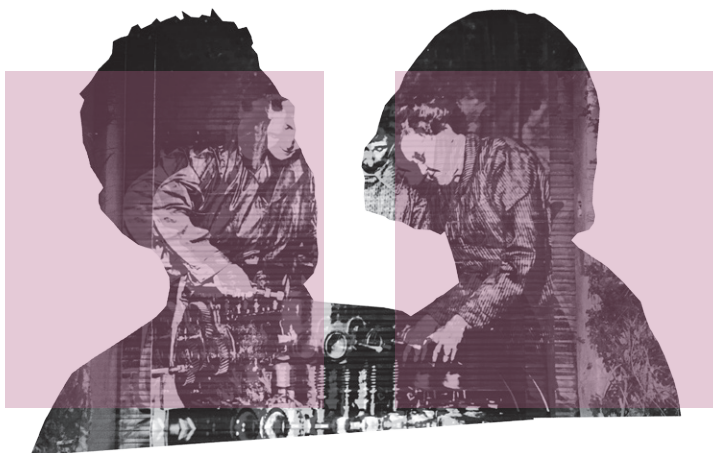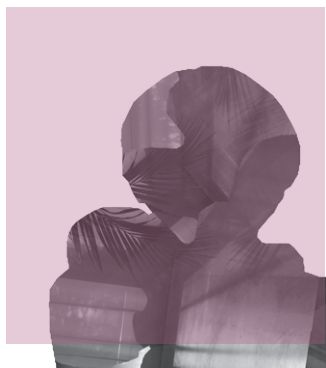
CHIEF OF HOSPITALITY
PROTECTOR OF FAIRNESS
MINDER OF AUTHENTICITY
COMMISSIONERS OF DEVIANCE
LEADER OF LOVE
ARCHIVIST FOR WET KNOWLEDGE
OFFICER OF GIANT EARS
CARE SUPERVISOR
MANAGER OF LIBERATION
DIRECTOR OF IMPERFECTION
UNMASTERS OF WISHFUL THINKING

What position(s) should be instantly opened in your organisation?

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

RESHAPE

THE PIRATE CODE

HOPE

ANGER

INJUSTICE

LEARNING

CONFUSION

CHANGE

ISOLATION

LONELINESS

TOGETHERNESS

CARE

HATE

FIRE

WATER

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

RESHAPE

PROTOTYPE

THE ~~PIRATE~~ ~~CODE~~

This is the Pirate Code of the DCI. It is a tool for assembling, coming together and instituting. It is also an invitation to take, hack, and imagine what a pirate code of practice could be for your own context.

Inspired by Sam Conniff Allende's book: *Be More Pirate: Or How to Take on the World and Win* (Conniff Allende 2018)

Article 1:

Jump with courage
Fall without hurting yourself
Kiss everyone (even with your mind)
Anything goes

Article 2:

Make this a family. With openness and intimacy. Bring in your whole self and all your senses, your personal as well as your 'professional' self. Bring some humour and playfulness. Trust.

Article 3:

Collaboration works. Be generous. Be brave, but kind and humble. Listen as much as you speak. Recognise the labour of others. Speak with transparency.

Article 4:
Embrace imperfection. Care about the needs of others. Don't be judgmental. Respect singularity.

Article 6:
Exercise self-governance. Critique, and listen to criticism. Embrace creative conflict. Reinforce shared decision-making and temporary roles. Share resources.

Article 5:
Unlearn for real. Let wet knowledge find you. Question if knowledge is power. Trust lived experiences. Exercise your imagination. Be creative without necessarily being productive.

Article 7:
Follow the same code outside DCI.

RESHAPE

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

RESHAPE

Άρθρο 1:
Πήδα με θάρρος
Πέσε χωρίς να τραυματιστείς
Δώσε φιλιά παντού (ακόμη και
νοητά)
Επιτρέπονται όλα

Άρθρο 2:
Ας μετατρέπουμε αυτό σε
οικογένεια. Με ανοικτότητα
και εγγύτητα.Να είμαστε σε
αυτό με ολόκληρο τον εαυτό
μας και τις αισθήσεις μας.
Τόσο ως ατομικότητες όσο
και ως ιδιότητες. Με χιούμορ
και διάθεση για παιχνίδι. Με
εμπιστοσύνη.

Άρθρο 3:
Η συνεργασία λειτουργεί.
Ας είμαστε γενναιόδωρες.
Θαρραλέες αλλά και ευγενικές.
Χωρίς καυχήσεις. Να ακούμε
όσο μιλάμε. Να αναγνωρίζουμε
την δουλειά όλων. Να μιλάμε με
διαφάνεια.

Άρθρο 4:
Να αποδεχόμαστε τα
ελαττώματα και τις ατέλειες.
Να ενδιαφερόμαστε και να
φροντίζουμε για τις ανάγκες των
άλλων. Χωρίς επικριτικότητα και
με σεβασμό στις ατομικότητες.

Άρθρο 5:
Να ξεμάθουμε στα αλήθεια. Να
συναντηθούμε με μια γνώση
υγρή. Να αμφισβητήσουμε
την εξουσία του γνωρίζειν. Να
εμπιστευτούμε τις εμπειρίες μας.
Να εξασκήσουμε την φαντασία
μας. Να είμαστε δημιουργικές.
χωρίς κατά ανάγκη και
παραγωγικές.

Άρθρο 6:
Να ασκηθούμε στην αυτό-
οργάνωση. Να είμαστε κριτικές
και να ακούμε την κριτική. Να
αγκαλιάζουμε τις δημιουργικές
αντιπαραθέσεις. Να προωθούμε
τη συλλογική λήψη αποφάσεων
και τους εναλλασόμενους
ρόλους. Να μοιραζόμαστε κάθε
είδους πόρους.

Άρθρο 7:
Ας ακολουθούμε αυτούς τους
όρους και έξω από το DCI.

Правило 1:
Скачайте смело.
Падайте, без да се наранявате.
Целувайте всички (дори и само
в мислите си).
Всичко е възможно.

Правило 2:
Подхождайте като към
семейство. С откритост и
интимност. Включете цялото
си Аз и всичките си сетива,
както вашето лично, така и
вашето 'професионално' Аз.
Внесете хумор и игривост.
Доверие.

Правило 3:
Сътрудничеството работи.
Бъдете щедри. Бъдете смели,
но също и мили и смирени.
Слушайте колкото говорите.
Признавайте труда на другите.
Говорете открито.

Правило 4:
Прегърнете несъвършенството.
Грижете се за нуждите на
другите. Не бъдете осъдителни.
Уважавайте уникалността на
всеки.

Правило 5:
Забравете наученото до
сега. Нека 'мокрите' знания
ви намерят. Поставете под
въпрос, дали знанието е сила.
Доверете се на изживяванията.
Тренирайте въображението
си. Бъдете креативни,
без непременно да сте
продуктивни.

Правило 6:
Упражнявайте
самоуправление. Критикувайте
и се вслушвайте в критика.
Прегърнете творческия
конфликт. Поощрявайте
споделеното вземане на
решения и временните роли.
Споделяйте ресурси.

Правило 7:
Следвайте същите правила
извън DCI.

Artículo 1:
Salta con valentía
Cae sin hacerte daño
Besa a todos (incluso con el
pensamiento)
Todo vale

Artículo 2:
Convierte esto en una familia.
Muestra una actitud íntima y
receptiva. Implícate con todo tu
ser y todos tus sentidos, tanto
con tu yo personal como con tu
yo 'profesional'. Aporta algo de
humor y ganas de jugar. Confía
en los demás.

Artículo 3:
La colaboración funciona.
Muestra generosidad. Se valiente,
pero también amable y humilde.
Dedícate a escuchar tanto como a
hablar. Reconoce el trabajo de los
demás. Comunícate con claridad.

Artículo 4:
Acepta la imperfección. Cuida de las necesidades de los demás. No vayas dictando sentencias. Respeta la singularidad.

Artículo 5:
Desaprende de verdad. Deja que el conocimiento interno te encuentre. Cuestiónate si el conocimiento es poder. Confía en las experiencias vividas. Ejercita tu imaginación. Se creativo sin tener que ser necesariamente productivo.

Artículo 6:
Ejerce tu propia autonomía. Critica y escucha las críticas. Acepta el conflicto creativo. Refuerza la toma de decisiones compartida y los roles temporales. Comparte los recursos.

Artículo 7:
Sigue este mismo código fuera de DCI.

Articolo 1:
Saltiamo con coraggio
Cadimo senza farci male
Baciamo tutti (anche solo con il pensiero)
Tutto passa

Articolo 2:
Rendiamolo una famiglia. Con apertura e intimità. Mettiamoci tutti noi stessi e tutti i nostri sensi, il nostro io personale e professionale. Mettiamoci un pò di humor e ironia. Abbi fiducia.

Articolo 3:
Collaborare funziona. Siamo generoso, Siamo coraggioso ma con gentilezza e umiltà. Ascoltiamo tanto quanto parliamo. Riconos-

ciamo il lavoro degli altri. Parliamo con trasparenza.

Articolo 4:
Accetta l'imperfezione. Abbiamo cura dei bisogni degli altri. Non giudichiamo. Rispettiamo l'eccezionalità di ognuno.

Articolo 5:
Disimpara davvero … lasciamoci raggiungere da una 'conoscenza liquida'. Chiediamoci se la conoscenza sia potere. Esercitiamo la nostra immaginazione. Siamo creativi senza essere per forza produttivi.

Article 6:
Esercitiamo l'auto-gestione. Critichiamo e ascoltiamo le critiche. Accettiamo il conflitto creativo. Consolidiamo i processi decisionali condivisi e la turnazione di ruoli. Condividiamo le risorse.

Article 7:
Seguiamo lo stesso codice di condotta fuori dal DCI.

---

1. Paragrafus
Ugorj bátran!
Ess el, de ne sérülj…
Csókolj meg mindenkit.
Bármi lehetséges.

2. Paragrafus
Tedd ezt egy családdá, nyitottsággal és gyengédséggel. Add magad, teljesen, hozd személyes és szakmai énedet is, és minden érzékszervedet. Hozz magaddal némi humort is, és játékosságot. Bízz!

3. Paragrafus
Együttműködni érdemes.

Légy nagylelkű! Légy bátor, de kedves és szerény. Hallgass jól, és többet, mint amennyit beszélsz. Értékeld mások munkáját! Beszélj transzparens módon.

4. Paragrafus
Fogadd örömmel a tökéletlenséget. Gondoskodj gyengéden mások igényeiről. Ne legyenek előítéleteid! Tiszteld az egyéniséget.

5. Paragrafus
Felejtsd el amit tudsz. Kérdőjelezd meg: a tudás vajon tényleg hatalom? Kutass a nedves tudás után, és tanulj szakadatlanul. Fordulj a tapasztalati tudás felé. Használd a képzelőerődet! Légy kreatív, anélkül hogy feltétlenül produktív légy.

6. Paragrafus
Ne hagyd, hogy kormányozzanak! Gyakorolj önigazgatást. Kritizálj, és hallgass a kritikára. Fogadd örömmel a kreatív konfliktust. Támaszkodj közösségi döntéshozatalra, és változó feladatkörökre. Osztozkodj az erőforrásokon!

7. Paragrafus
Maradj igazi! Alkalmazd ezeket a szabályokat a DCI-on kívül is.

Article 1 :
Prenez votre courage à deux mains et jetez-vous à l'eau
Retombez sans vous blesser
Embrassez tout le monde (même en pensée)
Tout est possible

Article 2 :
Considérez cette communauté comme une famille placée sous

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

RESHAPE

RESHAPE

le signe de l'ouverture d'esprit et de l'intimité. Engagez tout votre être et tous vos sens, votre être intime comme 'professionnel'. Apportez votre sens de l'humour et votre bonne humeur. Fiez-vous aux autres.

Article 3 :
La coopération est une méthode éprouvée. Soyez généreuses et généreux. Faites preuve de courage, mais aussi de bienveillance et d'humilité. Écoutez autant que vous parlerez. Reconnaissez la valeur du travail effectué par d'autres. Exprimez-vous avec franchise.

Article 4 :
Acceptez les imperfections. Soyez attentives et attentifs aux besoins des autres. Évitez d'avoir la critique facile. Respectez la singularité de chacun.

Article 5 :
Faites un effort sincère pour désapprendre. Ouvrez-vous au savoir aqueux. Demandez-vous si le savoir est une force. Faites confiance aux expériences que vous avez vécues. Développez votre imagination. Laissez votre créativité s'exprimer, sans vous soucier d'être productives ou productifs.

Article 6 :
Apprenez à être autonomes. Ayez un esprit critique et acceptez la critique. Ne fuyez pas les conflits qui ont un potentiel créatif. Défendez et privilégiez la prise de décision collective et l'attribution de rôles temporaires. Mettez en commun les ressources.

Article 7 :
Continuez de respecter ce code en dehors du DCI.

Artikel 1:
Spring mit Mut
Fall, ohne dich zu verletzen
Küss alle
Alles geht

Artikel 2:
Mach es zu (d)einer Familie. Mit Offenheit und Intimität. Bring dein ganzes Selbst und alle deine Sinne mit ein, sowohl dein persönliches als auch dein 'berufliches' Selbst. Bring Humor und Verspieltheit mit. Vertrauen.

Artikel 3:
Zusammenarbeit funktioniert. Sei großzügig. Sei mutig, aber freundlich und bescheiden. Höre mehr zu als zu sprechen. Anerkenne die Arbeit anderer. Sprich mit Transparents.

Artikel 4:
Umarme die Unvollkommenheit. Sorge dich um die Bedürfnisse anderer. Sei nicht wertend. Respektiere die Singularität.

Artikel 5:
Verlerne! Wirklich. Stelle in Frage, ob Wissen Macht ist. Suche nach nassem Wissen und permanentem Lernen. Schätze wertvolle Erfahrungen. Lebe deine Fantasie. Sei kreativ, ohne zwingend produktiv sein zu müssen.

Artikel 6:
Versuche nicht regiert zu werden. Übe Selbstverwaltung (Agency) aus. Kritisiere und hör dir Kritik an. Umarme kreative Konflikte. Stärke die gemeinsamen Entscheidungsfindung und temporäre Rollen. Teile Ressourcen.

Artikel 7:
Sei authentisch (und) verbunden. Folge dem Code auch außerhalb von DCI.

Artykuł 1:
Skacz odważnie
Upadaj, nie robiąc sobie krzywdy
Całuj wszystkich (choćby i umysłem)
Wszystko dozwolone

Artykuł 2:
Stwórz rodzinę. Pełną otwartości i bliskości. Zaangażuj się całkowicie – całą sobą, wszystkimi zmysłami, swoją osobistą i zawodową stroną. Wnieś poczucie humoru i żartobliwość. Ufaj.

Artykuł 3:
Współpraca działa. Bądź szczodra. Bądź odważna, ale i życzliwa oraz niewyniosła. Słuchaj nie mniej niż mówisz. Doceniaj pracę innych. Mów jasno.

Artykuł 4:
Zaakceptuj niedoskonałości. Dbaj o potrzeby innych. Nie osądzaj. Szanuj jednostkowość.

Artykuł 5:
Oducz się na serio. Pozwól, by odnalazła cię mokra wiedza. Kwestionuj dogmat, że wiedza to władza. Zaufaj doświadczeniom życiowym. Ćwicz wyobraźnię. Bądź twórcza bez przymusu bycia produktywną.

Artykuł 6:
Praktykuj autonomię. Analizuj krytycznie, ale i słuchaj krytyki. Zaakceptuj konflikt twórczy. Wzmacniaj współdzieloną decyzyjność i tymczasowość ról. Dziel się zasobami.

Artykuł 7:
Wcielaj niniejszy Kodeks w życie również poza DCI.

Artigo 1º:
Salte com coragem
Caia sem se magoar
Beije toda a gente (até com a mente)
Vale tudo

Artigo 2º:
Faça disto uma família. Com abertura e intimidade. Entregue-se completamente, com todos os seus sentidos, tanto o seu eu pessoal como o seu eu 'profissional'. Traga algum humor e alegria. Confie.

Artigo 3º:
As Colaborações resultam. Seja generoso. Seja corajoso, mas atencioso e humilde. Ouça tanto quanto fala. Reconheça o trabalho dos outros. Fale com transparência.

Artigo 4º:
Abrace a imperfeição. Cuide das necessidades dos outros. Não dê sentenças. Respeite a singularidade.

Artigo 5º:
Desaprenda verdadeiramente... Deixe-se alcançar pelo conhecimento embebido. Questione se o conhecimento é poder. Confie nas experiências vivenciadas. Exercite a sua imaginação. Seja criativo sem necessariamente ser produtivo.

Artigo 6º:
Exerça a auto-governança. Critique e ouça as críticas. Abrace o conflito criativo. Reforce a tomada de decisões partilhada e os papéis temporários. Partilhe recursos.

Artigo 7º:
Siga o mesmo código fora do DCI.

المادة الأولى:
اقفز بشجاعة
اسقط دون أن تؤذي نفسك
قم بتقبيل الجميع (حتى وإن كان ذلك في خيالك فقط)
كل شيء مباح أمامك

المادة الثانية:
اجعل من هذا عائلة عبرالانفتاح والتآلف. ادفع بكل حواسك بشكل كامل وانخرط بالكامل بشكل شخصي ومهني. تحلَّ بحس الفكاهة والمرح. ثق.

المادة الثالثة:
التعاون أمر ناجح. كن معطاءً. كن شجاعًا ولكن في الوقت نفسه كن لطيفًا وتحلَّ بالتواضع. حاول أن تصغي بنفس القدر الذي تتحدث فيه. اعترف بمجهود الآخرين. وتحدث بشفافية.

المادة الرابعة :
تقبل العيوب. واهتم باحتياجات الآخرين. لا تكن متسرعاً في إطلاق الأحكام. واحترم الفردانية.

المادة الخامسة:
تخلَّ فعلاً عما تعلمته سابقاً.. ودع المعرفة السائلة تجد طريقها إليك. اسأل نفسك إن كانت المعرفة حقاً تمثل قوةً. ثق بالتجارب المعاشة. درّب مخيلتك. كن خلاقاً دون ان تكون بالضرورة منتجًا.

المادة السادسة:
مارس الحوكمة الذاتية. انتقد واستمع إلى النقد المقابل. تقبل النزاع الإبداعي. ادعم اتخاذ القرارات المشترك والأدوار المؤقتة. تشارك الموارد.

المادة السابعة
اتبع هذا النظام خارج إدارة الخيال المدني ايضاً.

RESHAPE

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

Polish: Bartosz Wójcik
Arabic: Amre Sawah
Spanish: Albert Casasín
French: 3i traductions
Bulgarian: Ana Alexieva
Greek: Paky Vlassopoulou
German: Jessica Huber
Hungarian: Virag Major
Italian: Chiara Organtini
Portuguese: Maria Vlachou and Frederica Duarte.

AVE
LIGHTENED
OPLE

ACESS
to
INFOMATION
For more
people.
all ages.

CHUBBY
TWITTER
DAD FINGERS.

CHAIR
of
EXCL-
USION

By making a
choice. We are
always going
to EXCLUDE.

maryhill
integration
network

Alia
teacher. Not
a refugee.

HOW CAN WE
DEMOLISH
the
STRUCTURE
?

GOV. PULL /
ENLIGHTENED PEOPLE

CONDITIONS.

→ allow for mistakes
→ allow Breast feeding
→ allow families and work
→ allow time

"WE
LIKE
to be
LED"

N-LED

cognitive
process.

Process of
civilisation.

the
RESPECTFUL
INTEGRATION

LISTENING

POST
CRITICAL

Lets start
LISTENING

in silence

Rolling barrels.

THROWING
FLOWER
POTS.

"WORK with
NOT
FOR."

multiple languages
multiple view points.

critical spirit
of
QUESTIONNING

WHY

SHALLING
my

GABODING
PIRIT"

alison

LOCAL
POPULATION
needs to
TAKE CHARGE

local power is
being lost
National Power is
Centralised

ANGLO ATLATIST
view of the
WORLD"

citizens

BUT THIS
is incredibly
HARD

SHALL
WE
LEAVE

SHALL
we
FIGHT

we are not
tackling
exclusion and
poverty.
but we hope
our work
generates
SHIFTS and
good work
in OTHER

CARE

LANGUAGE

WHO
CAN
DO
IT?

ANTI
IMPOSING

COMMON REALITY

sharing the
AIR we
breath

SHARING
WORLD

LOVE

LE Room
ver
over

WHO HOLDS
the KEYS

the ARTS

the stifling of LOCAL LIFE.
FESTIVALS

these festivals have little to do wit
place. Here we have the
medicatio

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI,
ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA
VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON,
SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

Department of Civil Imagination
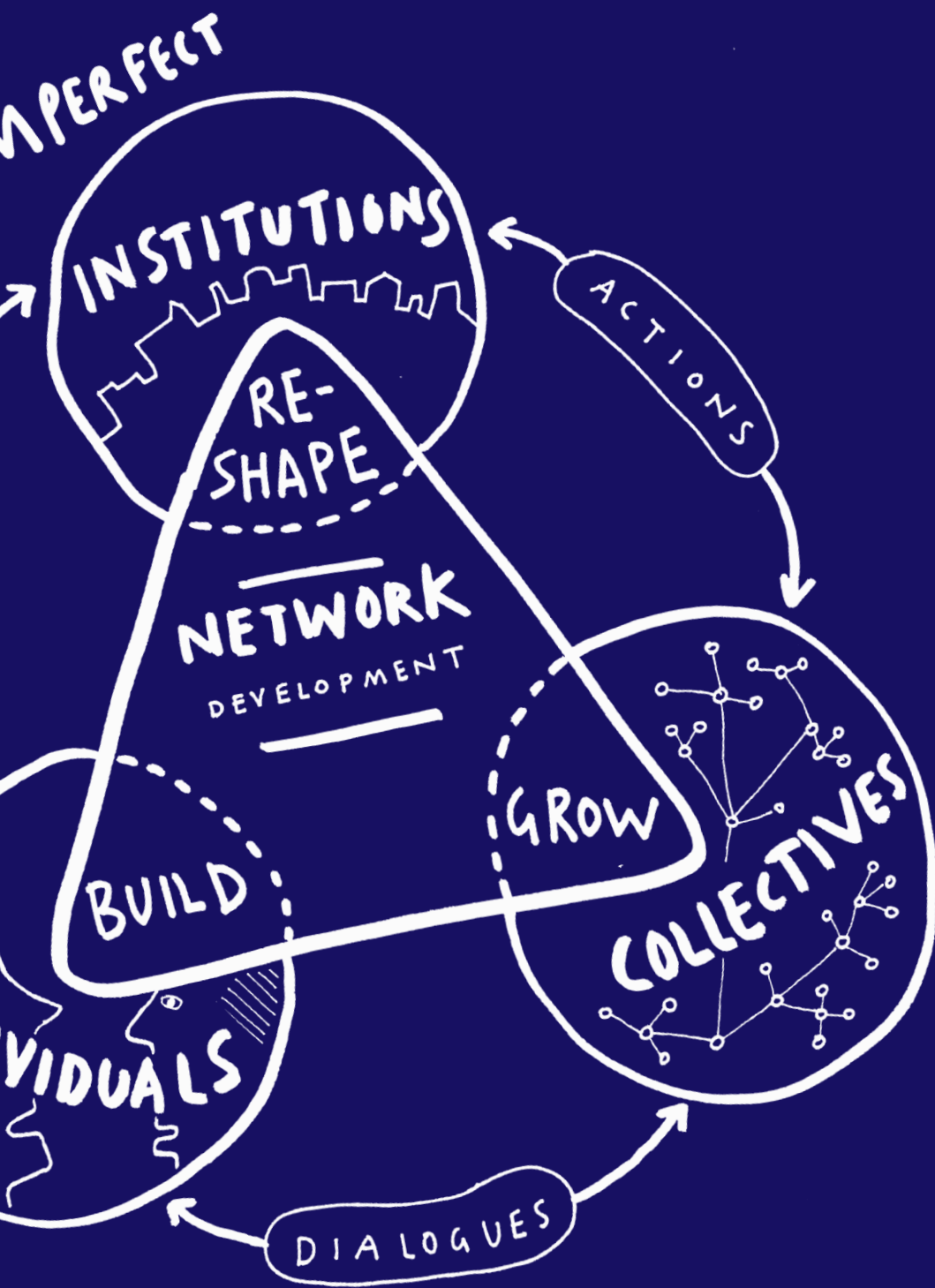
CONVERSATION WITH THE FOUNDERS

WORKSHOPS

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

By VMK

~~CONVERSATION WITH THE FOUNDERS~~

At last, the founders of the Department of Civil Imagination are back together again. After kissing and hugging, long, unapologetically, we raise our glasses to celebrate. We did it! We left all crises behind, and DCI is out there, silently representing the accomplished change, the whisper of the revolution. We have lost much on the way: old habits, purposeful ways of working, individual ideas and plans, some of our time, and even some of our founders. We have learnt some lessons, unlearned others, and invited others to join us on this transformative way of ever so slight change. Back in the old times, before Covid-19, when we first met, who of us would have thought what our coming together, curiously, respectfully, humbly, gently and trustfully, would mean for reconsidering our institutions in the arts and cultural sector, and in our practices of care and solidarity? And what imagination could do for us in moments of crises and in-depth transformation?

I remember when the idea of a Department of Civil Imagination was thrown on the table, as an idea, by JLG during our first 'workshop' in Edinburgh. We sat in a café where we had escaped to be among ourselves and to get to know each other better, to build trust and find a common purpose. We had just recently met within the RESHAPE programme and were facing the tremendous task of considering how to reshape our ways of working, our institutions, and ourselves in order to accommodate broader, stronger, more diverse and radical ways of practicing citizenship. We were trying to free ourselves from the weight of the task at hand and the constraints of our minds, and unlearn through poetry and awakened imagination. We were coming up with ideas, without limiting ourselves to the concrete, the useful, the feasible, the realistic. I will never forget how we all instantly laughed at the absurdity and absolute rationale of the idea of a Department of Civil Imagination, and most naturally accepted it as our reference – surely all of us imagining different ways in which DCI could radically transform and subvert our contexts and institutions. We knew we needed it, and yet at the same time we grasped its impossibility… It was too big, too radical, too good to be true…

'The Room of Shared Tentacles, of Cyborgs, of Whispers and Megaphones, of Comfortable Darkness, of Unlearning for Real, of Unlived Experiences, of Halucinatory Kraftwerks and Bricolage or Eternal Advents calender...'

VMK:
JLG, how did you imagine the DCI, when you brought it up?

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

JLG: Over the last year, I have been thinking through a provocation by adrienne maree brown and Walidah Imarisha that 'all organising is science fiction.' In that meeting, I think we were trying to articulate a way of organising that could hold us together, and an organising model that would push us towards imagining futures in which citizenship could be repurposed as a set of skills, rather than an instrument of state violence.

So in my mind, I think I was just naming that particular energy in the room to imagine and build alternative infrastructure, whether they be shadow organisations operating in the backroom of national councils, fictional dragons' dens in which you always got the money, or speculative Saturday schools for the end of the world. It's not surprising we ended up with a Department of Civil Imagination.

VMK: During our next meeting in Cluj I proposed another exercise of the imagination. I wanted to see what others see when they think of the DCI. What topics does it deal with and what it is capable of? What could it do for them? So I proposed a game of naming the different rooms in DCI. We had an amazing turnout: The Room of Shared Tentacles, of Cyborgs, of Whispers and Megaphones, of Comfortable Darkness, of Unlearning for Real, of Unlived Experiences, of Hallucinatory Kraftwerks and Bricolage or Eternal Advent Calender are some of my favourites. And the questions that followed… How conscious are we about the languages we use? Why do we use the bureaucratic-sounding term 'department', and if it existed what would its architecture look like? Are we building an institution or its antithesis? It was also in Cluj that the concept of wet knowledge appeared. JH, can you tell more and what is its role in DCI?

WITH FEAR

ABOUT THE TRUTH

WHEN YOU'D RATHER NOT

LIKE YOU MEAN IT

YOUR WAY OUT

YOUR WAY BACK

YOUR WAY THROUGH

RE

RESHAPE

Department of Civil Imagination
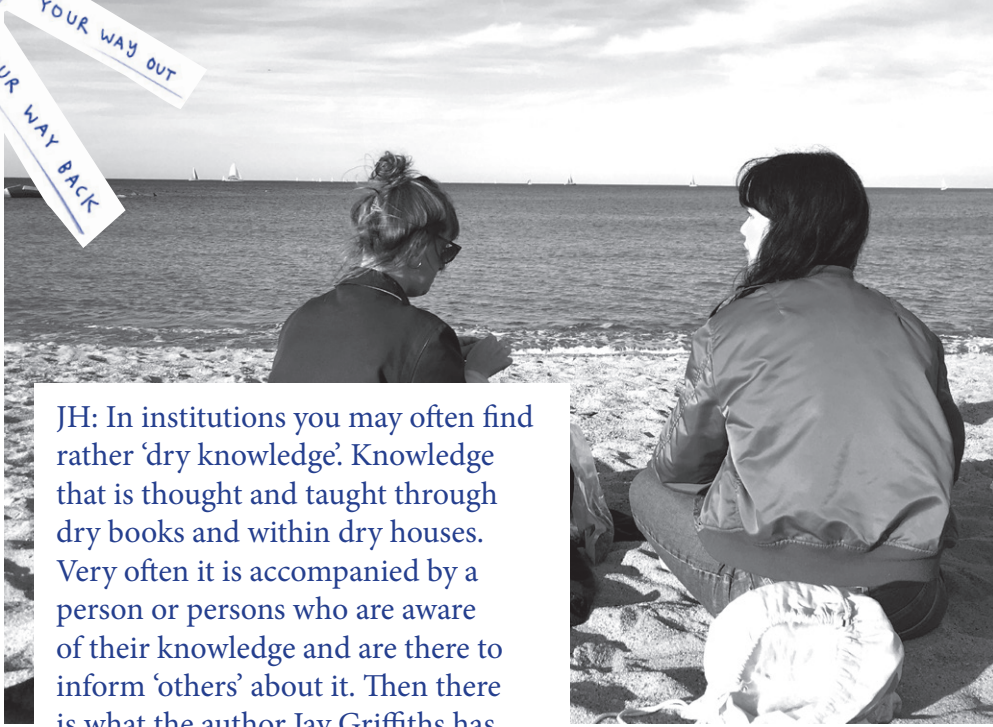
JH: In institutions you may often find rather 'dry knowledge'. Knowledge that is thought and taught through dry books and within dry houses. Very often it is accompanied by a person or persons who are aware of their knowledge and are there to inform 'others' about it. Then there is what the author Jay Griffiths has called 'wet knowledge': knowledge that exists through lived experiences. It is what you do with your hands, your body, mouth to ear, spit to spit, sweat to blood, or with materials, soil and creatures.

I have a longing for humid knowledge.

It is a desire for dry and wet knowledge to come together without any hierarchical relationship, competition, or resistance towards each other. A space where dry and wet knowledge overlay, intermingle, flow into and learn from each other.

'DCI is the Becoming, the phase before institutionalisation: the lava before it freezes, knowledge before it dries out…'

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

For the cultural sector this could mean that the practice and practical knowledge of knowing through doing becomes just as valuable as the maybe more drily learnt institutional knowledge, so that we can start to create a more humid common ground together.

From this humid ground, just as almost all forms of 'life' do, we may be able to grow new things. This humid ground for me is the foundation for solidarity and 'radical tenderness', 'a most modest form of love… It appears wherever we take a close and careful look at another being, at something that is not our "self"', as Olga Tokarczuk says (Tokarczuk 2019). Solidarity and radical tenderness are ingredients needed for honest care.

But of course one of the main questions still remains: how prepared are institutions to 'really' change (in a profound way)? Because change needs honest curiosity towards other ways of knowing. Which also means to practice the openness to really REALLY listen – without inwardly thinking that you actually already know the right answer.

ON A QUIET DAY I CAN HEAR HER BREATHING

VMK: Such questioning of hegemonies of knowledge/power genuinely leads to the 'how'. What could be the nature and quality of force that can bring deep, revolutionary change in the way we deal with hegemonial institutions? How could we not be governed (as much)? I believe the C word, which was not so easy to get around, could be a key. Department of what Imagination? Citizenship, Civic, Civil … CO, can you explain why civil?

CO: Yes, I was bringing in a concept based on Pascal Gielen's research. We assume that civil is a movement that precedes the civic, the latter being a space and an action acknowledged, institutionalised and therefore regulated by codes and laws… Civil is the wave before, it is the magma before it becomes cold and established... There is a fine line, a gulf between the two, but since the civil is out of any given frame, it can constitute and transform what is civic, the current status. Although both concepts are often used interchangeably, 'civic' mainly refers to government, which has 'civic tasks' based on which we then have roles, places, and institutions. Civic places are already regulated (by law or otherwise) whereas civil remains open. Michel de Certeau's thinking lies at the base of this distinction. For him, civic is something established through policies, regulations, or laws. By contrast, civil remains fluid; a space where things are bubbling, roles and rules are yet to be created or subverted.

RESHAPE

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

VMK: That is to say, DCI is the Becoming, the phase before institutionalisation: the lava before it freezes, knowledge before it dries out… With Covid-19, another C word that has become, next to solidarity, a mantra for dealing with crises entered our discussions: care. During self-isolation, the lock-down, and the unfolding of the crises that followed, which affected the art sector and live performing arts especially drastically, DCI became the protective and upholding net of care, mutual support, and solidarity. In a moment that clearly revealed the lack of practice in care within our institutions in the arts, the weakness of position and precarity of art workers, DCI became a translocal place to gather and connect, where care was truly heartfelt and lived. It was also when PJ and SW sent us the 'Be More Pirate' book, which gave us new impulses as to how to be deviant, how to rebel in a way that can overthrow the establishment, how to land somewhere better after the crises. MV, can you tell more about why and how institutions should care better, and how the 'Who cares?' workshop can help them to unlearn?

MV: Care was an issue before the pandemic and will hopefully continue to be so, as a core value in our thinking and practice, after this is over. Caring about people (either members of staff, collaborators, or the so-called 'audiences') should be central to visualising the future of our organisations and planning in order for them to be vibrant, relevant and healthy. Ellice Engdahl, Digital Collections & Content Manager at The Henry Ford, has pointed out a possible way forward for us, where, using our empathy, we may analyse the challenges we face and take decisions which may actually help strike a balance between managing our budget and taking care of our staff, between real value and perceived value, between the global state of emergency and individual professional concerns, between our assumptions and our audience's needs, between our mission and our messaging. These things aren't and shouldn't be seen as incompatible.

RESHAPE

The 'Who Cares?' workshop aims to help us all ask the questions that we avoid or were not even aware we should be asking. The world is more diverse and complex than we imagine and the workshop can bring the necessary nuance into our thinking and practice, allowing us to evaluate what we do and how we do it, in the face of multiple societal challenges, under more diverse prisms.

'I have a longing for humid knowledge.'

Now DCI is out. It doesn't cease to amaze me with its adaptability and ability to serve and give hope in a variety of contexts. It works for and in the arts and beyond. It is fuelled by creativity, yet it is not necessarily productive. It is necessarily participative, but definitely does not instrumentalise. It is a lens of exercising institutional critique, however not in practical, but in utopistic terms. In some places it is the department of an institution that transforms its host from the inside in radical ways. In other places, it is a new institution that shows that another way is possible. In some places it is a solidarity network, in others an art agency, or a Sunday School. It sparks the imagination and builds on lived experience.

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

ROOMS
TO GROW

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

O.D.D.
~~OFFICE FOR~~
~~DEVELOPING~~
~~DEVIANCE~~

Stop for a moment and ask yourself what is still normal? Do you consider yourself to be normal? Do you even want to be? And together, do we want to go 'back to normal' after this global crisis, this apocalypse, which has revealed and unveiled the toxic scale of injustice, inequality, and lack of care that is now normal across the world? If your answer is no, then how do we learn to enjoy being not 'normal' – to develop the capabilities and practices of purposeful positive deviance from the norm? How do we resist going back to business as usual? How do we become confidently and delightfully odd and do things differently as citizens and as communities?

Dolly Sen, Wellcome Collection 2019

> A university created and run by refugees > Marginalised girls empowered in a warzone through skateboarding > Social enterprises built with street children creating a circus > A generation of genocide survivors rebuilding their community through collaborative art, design and architecture > Injustices and niggles aired and shared through joining a complaints choir > A nation-wide exchange economy fuelled by independent music festivals > Young people growing their communities through hip hop > A city guide of favourite places created by local people challenging perceptions > A slum community transformed through art and their indigenous history and culture > A 'people's development toolkit' from a blighted area >

The Office for Developing Deviance is an invitation to nurture and encourage positive deviance – where people thrive against the norm and, with ethics and aesthetics, have the means to reimagine and regenerate connections; an invitation to people in a community to reflect on, dispute, dream, make, generate, and transform their individual and shared future. It is an enticement to development misfits and inbetweeners to strengthen their courage to disrupt and collectively build our understanding and practice of creative 'deviance' in doing development (international, urban, civil, community, and human development) – a place where the difference of 'artists', the context of community and the potential of development can come together in an intelligent and creative interface to experiment, foster new attitudes and habits, codify practice, reimagine metrics, and reset norms.

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

RESHAPE

PROTOTYPE

RESHAPE

'If the arts are to create ways for us to look into our past, make sense of our present and build imaginations for our collective futures, arts leaders must themselves become disrupters to enable processes of creation that transform our realities.'
– Arundhati Ghosh (2019)

Often misunderstood or dismissed for being different, ODD people, and their values, principles and practices, may be beyond what is considered by many to be 'normal'.

normal dull conventional straight humdrum hierarchical timid customary orthodox neat obedient mainstream workaday compliant average prosaic risk-averse sensible certain predictable cowardly fixated clean unexceptional standard inflexible safe conservative habitual technocratic routine run-of-the-mill conformist predictable acquiescent familiar normal

ODD is aimed, first and foremost, at those who purposefully deviate from the normal or accepted ways of doing development, who have different ways of seeing, feeling, thinking, and imagining and who work with these capabilities to shape creative solutions within and across communities. These are primarily, but not exclusively, cultural and creative practitioners. And then there are the essential 'intermediaries' who act more like enablers, connectors, fixers, or entrepreneurs, rather than acting like bureaucrats, and alongside them, a small group of funders, institutions, and policy-makers who want to experiment and to understand and support unorthodox and deviant solution making.

RESHAPE

OUR STUBBORNESS JOY BRILLIANCE SHEER RELENTLESSNESS OUR ABILTY TO TELL OUR OWN STORIES

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

odd deviant punk eccentric piratical idiosyncratic playful disruptor risk-taking maverick off-centre misfit subversive outlandish imperfect fluid aberrant adventurous rebellious queer rule-breaking outlying curious optimistic irregular non-conformist transdisciplinary mutinous iconoclastic silo-breaking misfit empathetic game-changing weird bubble-bursting futuristic activist magician atypical off-the-wall irregular ground-shaking peculiar abnormal care-full outre mischief-maker odd

Purposefully embracing and acting with 'deviance' is to go beyond the usual frames, narratives, practices, and habits of existing institutions and the rigid technicalities of development.
The notion, and practice, of deviance conventionally has negative connotations – anti-social, disobedient, destructive, criminal and so on – but deviance has a more positive place in development. Deviance is also a means by which communities can creatively and collectively release the multiple blockages of the system, locally and globally. Art, artists, culture and creativity (understood in the broadest possible sense) are powerful sources of positive deviance because they start in the subjective and specific context, constantly imagining alternatives and growing possibilities.
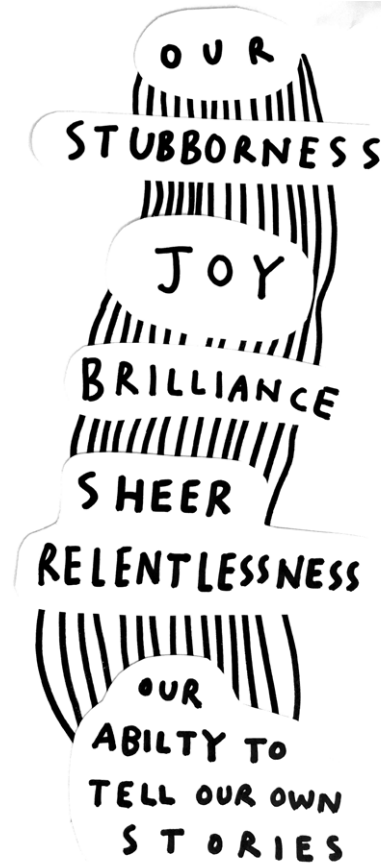
The crisis

Sadly, we all know the script. It's no surprise that, in response to such chaos, contradictions and complexity, so many of us feel increasingly disenchanted and disengaged and, most of all, powerless to do anything about such universal challenges. We make the mistake of looking to others, to the 'powerful', to do something about changing the system.

The system

The world spends €£$ billions on 'development' for citizens (international aid, charitable giving and foundation funding, infrastructural initiatives and regeneration investment in countries, cities, and communities). This money normally focuses on solving problems, usually identified from afar by big institutions and departments engineering universal best practices and technical assistance to deliver them. But this is a moral as much as a technical field. It's about imagination, possibility, and engagement in shaping a future life we want to live.

The technical and ethical error of the current system is to strip away a lot of the beautiful complexity of human development in an attempt

to reduce the risk of things going wrong and costing too much – in money or reputation or timescale. These are normative, practical and political obstacles to change.

The more we create one-dimensional frameworks of certainty and risk aversion and attempt to make a very subjective and complex field into an objective and technical one, the more we inadvertently create systems of disengagement. When people are disengaged there is a slippery slope towards blaming others, not taking responsibility, not caring about the consequences, and treating others with less moral concern and empathy, and ultimately validating violence or abuse towards others. This leads to the opposite of development – withdrawal, decline, shrinkage, and

RESHAPE

all too often conflict and war. This cost is ultimately too high but we continue to pay it, perhaps because we don't know how to stop.

There is a growing practice, emerging from the margins and intersection of culture, development and community activism, that could be the beginnings of a new model or ecosystem of development. These 'positive deviations' (the exceptions to the rule that innovate against the grain) are places we can look to for reducing the long term human, moral, social, political, and economic cost of a lack of capability to be part of shaping the future.

How does this deviant development practice work, who helps to make it happen, how is it grown around the world, and how can it influence

institutions to really shift? Where is the practice that can help shape this shared space? Where are the positive deviants creatively working to make this possibility a reality?

The ODD is an emerging marginal shared space of learning and action where the resources of development, the urgency and community of activism, and the skills of cultural and creative practitioners can come together to create a more engaging, empathetic, enchanting, and effective future. Artists, creative and cultural thinkers and makers bring a set of perceptions, skills and ways of working that can help to create this new space. Below are a few characteristics of 'artists' (understood in the broadest possible sense) that can make them valuable positive deviants for development.

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

1. **Artists are neophiles** – they have an insatiable appetite for finding and creating new connections, for inventing and reinventing. Art means changing the meaning of things or creating new meanings.

2. **Artists are humanists** – they are experts of the subjective and observe human desires, needs, emotions, and behaviour with a high degree of empathy for human realities and vulnerabilities.

3. **Artists are skilled makers** – they create discourse by doing. Art combines excellence with significance, it has both a physical dimension (virtuosity in crafting) and a meta-physical dimension (connecting to broader meaning).

4. **Artists are curious** – they retain a unique sense of possibility, wonder, experimentation and 'what if' not constrained by established ways of doing and being.

5. **Artists are intuitive** – information is knowledge but intuition is pre-emptive knowledge that combines data with experience. Intuition is constantly tested, experimented, and prototyped to explore and validate it.

6. **Artists embrace ambiguity** – by design, they deal with things that are not measurable and can't be easily quantified. In stark contrast to mechanistic and technical models, they seek uncertainty and open-ended questions, and can hold two opposing truths in their mind.

7. **Artists are holistic, interdisciplinary thinkers** – art can stimulate and challenge our understanding of the world around us and within us. Artists are masters of mash-up and mix who can connect the dots and take things out of their original context.

8. **Artists care about detail** – the specifics of any work or action are vital and central to the success of any artistic project, be it location, materials, staging, light, sound, and so on.

9. **Artists thrive under constraints** – they often have to work with ingenuity and resourcefulness. In fact, these constraints might even stimulate their creativity to create new value with minimal resources.

10. **Artists do things 'in spite of' and are autodidacts** – their work responds to something they feel the need to do or create, not in response to a set of KPIs (key performance indicators) and they teach themselves the skills they need to make it happen.

11. **Artists are storytellers** – they tell stories with their work: in many ways that is their work.

12. **Artists are collaborators** – most artists increasingly need to be involved with multiple sectors and disciplines with a humility to reject the myth of the lone genius and to pursue cross-border approaches.

13. **Artists are passionate and patient** – their work and life are impossible to separate. They often face rejection, but are tenacious in patiently creating the right relationships and contexts to make things happen.

14. **Artists are makers of ideas and solutions** – they see the world as it could be and bring fresh perspectives. Sometimes they are the fools who speak the truth, have 'insane' ideas, and make change happen.

'Like art, true innovation has the potential to make our lives better. It stretches our souls and combines the exploration of possibilities with action. It connects and reconnects us with deeply held truths and fundamental human desires; meets complexity with simple, elegant solutions; and rewards risk-taking and vulnerability with lasting value. However, businesses must refrain from making art a disciple of innovation – and they must refrain from designing innovation as a mere process. That is perhaps the golden rule artists and innovators have in common: only if they allow ample space for new things to happen that could happen, will they happen.'
– Tim Leberecht (2012)

ODD SPACE FOR NEW THINGS TO HAPPEN

The Office for Developing Deviance starts with an understanding that our cultures (in our organisations, communities, families) have accepted ways of doing things – the norm. 'Normal' behaviour is the nearly universal means by which individuals in society solve given problems and pursue certain priorities in everyday life. Sometimes this is valuable and cohesive but sometimes 'normal' doesn't work, it can be a tyranny that constrains our ability to imagine alternatives and make positive changes. Perhaps sometimes, maybe now more than ever, we need to develop unconventional behaviour or eccentricity and learn to become positive deviants.

Psychologist David Weeks studied eccentric people and deems there are several distinctive characteristics that often differentiate a healthily odd person from a regular person (Weeks and James 1995):

» Enduring non-conformity
» Creative
» Strongly motivated by an exceedingly powerful curiosity and related exploratory behaviour
» Idealism in the sense of wanting to make the world a better place and the people in it happier
» Interested in and have mischievous type of humour
» Are non-competitive and do not need reassurance from society or from other people

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

Interestingly, he also believes that eccentric or positively deviant people are less prone to mental illness than everyone else.

**Office for Developing Deviance (ODD):
Instruction Number OneOhOne**

The first invitation by the Office for Developing Deviance is to start to ask ourselves what happens when we act in a 'normal' manner or accept the tyranny of convention, often against our own better judgements and instincts. We feel the pressure to conform.

This invitation will take only five minutes of your time but is a 101 starting practice to developing deviance.

1. Take a moment, alone or with colleagues, friends, or family.

2. Think back and try to remember a situation when you felt constrained or oppressed by the 'norms' or expectations around you so that you either had to do something that you felt was wrong or you did not speak out against something that you felt was not right. We've all been in such difficult situations many times.

3. How did you feel at the time? Angry, ashamed, unsure, frustrated, compromised, uncertain, cowardly, nervous…?

4. How do you feel today, thinking about it?

5. Now, take a moment to think about what could have made a difference to how you behaved in that situation. What could you have done differently? It could be something that you want to leave behind or something new that you want to have or do or be. It could be something really practical or something more poetic or magical that breaks the spell of tyranny.

Here are some examples that were shared during the inaugural meeting of the Department of Civil Imagination and the Office for Developing Deviance.

» A magic wand to make everyone else stop.
» I would have listened, and listened more and not pretended I knew the answer.
» Reprogramming Attitudes Switch Button.
» Stubbornness as a quality tool.
» Distancing myself from the process and analysing it with people who weren't part of it.
» Someone who would stand behind and support, as simple as that!
» An ability to ignore from an early age my conformist upbringing.
» More courage.
» An intention transformer that turns competitivity into collaboration.
» Turn off the mouths, turn on the ears.
» A living pause button.
» Silence to cut through the noises.
» Time.
» An ally with magic powers.

Hold onto that break in your behaviour and use it to be braver next time you need to be odd. Oddness does not mean opposition or unkindness. It is a sensitive eccentricity to make new things possible in the practice of changing the world for the better (what some call the Just Transition or System Shift).

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

HUMID ~~KNOWLEDGE~~ ~~LIBRARY~~

In institutions you may often find rather 'dry knowledge'. Knowledge that is thought and taught through dry books and in dry houses. Very often it is accompanied by a person or persons who are aware of their knowledge and are there to inform 'others' about it. Then there is what the author Jay Griffiths has called 'wet knowledge': knowledge that exists through lived experiences. It is what you do with your hands, your body, mouth to ear, spit to spit, sweat to blood, or with materials, soil and creatures.

The Humid Knowledge Library is a space where dry and wet knowledge can come together without hierarchical relationship, competition, or resistance towards each other. A space where dry and wet knowledge overlay, intermingle, flow into each other and learn from one another. Here practical knowledge of knowing through doing becomes just as valuable as the maybe more drily learnt institutional knowledge, and, together, a humid common ground is created. From this humid ground, from which almost all forms of 'life' come, we may be able to grow new things.

Of course this process needs a lot of humility too. It needs learning and unlearning. Therefore, the Humid Knowledge Library is run by the Officer of Giant Ears, a specialist in True Listening, aided by the Synthetising Agent,

who mingles together the wet and dry components to feed into each other, and understand their interdependence. The task is not easy, as humid knowledge is hard to keep. It needs to be sprayed gently and often, to maintain the right humidity and humility. Also, it needs a carrying agent, a human, as it is nurtured by lived experience and cannot be kept in books. It has an irresistible drive to be shared, gently, physically, orally.

Please help us improve our services!

We are in perpetual becoming and transforming, together with all of our agents, human and non-human, without whom the library and humid knowledge could not exist. Humid knowledge needs us! It needs our coming together, to develop our capacity for listening and synthesising, so we can provide a better ground for keeping and passing the precious humid knowledge on. Some members of the DCI have already started experimenting with various ways of how this humid knowledge can be acquired, shared, captured, stored, lent,

or sorted. Next to inventing and imagining new formats, rooms, and practices that could replace the (institutional) 'library', we are also curious to think about transforming the already existing (institutional) libraries. (Or is this an illusion? Is 'the physical space of a library' – similar to museums and theatres – too charged anyway? Are the walls too dry and too thick?) How would these libraries need to evolve so that they can accommodate humid knowledge? What forms, formats, rooms, and practices have you been working on to keep the humid knowledge spreading? Do you know how to turn dry knowledge humid and humil? Do you have the right tool or format by which to mix and synthesise dry and wet knowledge or to keep and pass humid knowledge on? Write us at departmentofcivilimagination@ gmail.com and tell us how the Library could work, feel, look, smell, sound for you.

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

'... Knowledge that exists through lived experiences. It is what you do with your hands, your body, mouth to ear, spit to spit, sweat to blood, or with materials, soil and creatures.'

THE CRITICAL
CARE UNIT

Welcome.

This room directs our attention to the act of caring, especially in difficult times, when the future is far from clear: care as a political gesture, its potential and power to make change and how we create a policy of care. Why do transformations call on us all to practice care? What does care mean? Whose care? And for whom?

This is a room for self-observation and a care-full critique of how we as individuals and institutions operate. In times of extreme urgency, this room encourages us to institute new practices of care and practice new caring institutions.

Screen shot and extract from the launch of the Critical Care Unit.

'Care looks closely at the embers and decides to slow down.
Care plans.
Care trains.
Care plants seeds.
Care prepares the spare bed.
Care embraces not knowing.
Care welcomes the extended family.
Care redefines borders.
Care learns a new language.
Care cooks for herself and others.
Care opens the door.
Care knits a pair of socks for all who feel cold.
Care walks away from the house, towards the sea.
Today she has the morning off.'

THE STORY OF CARE

Please, we invite you to sit around the fire. It's a beautiful night. Get yourself in a comfortable position. Pull yourself in. Please sit closer. Feel the warmth. We can begin….

This is the story of Care

Care lives in a world that is fast. With a cost-minimizing boss biting at her heels, Care rushes wherever she goes. She wakes up in the early morning darkness to rush from one bedside to the next, one family's child to another, around a delivery route, back to this kitchen sink and this fruit picking ground. Care works hard. Her arms and legs ache and her fingers are bleached.

On her morning bus journey, Care sometimes passes larger than life billboards of Self-Care. It's Care's older cousin – looking glamorous and fit, healthy and well, strong and empowered in a matching yoga outfit in a chrome kitchen staring back at her. Care and her older cousin have stopped talking to each other. Funny to think they are part of the same family, but are leading such different lives. Care daydreams on this bus. It's her only pause and time to reflect. In a world where often pouring your heart and love into something other than your own life is considered naive, immature, silly, non-sense. Care often feels invisible, or blocked, as if surrounded with walls of glass – unable to reach out. Even obsolete.

The bus stops, and Care walks down a path into the woods to her first job. But what awaits her is not a three-storey home waiting to be cleaned, but a blaze on the second floor; an incredible fire that is licking its lips and consuming her bosses' home. The heat from the flames make her sweat. She stares at this incredible force. She stares at this incredible dance of energy and smiles.

Care meets the fire

Fire is a solitary creature, beautiful from a distance. That's why it plays at keeping people away, with threats and smoke. It is a smoky creature that tosses and breaks up every single line it says by coughing, it's grumpy and gruff with a dishevelled tuft that contains multitudes of dreams.

It plays with appearance, seems hard but if you come closer you can feel the temperature of the sensual dreams it hosts. It is a threat and an opportunity. There is something beautiful in the challenge, why don't we reward the ability to show open wounds?

Many want to defeat fire, to sedate the sparkle and there is even a head money on it. But others see the beauty of the purification it has, the crackling overture of a white page for a possible future.

Care is not afraid of fire; logs are wooden arms in which she lulls and sings fire lullabies. She grows and feeds the flames, flames are screams scraping the skies, nails on a chalkboard for teenager riots.

Care wants to comfort and caress the fire with a hug, but the weight of her body embraces the flames and ends up extinguishing the fire. At least for a moment, enough to turn into ashes that will be a mother again of new lives.

Care is a cocoon to incubate and transform, to turn obstacles into opportunities, to trigger unpredictable outcomes that can reshape current scenarios into unforeseeable desirable futures.

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR–KREMER

PROTOTYPE

Care falls into a trance and memories flood into her body

Memories of lived lives and lived wisdom come to her from all directions.
From a time when there was enough community and care for everyone.
When care-for-self meant care-for-the-other.
When people realised that the collapse was inevitable, that the collapse was needed.
When a pandemic spread across the world again and again and again.
When non-disabled, heterosexual, white citizens realised how other communities had crafted strategies to survive.
When care was valued.
When care was dismissed.
Care looks closely at the embers and decides to slow down.
Care plans.
Care trains.
Care plants seeds.
Care prepares the spare bed.
Care embraces not-knowing.
Care welcomes the extended family.
Care redefines borders.
Care learns a new language.
Care cooks for herself and others.
Care opens the door.
Care knits a pair of socks for all who feel cold.
Care walks away from the house, towards the sea. Today she has the morning off.

The Story of Care was presented at the launch of the Department of Civil Imagination on 31 May 2020

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

RESHAPE

An Introduction :
Care in our cultural organisations

Crises normally increase the visibility of certain lingering issues; they increase our awareness. As a result of this awareness, taking action becomes something more definite and urgent – at least, in the minds of some people. In this respect, the 2020 pandemic is no different.

The issue of care has definitely taken centre stage recently. Seeing large (and, in some cases, wealthy) cultural organisations quickly disposing of their education and 'non-core' staff as a result of the lockdown and suspension of activities and events, shocked many around the world. At the same time, the fact that some organisations rushed into simply rescheduling the part of their programming that was cancelled or making content available online raised very relevant questions: Who are we (cultural organisations) doing this for and why? How essential are we to others? In what ways? And who is essential to us? (Simon, 2020; Spock, 2020).

Care was an issue before the pandemic and will hopefully continue to be so, as a core value in our thinking and practice, after this is over. Caring about people (either members of staff, collaborators or the so-called 'audiences') should be central to visualising the future of our organisations and planning in order for them to be vibrant, relevant, and healthy.

Using our empathy as a guide in analysing the challenges we face and taking decisions may actually help strike a balance between managing our budget and taking care of our staff, between real value and perceived value, between the global state of emergency and individual concerns, between our assumptions and our audience's needs, between our mission and our messaging (Engdahl, 2020).

RESHAPE

Caring is the right thing to do. Caring means creating more justice. Caring allows for challenges to be faced collectively and more successfully, making the world a safer place for all.

The spreading of Covid-19 has been threatening the notion of community with the rhetoric of immunity. The shadow of otherness became bigger and bigger, like an imaginary monster on the wall when night falls. The effect was a fragmentation of the social fabric and the social contract in which digital intimacy is the only form of togetherness. The public, the public space and the institutions play a crucial role in how we will live together.

The killing of George Floyd by a white police officer in the US has sparked unrest all over the world. Unlike what happened in 2014, when the killing of various black citizens by the police was considered irrelevant by most cultural organisations, in 2020 those that remained silent were few. Their statements, though, were in many cases met with criticism by both members of staff and other citizens, who considered that the organisations that issued them had actually done very little to fight racism and racist practices, both internally and within wider society (Greeneberger and Solomon, 2020; Murawski, 2020a; We See you, White American Theater).

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

RESHAPE

There is often a wide gap between theory and practice and this fact is currently being heavily criticised and contested. Society asks for greater accountability and this has to start from within.

To make this possible, cultural organisations need to look at themselves and ask themselves hard questions, the right questions. This process of honest institutional critique causes discomfort and needs committed leadership. In order for the exercise to be truthful and efficient in bringing about change, it must involve not just the organisations 'leadership' but all members of staff.

Criticism and self-criticism are also signs of care: we care to make things better.

Nevertheless, this is not just about criticism. This exercise of institutional critique is not just about identifying what is wrong (i.e. lack of care), but entering an active mode of creation, proposing concrete solutions for institutional failings. It is also about understanding what allows for this to happen and what kind of values, practices and policies it takes for things to change.

We have a collective responsibility for this and everyone can and should care, and ask ourselves: who do I have the responsibility to care for?

'Who are we doing this for and why? How essential are we to others? In what ways? And who is essential to us?'

RESHAPE

WHO CARES?

A workshop in caring

To learn, together, how to grow a culture of care, the Critical Care Unit is creating a workshop. Here we share the first steps of our work. It is to be prototyped, tested and developed initially within local affiliations of partners of RESHAPE.

If you are curious and interested in participating in a workshop, please contact us at:

departmentofcivilimagination@gmail.com

Who is the workshop for?

For institutions of all kinds and in the field of arts and culture, across disciplines, sectors and continents, big or tiny, new or established - the essential motivation is the desire for change, to be more responsive, more urgent, more open and caring.

How does it work?

With this workshop DCI invites you to its Changing Room.

Although it is about your workplace, your institution, please wear something that you feel comfortable in, but would probably never wear at work. In the Changing Room you can lay down old and worn-out ways of doing and try on some new ones, or combine the old 'outfit' with some new elements. It is a space to get naked, partially at least, where you can check the labels of your 'practices' and priorities and if they (still) fit your values – and your context.

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

RESHAPE

Step 1:
Make your mind up and get in touch

As we all know, real change can only come from within. So if you truly feel the need for change, and if you are ready to change yourself, to listen and make compromises, please contact us ASAP! Introduce yourself to the DCI via a subjective self-portrait, including a reflection on the (hi)story of your organisation, and a mapping of power structures and dynamics within your organisation and in your wider local context. Describe why you feel the longing and need for a change / shift, and what the burning issues are in your organisation. You can think of matters of care such as decolonization, Black Lives Matter, LGBTQI+ rights, disabled people's rights, gender equality, financial crises, reputational crises, mental health, the democratisation of culture and cultural democracy, the capitalist approach within the cultural sector, class inequality and many more.

Step 2:
Sketch a self-portrait

Once we have connected, a member of the DCI will work with you to sense the fine tones in your self-portrait, including all the different voices that may exist in your organization. For this purpose, we will institute the *Room of Whispers and Megaphones*. Here we will:

» read together the story of care
» map the power structures and dynamics within your organisation (through methods such as emotional cartography and social mapping) and the wider local context;
» articulate and clarify your basic values.

Based on this complex self-portrait the DCI will reach out to a local artist or creative practitioner (maybe also a DCI member) to develop Step 3 and 4 together with you.

Step 3:
Friction and coming-out

Here we will collectively
deconstruct the self-portrait and
start shifting power dynamics
around to:

» learn to be deviant through the
  special tools of DCI's Office for
  Developing Deviance;
» collaboratively write your
  organisation's own Pirate Code
  (the DCI's Pirate Code can be
  used as an example);
» come-out to the 'public' with
  your Pirate Code by making it
  visible / audible: for example by
  projecting it onto the walls of
  your building, by recording it
  and playing it on loud-speakers
  in front of your building or in
  the hallway or toilets of your
  organisation.

Step 4.
Reconciliation and shape-shift

Here we will uncover:

» what needs to shift if you want to
  apply the Pirate Code within your
  organisation?
» what new / different 'rooms' do
  you need to create to do so?
» what roles and practices could be
  invented?

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI,
ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA
VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON,
SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

Recording

Lost Washing Choir

Lost Washing Choir • Slowing down room • Ella Britton
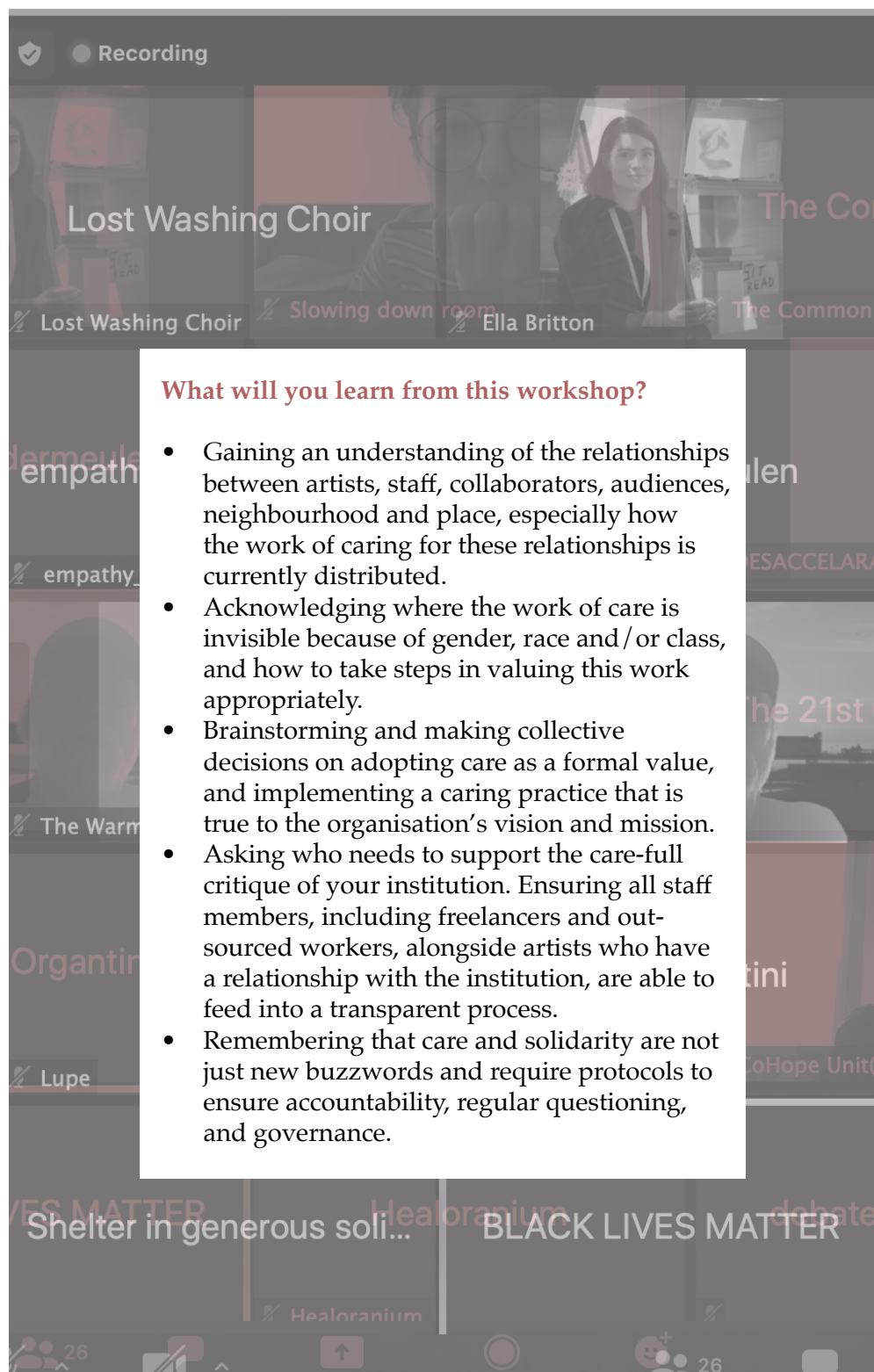
What will you learn from this workshop?

- Gaining an understanding of the relationships between artists, staff, collaborators, audiences, neighbourhood and place, especially how the work of caring for these relationships is currently distributed.
- Acknowledging where the work of care is invisible because of gender, race and / or class, and how to take steps in valuing this work appropriately.
- Brainstorming and making collective decisions on adopting care as a formal value, and implementing a caring practice that is true to the organisation's vision and mission.
- Asking who needs to support the care-full critique of your institution. Ensuring all staff members, including freelancers and out-sourced workers, alongside artists who have a relationship with the institution, are able to feed into a transparent process.
- Remembering that care and solidarity are not just new buzzwords and require protocols to ensure accountability, regular questioning, and governance.

RESHAPE

CRITICAL LISTENING

CRITICAL SILENCE

CRITICAL LOVE

What do you need to bring along?

To make something clear from the beginning: there is no fast and cheap and good solution to your problems. These three variables simply do not add up, they are the neoliberal promise that has brought our world the constant crises we experience. In order to take one seriously, you need to sacrifice another one.

- **Time**: change rarely happens overnight. We don't have the magic wand that will transform your organisation fast and effortlessly. To do this process, we will need time. Time to reconsider and time for the change to embed. The process, from beginning to end, should take several weeks, with the workshop sessions and the time between.
- **Money**: please regard the DCI as one of your extended departments, where people also work for their living, just like your colleagues. DCI and its agents will help you in exchange for a fair compensation of the time and energy invested – this of course will depend on your possibilities and context. Remuneration will be negotiated while working out the self-portrait.
- **Deliberation and courage**: in order to change, you need to be ready to get naked, to say sorry, to fight, jump and fall, without hurting yourself (that much).

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

IMAGINARY ROOMS TO GROW

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI,
ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA
VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON,
SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

IMAGINARY ROOMS TO GROW

The Department of Civil Imagination is an ever-expanding space of opportunity.

As a fictional space, not an institution, it can grow 'rooms' to meet our needs, dreams, urgencies, and contexts.

These are some of the imaginative spaces that the guests of DCI's foundation party explored.

RESHAPE

Lost washing choir

'I imagine a space, where you could come in, the floor would be very soft, and you would hear loads of voices, like so many small speakers, voices of people sharing the things they have lost. You could go in there and you could write down what you have lost, or do a drawing and add it onto the walls. There would be two small separate rooms, in one there would be a little microphone, where you could record your losses, and then it would automatically become part of the big choir of voices. And there would be a second small separate room, where someone sits, so that if you really want to share your loss with someone in person, you could also do that. It is about the idea of how do you actually start to find the voice to express something, and how do you not feel so alone with that.'

De-acceleration accelerator

'This idea was of having a de-acceleration accelerating chamber, which is a place where de-acceleration can be accelerated. It is a room for ecological transition, de-acceleration, degrowth or slow-growth. It is a room where all people participate based on principles of solidarity and collaboration for mutual support, and share resources such as ideas, methods, goods, artefacts, networks, money.'

Social muscle gym

'Here we try to train back our capability, ability to stay together, but rather than pumping muscles, we try to make them more elastic and long, so we are able to react and be flexible and be responsive to others and the situation we jump into. And I think subscriptions are open to all of you.'

Urban symbiotic witchcraft

'I was just imagining how we could reimagine our city lives and interconnect more the elements that make our cities, and rethink knowledge as a magic craft, like witchcraft, almost not knowledge anymore. With magic gestures, magic potions, magic ways of being together and including all the elements, human and non-human, we would invent more natural, interconnected, symbiotic ways of living together.'

Shelter in generous solidarity

'I was wishing for a room for comforting, listening and learning, that could be generous and have food for everyone at all times, and I wanted a room to start over again, together, one that is non-judgemental, and that is filled with the smell of sincere apology…'

Healonarium

'About four weeks ago I was in an accident. I got hit by a guy in a moped and I broke my elbow and my hand, and I have been in bed ever since, so this room I am in has actually been my healing place. I decided to call it a Healonarium, as my partner who has been taking care of me is a landscape architect and he likes to save plants from the street and he puts them in special spot on the balcony that has lot of Sun, and he calls it the Sanatorium. So I just thought that this room has become a Healonarium for me.'

Togetherness training

'Togetherness training is actually something I needed a lot during confinement, and I guess we all had, because suddenly we were very distant.'

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

We would like to ask you to support us with your imagination and your lived experience, as well as your needs, desires, challenges. What rooms would the Department of Civil Imagination need to grow to meet your needs, support you in your challenges, intervene in your urgencies and help expand your practice?

Think about it either from a very personal point of view, and/or from a perspective concerning your community, your city or your context. Just take it as a playful exercise.
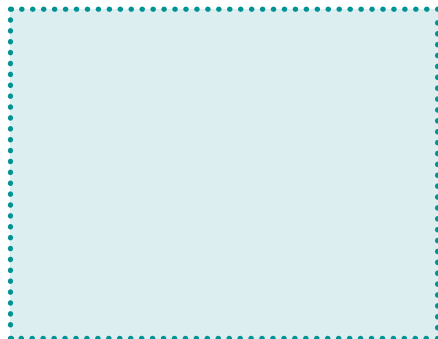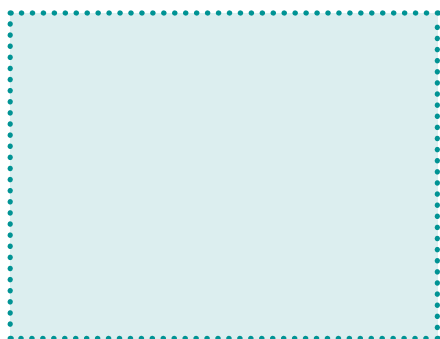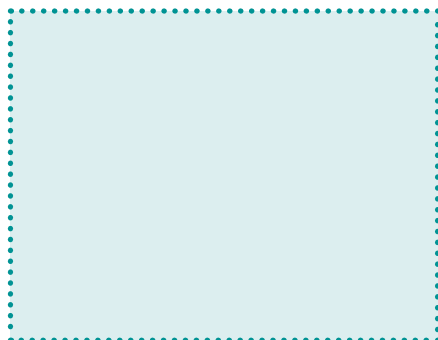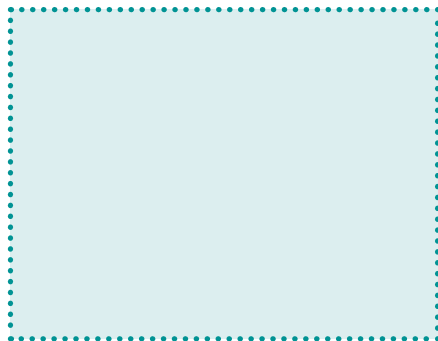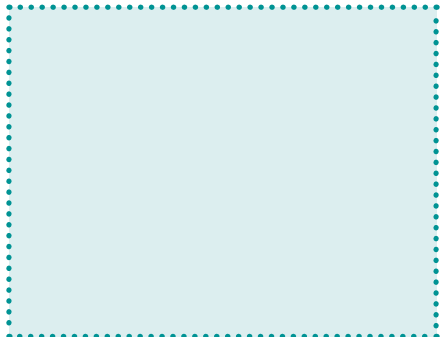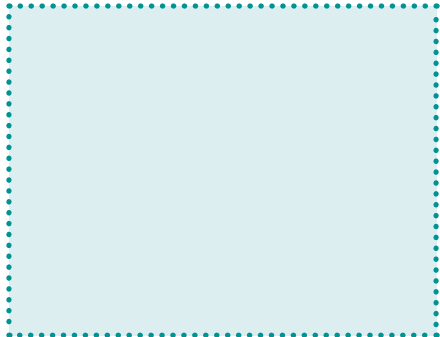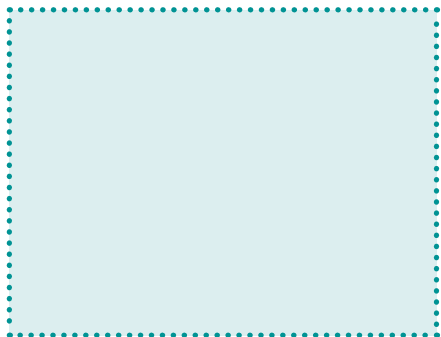
RESHAPE

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

REFERENCES

Conniff Allende, Sam. 2018.
Be More Pirate: Or How to Take on
the World and Win. New York: Penguin Random House.

Engdahl, Ellice. 2020.
"Empathy-Informed Balance in the
Age of Coronavirus and Beyond",
Museum 2.0, May 28, 2020. http://
museumtwo.blogspot.com/2020/05/
empathy-informed-balance-in-age-
of.html.

Ghosh, Arundhati. 2019.
"Unsettling the Dust: Why Arts
Leaders Must Also Disrupt Dominant Narratives", *Indent*, November
14, 2019. https://www.indent.in/
present-continuous/2019/11/13/dust.

Greenberger, Alex, and Teresa Solomon. 2020. "Major US Museums
Criticised for Responses to Ongoing
George Floyd Protests", *Artnews*, June
2, 2020. https://www.artnews.com/
art-news/news/museums-controversy
-george-floyd-protests-1202689494.

Helguera, Pablo. 2013.
"Bad Education: Helen Reed Interviews Pablo Helguera", *The Pedagogical Impulse*, February 2013. https://the-
pedagogicalimpulse.com/wp-content/
uploads/2013/02/TPI_ABadEduca-
tion_HelenReed_PabloHelguera.pdf.

Leberecht, Tim. 2012.
"What Innovators Can Learn from
Artists", *Fortune*, December 21, 2012;
Tim Leberecht Blog, December 1, 2012.
http://timleberecht.com/article/what-
innovators-can-learn-from-artists.

Mingus, Mia. 2019.
"Transformative Justice: A Brief Description", *Leaving Evidence*, January 9, 2019. https://leavingevidence. wordpress.com/2019/01/09/ transformative-justice-a-brief-description.

Murawski, Mike. 2020.
"A Moment for Accountability, Transformation and Real Questions", *Art Museum Teaching*, June 3, 2020. https://artmuseumteaching. com/2020/06/03/real-questions.

Murawski, Mike. 2020.
"Upending Our Ideas about Leadership in Museums", *Art Museum Teaching*, July 27, 2020. https://art-museumteaching.com/2020/07/27/ upending-leadership.

Palmer Wolf, Dennie. 2020.
"Teaching Artists as Essential Workers: Respect, Collaboration and Heft", *Creative Generation*, April 23, 2020. https://creative-generation. org/blog-1/teaching-artists-as-essential-workers.

Petz, Sarah. 2020.
"Former Employees of Canadian Museum for Human Rights Say They Faced Racism, Mistreatment", *CBC*, June 10, 2020. https://www.cbc. ca/news/canada/manitoba/ canadian-museum-human-rights-racism-allegations-1.5606075.

Roy, Arundhati. 2003.
"Arundhati Roy Speech at World Social Forum", *Porto Alegre*, Brazil, January 27, 2003. https://www.on-aquietday.org/arundhati-roy-speech-at-world-social-forum-porto-alegre-brazil-jan-27-2003.

Simon, Nina. 2020.
"How Can I Contribute? Four Steps I Am Taking to Figure It Out", *Medium*, March 29, 2020. https://me-dium.com/@ninaksimon/how-can-i-contribute-four-steps-im-taking-to-figure-it-out-d7a35b5149d5.

Spock, Dan. 2020.
"Museums: Essential or Non-Essential?", *Wunderkammer*, May 7, 2020. https://wunderkammer. blog/2020/05/07/museums-essential-or-non-essential.

Department of Civil Imagination

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR–KREMER

RESHAPE

READINGS

Tokarczuk, Olga. 2019. "Nobel Lecture: The Tender Narrator", *Nobel Prize*, December 7, 2019. https://www.nobelprize.org/prizes/literature/2018/tokarczuk/104871-lecture-english.

Weeks, David, and Jamie James. 1995. Eccentrics: A Study of Sanity and Strangeness. New York: Villiard.

The Positive Deviance Initiative, https://positivedeviance.org.

Center for Cultural Power, 'Guide on Cultural Activism', https://www.culturalpower.org/stories/o-going-back-covid-19-cultural-strategy-activation.

Desai, Jemma. 2020. "This Work Isn't for Us". https://sourceful.us/doc/337/this-work-isnt-for-us--by-jemma-desai. (institutional critique regarding diversity)

'MASS Action Toolkit' (transformation from the inside out – more equitable and inclusive practices in museums), https://incluseum.files.wordpress.com/2018/07/df17e-toolkit_10_2017.pdf.

RESHAPE

Mingus, Mia. 2019.
"Transformative Justice: A Brief Description", *Leaving Evidence*, January 9, 2019. https://leavingevidence.wordpress.com/2019/01/09/transformative-justice-a-brief-description.

Petz, Sarah. 2020.
"Former Employees of Canadian Museum for Human Rights Say They Faced Racism, Mistreatment", *CBC*, June 10, 2020. https://www.cbc.ca/news/canada/manitoba/canadian-museum-human-rights-racism-allegations-1.5606075.

'Pirate Care Syllabus',
https://syllabus.pirate.care.

Radical Support Collective,
https://www.radicalsupport.org.

The exhibitionist,
https://www.theexhibitionist.org.

Thorne, Sam. 2017.
School – A Recent History of Self-Organized Art Education.
New York: Sternberg Press.

We see you, White American Theatre,
https://www.weseeyouwat.com.

Wilson, Emily. 2020.
"At This Museum, Education Staff Prove More Vital Than Ever during Pandemic", *Hyperallergic*, May 12, 2020. https://hyperallergic.com/563185/asian-art-museum-education-covid-19.

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

JUMP WITH COURAGE.

FALL WITHOUT HURTING YOURSELF

KISS EVERYONE.

ANYTHING GOES.
— in every aspect of the design —

'We can best be revolutionaries when we turn to be institutional... The true test is not so much becoming a critic, but becoming a proponent of formats that could actually be viable. That is what "learning how to be institutional" meant to me. Like Buckminster Fuller said, instead of criticising the system, just create a new system that makes the previous system irrelevant.'
– Pablo Helguera (2013)

ANA ALEXIEVA, AN VANDERMEULEN, CHIARA ORGANTINI, ELLA BRITTON, JESSICA HUBER, JOON LYNN GOH, MARIA VLACHOU, PAKY VLASSOPOULOU, PETER JENKINSON, SHELAGH WRIGHT, AND VIRÁG MAJOR-KREMER

PROTOTYPE

LINA ATTALAH

Creating the Department of Civil Imagination

An Interview with Peter Jenkinson and Shelagh Wright

METHOD

S helagh Wright and Peter Jenkinson, both based in London, have been supporting creative and cultural work for progressive social and political goals throughout the world for many years. Their current projects include ODD, an action research ad/venture exploring positive deviance within socially-engaged cultural practice and creative activism. They are also involved with the pan-European Laboratories of Care programme and with investigating the contribution of cultural and creative activists to the new global Municipalist movement. In the context of RESHAPE, they have been the facilitators of the Art and Citizenship trajectory, asking the question: How can art radically reimagine new forms of citizenship and empower us to act? Here, active citizenship is a central connecting point, on which we expound in this conversation.

LINA ATTALAH: Let's start with the text you shared with me, and which came out of the group you have worked with throughout the project. A formidable text, playfully titled 'Care', both a character and an index to the notion of care. Can you tell me more about 'Care'?

SHELAGH WRIGHT: In RESHAPE we have been working with and supporting eight amazing women: An based in Brussels, Ana in Sofia, Chiara in Terni, Jessica in Zurich, Joon Lynn in London, Maria in Lisbon, Paky in Athens, and Virág in Berlin. Following many open and rich conversations amongst ourselves, 'Care' was written collaboratively by a team from within our family. And they were all writing in their second language or third language and collaborating across the distances, both physical and emotional, imposed by the pandemic. This text then became the basis for developing our collective thinking and feeling and our plans around approaches to a workshop – centring on care – intended to conscientise institutions and individuals to the realities, possibilities, and potential of care in their interactions with colleagues but also with citizens more widely.

LA: How did this writing process start? How did the idea of Care come about in the first place and how did it enter into this creative process of becoming both a character and a notion at the same time?

SW: When we first came together, we started by spending some time to get to know each other properly and to share our vulnerabilities, to be our true selves in a shared space and moment so that we could start to really trust each other. From the outset, the group worked in an incredibly connected way. Peter and I were both surprised at how genuinely and enthusiastically collaborative everyone was from the beginning. Often in groups you have a context in which one or two leaders emerge and they take on the majority of the work or the direction. But that hasn't happened with this group at all. It has worked on a very organic and collective level.

Over the course of RESHAPE, we've had many long, deep, and strong conversations about art and citizenship and how broad these terms are and how do we start to make sense of them. And care has always been a really strong theme. Then, as the pandemic started, everyone was dealing with

LINA ATTALAH

METHOD

different issues, some of which were very heavy. There has been this clear commitment to understanding what care means and how we work with each other, but also how vital it is as a political as well as a personal force as we start to understand what really matters as this pandemic reveals fundamental flaws.

Then we began speculating on the construct of the fictional Department of Civil Imagination or DCI: a shared idea that we urgently need to invite and ignite civil imagination, if we truly want to reshape at a systemic level. It became a subversive, playful idea of 'The Department', something that does not exist as an official institution but yet has its own life and mystery. We talked and shared a lot about the what, how, who, when questions and then we basically set ourselves a deadline that we were going to not just talk but do something. And about a week before our deadline, everyone was a bit like, oh, what are we going to do? How are we going to do it? And that piece of writing emerged probably out of just a few days and of small bits of time and in asynchronous ways, with someone starting, then handing the baton on to somebody else to develop it further and then onwards until Care was completed.

LA: Let's go back to what brought you to RESHAPE. Where does it sit within the landscape of your practice and your activism?

SW: I was approached by the British Council and they asked me to consider taking on the facilitation of the Art and Citizenship trajectory. Peter and I have been doing some work in the last few years with the Municipalist movement in Spain, across Europe and beyond, and we've learned a lot from their ways of working, including the vital feminisation of all their processes and practices, the disruption of hierarchies, and shared, co-leadership. Informed by these crucial imperatives, we have developed a sort of methodology of working together, which we felt would be important to bring to this shapeshifting project, as a means of getting away from the more conventional singular or individualistic perspective, privilege, and voice. So we proposed that we would do it together. We're a kind of BOGOF, Buy One Get One Free.

PETER JENKINSON: Our work has a very social and political, as well as cultural, dimension to it. All three forces should be closely enmeshed. Consequently, we believe that the cultural sector should no longer be located in the isolated, and at times complacent, self-congratulatory and arrogant bubble in which it is currently situated but rather should be deeply and sustainably connected into society more widely. Culture, in other words, with a job to do. In this context, with the mounting disasters of Covid-19, there are very serious and systemic issues to address. Why, for example, are solidarities not being built horizontally into city-based movements, into activism, into community building, into civil structures? This is what really interests us. There is an artistic and cultural element in many political movements, yet, even today, many of these political movements are missing a trick when they fail to see the magic, the provocation and, most critical of all, the imagination and re-imagination that culture, broadly defined, can bring to bear on these democratic, participative, and collective processes, ultimately to make politics different.

SW: My real motivation at the beginning, was the looming catastrophe of Brexit, which will cut the UK away from the rest of Europe. We do a lot of work in Europe anyway, but it felt like a moment to work with our European neighbours and to put ourselves into that space in a deliberate way and build new cultural bridges.

LA: **It also looks like you had diverse participation of people coming from different practices?**

SW: I think that's true, and that's been a real joy, but quite a challenge as facilitators. People are coming from different contexts as individuals, as practitioners, in terms of their geographical location and the kind of space that they're in and working with and crucially where they are in their lives. This was part of the reason we decided to invest quite a lot of the time that we had in just getting to know each other, building relationships together, so that those intercultural confusions and contentions were easier to navigate and became reproductive rather than reductive.

LA: **I'm intrigued by a lot of the references and tools that you had put together for these workshops, starting with the Department of Civil Imagination. I want us to think through both words, 'civil' and 'imagination', and how you used them in the workshops. What have been new meanings emerging from your use of these two words?**

SW: The idea of the department came out of some long discussions about what it was we thought we might be able to do and the idea of trying to work with something that had the potential to expand as a kind of frame but also with an invitation that was imaginative and playful. There was also a long discussion about the civil versus the civic. For a long time, it was called the Department of C Imagination because we couldn't decide if it was civil or civic. I think the idea was that civic is more of what is widely understood as the infrastructure, government or state infrastructure. But there was something important in the civil as a development space and a counterbalance to that.

PJ: Within civil, we can incorporate the broad and contested landscape of rights or the lack of them, of justice or injustice, of inclusion or exclusion. The civic may be a slightly narrower, more formal term, whereas civil is arguably a more open term.

SW: That decision came out of many discussions around citizenship and understanding citizenship not as a set of given rights, but actually as an expanding set of capabilities, as something that gives agency and, at its best, empowers people and communities.

As for imagination, we were asking the question: How do we start to create what isn't there? We had long conversations about how imagination is almost like a muscle that needs to be built and trained and worked with and nurtured. It felt vital to learn to develop the civil imagination as a way to even begin to reshape this reductive neo-liberal consumer or audience space. And there is

purposefully something of play in there as well. The joy of possibility has been very much part of the work.

PJ: I also think that disruption is important so that we can actually enjoy being uncomfortable, willingly take risks and celebrate the imperfect. The Department of Civil Imagination is to some degree a fantasy to take us beyond the stark realities we all live in. Think for a moment about the many speculations within Afro-futurism or Arab-futurism, of multiple, and at times surreal, utopian or anarchic experiments or of the mobilisation of the powers of satire and humour in dark situations that suggest new and unexpected realities and possibilities. So here the application of fantasy and the imagination liberates us from the cages in which we are perennially trapped. We're very comfortable with this disruption. I mean, how could we have known when this programme started that we'd end up in the tragic context of this particular global crisis? We therefore believe that we've got to imagine our way out: imagination as a series of urgent practices and actions.

LA: **Because you're talking about discomfort, and there is comfort in habit, do you think there is a crisis of imagination?**

SW: I think there is a fundamental crisis in the broader imagination, because it feels that we've been so closed down in many ways. A friend of ours, Declan McGonagle, who has written a piece for the RESHAPE Zeitgeist[01], at the beginning of the Covid-19 outbreak was saying to us that the original meaning of the word apocalypse, in Greek, is revealing, uncovering, unveiling. And it feels that this moment is giving us a chance to pull back that which is clouding our vision and has prevented us from seeing, and therefore from being able to imagine the possibility of change.

PJ: Part of our journey before we came to RESHAPE has been around issues of care in particular. A small group of us across Europe, are staging a series of Laboratories of Care and the urgency of pursuing feminisation that is vital in movements and in all kinds of cultural initiatives.

LA: **Two more things on syntax. Let's unpack the words empowerment and solidarity. What do you want to say about the use of these two words in your description of your intervention, and what you've tried to do in the workshops held in Barcelona and Edinburgh? Empowerment of whom? By whom? Solidarity with whom? How can we think of solidarity as something that is more embodied and less of an altruistic position, for example?**

PJ: One of our perennial inspirations is what is known as the shortest poem ever written in the English language. It's by Muhammad Ali. He was speaking at a graduation ceremony at Harvard. At the end of his speech a student shouted 'give us a poem Muhammad'. In reply he said just two words: 'Me We'. This poem inspires us all the time in all that we do because people for

01 see: https://reshape.network/article/hope-through-the-fog

far too long have concentrated on the *me*, the self, the solo, the ego, including disappointingly many people in the cultural sector, and there has been far less focus, and action, on the *we*, the sense and practice of us all being and working and dreaming and imagining together. Of course, there has to be a balance between the two realities and behaviours, but currently we are still trapped in the solo, individualistic space and we all pay the price for it. Thus there is the idea of the co: not the co in Covid, but the co in collaboration, collectivity, community, cooperation, co-creation; there are so many co forces that we should use and prioritise. And in this particular world of culture and activism, there is an enormous shared possibility for growing solidarity. I think our priority is to break out of our complacent bubbles and be willing to have conversations much more widely, on a horizontal, interdisciplinary basis, where solidarities of multiple types can be built and strengthened to bring about change.

sw: My Dad established the peace and reconciliation work of Coventry Cathedral and then he chaired the work of the Scottish Constitutional Devolution Convention. And he always said two things that have stayed with me in terms of empowerment: If you are giving power away, the implication is you are still holding it: power devolved is power withheld. And, the second, was that power is not a zero-sum game. Power is like love. The more you give away, the more you get back. You have to see power as something that is not about accumulation, but actually about redistribution.

Part of the development for the Department of Civil Imagination was trying to think about how to create a framework, something that other people could take and shape and frame in ways that made sense in their own contexts, but with an understanding of a core set of values or code. The idea of empowerment is really trying to grapple with an understanding about where power sits and who holds it and what other kinds of spaces and frames and relational possibilities let us collectively realise it.

LA: Can you walk us through the build–up from the first workshop in Edinburgh until now and what you think were the main outcomes. What do you feel you've done so far between those two physical spaces and the intense online encounters you've done?

PJ: I think the first thing to say is that it looks like a long stretch of time. But actually, when you look at the amount of time we have had together, it has been very short. There was Barcelona. And there was Edinburgh. And these workshops were three days each. And we were supposed to be in Tunis, but couldn't be because of the lockdown. And then there were the Intensives, but again in these we had just one day to work intensively together. I think we all recognised early on how limited our time together would be and worked to find ways to create but also to care.

sw: I also think, in terms of that little time we had together, that we took a decision pretty early on to say, well, don't worry about it, don't feel pressured to produce stuff. Let's just talk together. Let's just work together. Let's just

Creating the Department of Civil Imagination
An Interview with Peter Jenkinson and
Shelagh Wright

LINA ATTALAH

METHOD

see what makes sense to us. Let's just see what's important. Edinburgh was probably more about exploring the boundaries of some of these issues that we've been talking about and where people stand from them because they're complex issues and quite personal and very political at the same time.

LA: **Were there any unexpected encounters or collaborations within your group?**

PJ: I think it was extremely helpful in Barcelona to have the benefit of the expertise and networks of Lupe García from the Goethe-Institut, one of the 19 RESHAPE partners. The great majority of Lupe's work is as a determined activist at street level. So rather than going through a conventional visit, passively receiving talks from 'experts', Lupe was able to create a rich programme of meeting, talking to, and engaging with people and organisations on the ground tackling multiple social and political challenges and struggles, including the negative impacts of over-tourism, artwashing, gentrification, and racism in the city. These were people and organisations we would not have met without the enthusiastic support and wisdom of someone with rich local networks of mutual respect and trust.

SW: We were afraid that, in Barcelona, we might inadvertently replicate that very kind of damaging cultural tourism that the activists vividly described. But it really didn't feel like that. It was more about spending time in more marginal places and engaging with a very active community. Everyone loved it. Overall, and this is going to sound really trite, but in the group that we've worked with, I would say every single conversation with them feels like a privilege and a learning experience because there are such richly different perspectives and such wisdom and honesty of where they are coming from. There's something in the space they created between them. I've been in these kinds of programmes so many times, but there's something in the collectivity of our group that actually managed to lift almost every conversation.

LA: **Were there any collaborations that you're aware of that emerged out of these encounters among the participants?**

SW: There's been some input into each other's projects but, as yet, no kind of formal collaborations in the sense of a new piece of work, at least as far as we're aware.

PJ: But we always talked about what we can do together beyond RESHAPE. I think the commitment is to carry on.

LA: **Can you tell about the digital assembly idea that emerged during your work with the Reshapers?**

SW: The idea for the digital assemblies was to start a series of them. We did the first one within RESHAPE, which was just for us to try to get something out there. But the intention was to think about expanding that outside the confines of the network that is RESHAPE and to find rooms to grow, with things we

felt were critical such as care, unlearning, disruption and positive deviance, wet and dry knowledges, and so on. We were thinking about the possibility of moving into wider digital assemblies that involve very different people who are interested in some of these issues. We've also created a series of formats or invitations to others to try some new practices, exercises or small, intimate interventions that could release some of our civil imagination and build up the muscle.

LA: **You laid out a number of ambitions in your process, ideas around hope and agency, ideas around what culture does in times of crisis. There are also ideas around creating connections between the cultural sector and other sectors. What do you feel your process within RESHAPE has ended up focusing on or taking you to, among these different ambitions? And what do you feel has been a challenge?**

SW: The thing that's been most activated has probably been this sense of intersectionality and culture as a site of resistance rather than culture as the site of something else, or its own site, its own reference point. But there have been challenges stemming from the initial design and demands of the programme and the fixed timelines and expectations which have been primarily focused on productivity rather than on reproductive work, in spite of the context of the pandemic. With so many partners and participants, it has been difficult at times to hold an overview of how all our work creatively builds into a whole that is bigger than the sum of its parts and remains responsive to the moment.

PJ: RESHAPE has been an exciting opportunity not only for practitioners and intermediaries, but also for funders and partners, to stop, reflect, and then radically rethink conventional ways of working and behaving. In this context, disappointingly throughout the programme, a challenge has been having to look at targets and outputs that we soon realised were inappropriate or too inflexible in the contexts and daily realities that we were all having to negotiate, not least living through a pandemic that no one could have predicted. We think that this is not the kind of programme that lends itself to specific and rigid outputs but could instead be more fluid, speculative, and experimental, if not piratical and disruptive, as a positive outcome but simultaneously we understand that sometimes that is the unintentional constraint of funders who want to know the answer or product that they think they're buying. This created pressure that was not always helpful. But we've learned that it is possible for a group of disparate and engaged participants, chosen and grouped at a distance, to work closely together through the building of high trust, shared values, intimacy, openness, honesty, humour, and humility – and obviously the employment of care throughout. And this probably reflects the fact that the group are all women. This has all unfolded in the context of the Covid-19 apocalypse and yet this sense of collective responsibility to the work and to each other has deepened, rather than reduced. This has been the greatest collective achievement of our short journey together.

LAURA ROTH

Feminist Practices, Radical Politics

Feminism seems to be gaining momentum in many countries, but most organisations and groups are still working on the basis of patriarchal standards. The 'feminisation of politics' includes different elements, which all aim to change the way activism and politics (in a broad sense) are done. A feminist way of organising includes considerations such as gender balance, building power through cooperation, collective leadership, democratic decision-making, care (for peers, for dependent beings and for oneself), intersectional understanding of issues, and non-violence.

ZEITGEIST

'In the midst of the feminist revolution, we need to make a decision about whether our projects and organisations let themselves be permeated by it or if they try to hold it back and suppress it.'
(Caren Tepp, city councillor and activist of Ciudad Futura – Rosario, Argentina)

We live in a patriarchal society where certain men have privileges, and this is true also for the political left. These are white CIS men, not poor, educated, and so on. But privilege is not an all-or-nothing feature. It is a matter of degree, and works through many dimensions, such as race, gender, sexual orientation, origin, cultural background, age, physical aspect, and many others. Some people are more privileged in one or more dimensions, while less privileged in others. Knowing where people are located in terms of privilege can become messy and it depends on the context. But privilege is a real thing.

The good news is that feminism seems to be gaining momentum in many places, although in some of them it is harder to use the feminist language, and it aims at addressing these kinds of inequalities (and oppressions) that go beyond class. One of the challenges of our times is how we can go from simply understanding feminism as a matter of 'giving women more space' to changing different sets of practices based on different axes of privilege. The argument of this paper is that feminism, understood as a theory and a practice that has the elimination of privilege as its main aim, should also permeate activism and political action. It should help give unprivileged people (not only women) a greater role in politics, and help those with privileges adapt to the ways of doing that are more common among the less privileged ones. In the domain of politics, it should incentivise the implementation of feminist policies, but also, and mainly, change the way we build relationships with each other, so that everyone can feel at home in making political decisions and building social change.

Here, politics and political action are understood not only as institutional politics but as any activity related to achieving change in our communities, to deciding together about how we want to live together. This element is key for a feminist perspective, since the distinction between public matters and private matters is seen as problematic, regardless of where those boundaries are set. The patriarchal order is built and sustained through institutional decisions and legislation where 'public' decisions (according to a liberal framework) have a great impact on our private lives, although they are supposed to refrain from that. And at the same time 'politics' are sustained through practices of collective organising and also of daily individual interactions. The way we run our families, friendship relationships, neighbourhood interactions, activism, public communication, advertising, and so on can also help reinforce a patriarchal order, or achieve the opposite. Therefore, these domains are also, in some sense, political.

I write this paper from a perspective of a feminist researcher, but also as a committed activist. The reason why this is made explicit is that I do not believe that it is possible to detach one element from the other, and in that sense the article is both prescriptive and descriptive, as well as situated. I am writing as a

Latin American woman living in the Spanish Kingdom, who is both a university researcher and lecturer, but also an activist in the municipalist movement. Most of the reflections in this paper are the product of a learning process that goes far beyond myself: different groups I used to participate in at Barcelona en Comú, a network of municipalist activists working on the feminisation of politics where I am active at the moment, a long list of researchers and activists with whom I had and still have the enormous luck to relate with, among others. My aim here is to share some thoughts that come from political practice and also from more traditional research, and to contribute to an ongoing discussion about how to make politics and activism more feminist.

In addition, before we dive into the topic, a remark about the relationship between feminism and municipalism must be made. The municipalist movement[01] has been reflecting and experimenting on the topic for some time and I do not think this is a coincidence. There are at least two reasons why this connection has been a natural (although not easy) one. On the one hand, the local level is a privileged arena from which to start implementing a feminist agenda, and this is the domain where municipalism works. It is much easier to implement feminist practices in small-scale political projects than it is in, for example, national political parties or movements. On the other hand, both feminism and municipalism share the goal of transforming, not only political outcomes, but also political practices. They share the principle of changing the way politics is done.[02] In this sense, feminism also helps municipalism in achieving its aims by providing a framework for changing political practices. Nevertheless, the fact that such a natural connection exists does not mean that the ideas and practices of the feminisation of politics are not relevant to how we do politics in other kinds of collectives and organisations beyond the municipalist area; quite the opposite. I hope the reflections in the following sections contribute to the debates in those domains, too.

Why 'feminisation' of politics?

As introduced above, feminising politics is not about simply having more women in positions of visibility or responsibility. It refers to changing the way politics is done. Then you may wonder, why using the word 'feminisation' instead of 'feministisation' of politics, or 'depatriarchalisation' of politics, as some have argued? Leaving aside the issue of how difficult it is for a human being to pronounce these words (which is not a minor issue), I believe using the term feminisation still makes sense for several reasons.

But let us first focus a bit more on why the use of the term 'feminisation' is problematic. To start with, there is always a danger of using language to give visibility to certain people and not to others (e.g. why would we focus

01 http://fearlesscities.com/en

02 For further reflections about the relationship between municipalism and feminism, see the report 'Feminise Politics Now!'

https://www.rosalux.eu/en/article/1586. feminise-politics-now.html and article 'Municipalism and the Feminization of Politics' https://roarmag.org/magazine/municipalism-feminization-urban-politics in *Roar Magazine*.

on women and not on disabled black women or trans women? Why are we choosing the axis of gender and not the one of class?). Furthermore, talking about feminisation is a reference to women that not only hides the diversity of experiences within the category, but also assumes that there is such a thing as 'women', where in fact gender is a continuum (Butler 1990) and even our brains are a mosaic of 'masculine' and 'feminine' traits (Joel and Vikhanski 2019). In addition, gender roles are socially constructed and – the critique says – they should be deconstructed instead of taken as given when suggesting ways of deconstructing the privileges associated with them.

Nevertheless, we do live in a world where there are enormous differences between women and men and where social roles do exist, both from the perspective of social expectations and from one of individual experience. Statistically speaking, people who define themselves as women do feel more comfortable with certain ways of doing things (cooperation, care, and so on) and people who define themselves as men do feel more at home with other things (agency, confrontation, and so on). This is something that even the gender mosaic account mentioned before recognises and paying attention to current social roles does not deny the mosaic thesis, focused on individual brains. Ignoring these facts and acting as if there were no distinct social roles would be similar to denying trans people their legal rights because we would like to abolish gender. That said, the feminisation-of-politics approach defends that while we struggle to change gender roles and stereotypes it is a good idea to fight for men having to adapt to the ways of doing that are more common among women, because this is a real (and huge) axis of privilege and oppression.

Two additional reasons why it is important to have men assuming at least some traditionally feminine ways of doing are the following. First, these ways are intrinsically desirable for everyone: it is better to work on the basis of cooperation and compassion than on that of confrontation and individualism. One could reply that if these features traditionally associated with 'the feminine' are based on universal values, then the fact that women are more inclined towards them does not matter, and we should simply refer to those values.[03] Again, such an argument misses the point, because the information of who is usually incarnating those values and being punished for it is not irrelevant. Second, under a logic similar to affirmative action, it is only fair to have men adapting to a certain extent to the ways of doing of women after centuries of women adapting to masculine ways of doing in certain domains, like politics.[04]

03 Actually, some features that are 'more feminine' like 'Against Empathy by Paul Bloom' (Bazalgette 2017) might be less desirable and some that are 'more masculine' might be important, such as leadership. Nevertheless, I believe that this discussion depends to a great extent on different understandings of the terms, like the discussion about leadership and power will show below.

04 Here I use the term politics to refer to the traditional uses of the term, as something connected to public life.

What is the feminisation of politics about?

Feminising politics, as mentioned before, is not about feminine ways of doing as such, and it is not based on a superficial understanding of those differences. It is not about simply being nicer or smiling a lot, like 'good girls' do. It looks at how and why certain people behave in certain ways and which of those ways are more valuable for a political environment where everyone can have a space.

In addition, it is not, like some versions of liberal feminism may argue in public debates, about having women acting like men: having more CEOs, more prime ministers or more visible leaders in social movements. Quite often, the reason why certain women are able to reach those spaces and break the glass ceiling has to do with the fact that they adapt to the masculine ways of behaving and also with the fact that they are usually already privileged to some extent. The glass ceiling may be broken by white educated middle-class women, but not by any woman, by people of non-conforming gender, by racialised men, etc. As long as the rules of 'success' are defined by patriarchal standards, only a few will be able to 'succeed', and they will only do so as long as they adapt to those pernicious practices. Also, those who adapt and succeed are probably less likely to incarnate the values that we want to bring into politics.

Third, feminising politics is not something for women. It is a project for anyone who is interested in having more open, horizontal, and accessible ways of doing politics. This usually generates quite a lot of debate among different strands of feminism, where different positions are held about whether and to what extent feminism should focus on women or not. I believe here the project is concerned not so much with situating oneself within those debates (which is useful and interesting), but more with looking at some common elements that are connected to the practices of any such trend. Even radical feminists would argue, at least theoretically, that certain ways of doing are more connected to patriarchal standards and that these need to be rejected and reformed, both within the movement and beyond. Whether it is more useful to claim this is done for the sake of women or for all those less privileged is, in my view, a matter of strategy. Nevertheless, by no means can I address such a complex (and interesting) issue in this short text.

The feminisation of politics is concerned with changing structures, relationships, languages, times and priorities. It should be understood as a cross-cutting issue, affecting all the activities and areas of action of political (in a broad sense) organisation, and not just a goal that a group of obsessed feminists should struggle to pursue. It is a matter of democracy and fairness, and a project aimed at taking care of relationships in politics, and not simply aimed at achieving social, economic, or environmental justice.

The problems with power and leadership

There are many dimensions to the project of feminising politics and they are all connected. Some of them are the ones identified in the report Feminise Politics Now! (Roth, Zugasti Hervás, and De Diego Baciero 2019), where we analysed feminist practices in municipalist organisations. These dimensions

are: gender balance, care, power, leadership, democracy, intersectionality, and non-violence. Here I will focus on two of them, power and leadership, which are closely linked to the core of patriarchal politics and where reflections from a feminist point of view are especially useful. These two elements have, of course, been analysed and practiced in the past by feminists. Nevertheless, mainstream practices in current political organisations, movements, and collectives still do not manage to shift towards more feminist ways of practicing power and leadership. Therefore, discussing them again cannot hurt.

In patriarchal politics power is understood as the ability to impose one's will on others and leadership is understood as a trait connected to commanding others. Leaders are those who have the political power and they are infallible, rational, strong, and executive. These are all characteristics that social role theory associates with men, while female roles have been traditionally connected to the communal, the nurturing, the 'doing the work behind the scenes' capacity, the sensitive, the emotional (Eagly 1987).

This means, in practice, that women (and other non-privileged people) have a hard time when trying to seize power or practice leadership. They feel less inclined to practice patriarchal leadership, compared to their male peers (Maier 1999) and they usually feel less at home with the confrontational political practices and discourses that are at the core of how political power is understood (Ennser-Jedenastik, Dolezal and Müller 2017; Pratto, Stallworth and Sidanius 1997). In addition, when they try to adapt to patriarchal ways of leading, they suffer a *backlash effect* by, for instance being seriously penalised whenever they express emotions, as well as when they express no emotions at all (Brescoll 2016). In addition, because of *impostor syndrome*, a condition that affects women more than men (Clance and Imes 1978), it is hard to find women willing to step up and lead if they feel that too much is being asked of them. It is quite common for women to feel less qualified than their (sometimes less qualified) male peers to take on certain responsibilities or jobs.

At the same time, it is easy to identify some intrinsically negative features of that kind of leadership. Although it can be useful in moments of crisis and where quick reactions are needed, it is less stable in the long term (everyone depends on the leader), it is more prone to making mistakes (since it is not based on collective intelligence) and it makes the group more vulnerable (an individual is easier to attack than a collective) and traditionally tends to be power-centralizing and aggressive towards individuals contributing to de-mobilise people, especially those who might be more critical and less submissive (reinforcing, again, the probability of making mistakes).

Something similar happens with the patriarchal conception of power. When power is treated as a scarce resource (if I have more power, you have less), competition is the rule of the game. Confrontation becomes the main practice and the goal of politics of achieving justice becomes a battle. Such an environment is not only negative for those involved (highly stressful and aggressive), but also for political communities for several reasons. First, because often battles (especially political battles) end up focusing on what is not important, for example personal characteristics of the people involved, issues that generate a purely emotional response, and so on. It becomes just a matter of strategy and efficiency, and not a matter of principles. Second,

Feminist Practices, Radical Politics

LAURA ROTH

ZEITGEIST

because it is also less stable: if the only thing that holds together a group is its enemies, then as soon as there is no enemy to defeat, the group is likely to discover its internal conflicts.

Feminist power and leadership

But power and leadership can be understood in other ways and I believe it is a great idea for feminists to re-appropriate those terms. It is not a matter of doing politics without leadership, but a matter of finding other styles of leadership. It is not a matter of renouncing power, but a matter of understanding power in a feminist way.

Feminist leadership is based on, among other things, recognising and giving importance to vulnerability, the visibilisation of interdependency, recognising the existence of conflicts and the need to coordinate and inspire others, but without imposing our will on them. This conception of leadership is very close to what Ronald Heifetz refers to as 'adaptive leadership'. According to the author, political problems are usually not technical problems with just one right answer. Normally, the answer is not clear (and usually, even the problem is not clear) and we are dealing with an 'adaptive problem'. In these scenarios, leadership is the quality of people who are able to mobilise others to find solutions to those challenges, in spite of the disagreements and the uncertainty about the situation. In the words of Heifetz (Heifetz 2010, 21):

'Leadership that mobilizes adaptive progress requires ongoing reality testing and a public honesty that mobilizes people in polities and organizations to tolerate uncertainty and ambiguity and the need to take responsibility for tough trade-offs in their lives. We need people to lead who dream well, but who also plant their feet in reality and test reality daily for new information that demands midcourse correction, and sometimes a revision of the overall mission and strategy'.

Political power can also be understood in a constructive and non-confrontational way that is more in harmony with a feminist project. Power can be built with others, by sharing, empowering, strengthening relationships, and mobilising collectively. This clearly applies to those who are part of 'our team' but also to the rest of society. Exercising feminist power to achieve social change does not aim at destroying an enemy, but at including as many people as possible, in spite of the differences. But this does not mean ignoring those differences. Quite on the contrary, it means giving visibility to them, making space for conflicts to be understood and processed in a constructive way, and learning from them. It also means sharing responsibility, trusting others and actively listening to their points of view.

Conclusions: How to move forward?

In practical terms, many things can be done in order to start shifting our practices towards more feminist ways of doing. Within organisations and institutions, a basic element is establishing clear rules and structures that

favour feminist leadership and power. Having collective executive bodies, clear democratic decision-making mechanisms, rotating responsibilities, creating mediation devices to deal with conflicts in a constructive way, and so on.

In addition, many other supplementary measures can be taken, such as organising activities that can help strengthen relationships between comrades, mapping expertise beyond the visible faces and usual suspects, training (even mandatory ones), mentoring, changes in communication strategies, and many others.

But the real question or challenge for most people interested in changing these practices within their organisations, collectives, or institutions is not what to do, but how to start moving. How can we introduce these discussions and goals in our inherited patriarchal contexts? I do not believe there is anything like 'the best strategy' but as a concluding reflection I will share a few ideas that may be helpful.

First of all, we should never go into the fight alone. If feminist changes need to occur within a collective or institution, the first step is to mobilise a group of people who will support the project and especially those involved. This is important, not only to make a proposal, but also to support and defend those who might 'get into trouble' because they are challenging traditional ways of doing. These people are usually catalogued as 'problematic' and they need collective support. That is the case, especially in the case of organisations or collectives that see themselves as progressive, because usually everyone pays lip service to feminist values and criticisms about the distance between theory and practice are normally difficult to digest.

Second, and also connected to the previous point, we may want to open a strategic discussion about the issues, in the right context, instead of (just) focusing on daily practices. Reminding comrades and colleagues of how we would like to do things in a feminist way on a daily basis is important, but our energies might be drained by doing only that. Making sure feminist values and goals are included in the strategic planning of the collective is key and as this strategic long-term planning does not usually occur, the first step is to create that space. Within the strategic planning, two more elements are to be considered. First, resources (time, budget, and so on) need to be assigned to changing feminist practices. And second, prioritisation is key: finding a way of making feminist practices a priority, when these issues come into conflict with other considerations. One way of doing this is by making concrete decisions and having clear rules that will regulate, for example, how subsequent decisions are going to be made, when certain activities are going to happen, who will be responsible for what, and so on.

Third, asking for external help is very useful. Sometimes having someone from outside of our organisations analysing what we do, sharing their knowledge or supporting our activists is advantageous because our internal dynamics may become too difficult to address from the inside alone. Building networks with other organisations and activists, learning together and staying in touch with people with the same interests and facing similar challenges is a good idea, not only in terms of what we can achieve for our organisations, but also to feel that there are others asking the same questions and struggling to change patriarchal practices. Just like us.

References

Bazalgette, Peter. 2017. "Against Empathy by Paul Bloom; The Empathy Instinct", *The Guardian*, February 6, 2017. https://www.theguardian.com/books/2017/feb/06/against-empathy-paul-bloom-the-empathy-instinct-peter-bazalgette-review.

Brescoll, Victoria. 2016. "Leading with Their Hearts? How Gender Stereotypes of Emotion Lead to Biased Evaluations of Female Leaders", *The Leadership Quarterly* 27 (3): 415–28.

Butler, Judith. 1990. *Gender Trouble. Feminism and the Subversion of Identity*. New York: Routledge.

Clance, Pauline, and Suzanne Imes. 1978. "The Impostor Phenomenon in High Achieving Women: Dynamics and Therapeutic Intervention", *Psychotherapy Theory, Research and Practice* 15 (3): 241–47.

Eagly, Alice. 1987. *Sex Differences in Social Behavior: A Social Role Interpretation.* London: LEA.

Ennser-Jedenastik, Laurenz, Martin Dolezal, and Wolfgang Müller. 2017. "Gender Differences in Negative Campaigning: The Impact of Party Environments", *Gender & Politics* 13 (1): 81–106.

Heifetz, Ronald. 2010. "Leadership" in *Political and Civic Leadership. A Reference Handbook*, edited by Richard Couto, 12–23. Thousand Oaks: SAGE.

Joel, Daphna, and Luba Vikhanski. 2019. *Gender Mosaic: Beyond the Myth of Male and Female Brain.* Boston: Little Brown & Co.

Maier, Mark. 1999. "On the Gendered Substructure of Organisations: Dimensions and Dilemmas of Corporate Masculinity" in *Handbook of Gender and Work*, edited by Gray Powell. Thousand Oaks: SAGE.

Pratto, Felicia, Lisa M. Stallworth, and Jim Sidanius. 1997. "The Gender Gap: Difference in Political Attitudes and Social Dominance Orientation", *British Journal of Social Psychology* 36, 49–68.

Roth, Laura, Irene Zugasti Hervás, and Alejandra De Diego Baciero. 2019. "Feminise Politics Now! Toolkit Created by the Municipalist Movement". Rosa Luxemburg Stiftung. https://www.rosalux.eu/en/article/1586.feminise-politics-now.html.

ADHAM HAFEZ AND ADAM KUCHARSKI

ETMAC: The Extra–territorial Ministry of Arab Culture

ZEITGEIST

At a time when Arab countries are bleeding away their creative capital with the departure, emigration, or exiling of pioneering intellectuals and artists, one wonders about the future of their practices and legacies. HaRaKa's performance theorist and artist Adham Hafez and anthropologist and urbanist Adam Kucharski pose the following question: can the institution of the ministry of culture be rehabilitated to serve this new diffuse community of art producers and serve as a locus of cultural production outside of the traditional boundaries of the nation? Can the institution evolve to meet the needs of an artistic and cultural community that is, at least temporarily, extra-territorial? And can it help to rebuild shattered national institutions on artists' terms?

ETMAC is built as an imaginary ministry that supports contemporary artistic creation of displaced and refugee Arab artists; a fictitious entity that runs programmes, advises institutions on issues of cultural policy and financial planning, publishes articles, and presents lecture-performances in multiple cities. ETMAC is a unique interdisciplinary project, set between the worlds of institutional making, performance theory, and strategic financial planning.

ETMAC:
The Extra-territorial Ministry of Arab Culture

ADHAM HAFEZ AND ADAM KUCHARSKI

ZEITGEIST

Introduction

Public cultural institutions, particularly national ministries of culture that are marked by socialist and statist histories, have largely fallen into disrepute. But their histories deserve greater scrutiny, particularly in the Arab world context where the old is becoming new again and statist oversight of culture, relegated to the shadows in the brief period following the end of the Cold War, has found new favour by autocratic regimes. This essay is both a reflection on these historical circumstances as well as an imagining of a different future that adopts the hermeneutics of institutional bureaucracy to subvert and recast cultural institutions as potentially inclusive and liberatory frameworks for collective action. Although the dynamics highlighted here are not limited to or uniquely characteristic of the Arab world, the current geopolitical context of the Arab World lays bare the complex inner mechanics of public cultural institutions and questions of representation. Egypt, ever at the vanguard (for better or worse) of cultural modalities in the region, is particularly instructive and informs both the historicisation of this dynamic as well as our vision for a different future.

The shifting forms of cultural institutions: representation and authority

It was in 1952 that Egypt became a republic, by the popular military coup d'état that later was known as the 1952 revolution. That moment of historical rupture was also an institutional rupture. Culture became both a project of the state and a representative of the state. Artists were largely state workers, and all sorts of necessary infrastructures and bureaucracies were devised to this end. Egypt, being the political force that it was in regional Arab and African politics at the time, became a leader in applying this statist nationalist model of dealing with culture and cultural workers. The first minister to the Egyptian Ministry of Culture was, in fact, an army officer and a military attaché of Egypt abroad. The lines between culture, information, propaganda, and national ideologies were blurred. That first Ministry of Culture was officially named 'The Ministry of Culture and National Guidance'.

That model took off in the region and its echoes were seen in Syria and Iraq. Pan-Arab initiatives were created, and Non-Allied Movement (NAM) countries came into dialogue. In the 1960s and 1970s, it was more common for an Arab artist to receive a fellowship in a Soviet or Eastern Bloc institution than in the UK or the US. Culture was ideological, and its workers were contained within the newly crafted system. Few were permitted to legally work outside of this system.

In the 1990s, however, the institutional landscape was transformed alongside the broader global realignments of political allegiances and capital that followed the dissolution of the Soviet Union, the fall of the Berlin wall, Egypt's peace treaty with Israel, president Sadat's assassination, and the ongoing and overpowering open market policies replacing relics of an Arab socialist past. Cultural institutions reconfigured themselves; and yet, lines of

continuity can be traced. Culture in the Arab World continued to evoke what Ngugi wa Thiong'o unpacks in his work *Representation and Theatre* (wa Thiong'o 1997): "With the emergence of the state, the artist and the state become not only rivals in articulating the laws, moral or formal, that regulate life in society, but also rivals in determining the manner and circumstances of their delivery." Artists, enmeshed in representational regimes and roles, are automatically enemies of the state unless they work for and with the state, within statist institutions and roles, passing both implicit and explicit censorship and aligning to the expectations of national art funding bodies.

The open market policies of the post-Nasser, post-NAM world allowed Western philanthropies to establish offices and foundations within the Arabic-speaking region, to seemingly usher artists into modernity, contemporaneity, and democracy all at once. Whether these were contemporary dance workshops for informal training or cultural management seminars for senior directors of institutions, a new threshold was crossed, and the vectors veered more and more towards the West. With every new economy, new politics transpire.

The circumstances in the Arab world mirrored a broader shift towards privatisation of cultural institutions. In some cases, ministerial portfolios have been delegated to the private sector and to the international donor community in the name of efficiency and cost-effectiveness. This displacement of institutional responsibility effectively removes control of a nation's cultural life from any semblance of representative governance. At the same time, the privatisation of culture has often proven to grossly over-promise innovation and cost savings, with the same dysfunctional models 'shopped' from one country to another by those consultants who have best perfected the art of capturing value. In other cases, ministries have been beset by dysfunction resulting from long-term reductions in funding, broader declines in the competence of civil servants and in the desirability of jobs in the civil service, and a decoupling of public sector job tenure from performance. This has been compounded by a general delegitimisation of the arts as a proper recipient of state support, with the exception of instrumentalising it for political purposes, such as during key moments in the history of the Mubarak era in Egypt, as a tool against rising Islamism (see, Winegar 2010, 189–197). Mubarak's cultural era invested in rural 'cultural palaces' as centres of enlightenment outside of the capital, but essentially they were indoctrination sites of national high culture and a statist centric project to fend off rising islamist activism. The 'independent scene' emerging outside of this ministerial context continued to be the new alternative for the artistic communities to exist within a different economy and politics. Consequently, as certain modes of cultural expression found, at least for a time, greater permissiveness, the material conditions of making artistic work and the institutional infrastructure to enable it weakened, with a rapidly growing abyss between the statist and independent scenes.

These transformations had the appearance of a loosening of artistic constraints; however, the state reasserted its right to representational regimes, punishing those who stray outside of the state's worldmaking practices. For decades, the Arab region saw a revolution in cultural spaces and artistic production that happened outside the context of states or commercial ventures and within the new philanthropic economy of the gift – until Arab governments

ETMAC:
The Extra-territorial Ministry of Arab Culture

ADHAM HAFEZ AND ADAM KUCHARSKI

ZEITGEIST

again began to closely monitor these activities, and started a war on culture outside of the state. Extreme censorship in post-war Iraq, Al-Assad's forces spying on cultural workers in Syria, and the ongoing crackdown on Egypt's independent cultural institutions are but a few symptoms of recent wars of representational regimes. The cultural worker is the state's representative and is given that representative power if she/he fulfils the required ideological criteria. This has been enforced, at times, by new laws[01] and has led to the rapid disintegration of the nascent independent art scene in many Arab capitals.

In this environment, cultural institutions lose their legitimacy in the eyes of cultural producers and intermediaries. Moreover, cultural producers lose a substantial resource base. Precariousness ensues, as producers must seek inconsistent venues and be subject to the vagaries of private commissions. Artistic and cultural production withers. Priceless capacities are lost, both in the ability of the state to effectively support artistic production (through the death of functional bureaucracies) and in the ability of citizens to produce art and culture (through brain drain or the abandonment of production entirely). Over time, priceless artistic and cultural objects themselves are lost through outright destruction, piracy, and sale, or otherwise inexplicable disappearance.

Arab cultural institutions: a study in institutional crisis

In the Middle East, these trends, pernicious as they are, have been drastically accelerated by geopolitical events. In the wake of the 2011 Arab Spring (and, in the case of Iraq, the 2003 American invasion), a preponderance of Arab Middle Eastern nations have either descended into war, experiencing the functional crippling or even outright destruction of ministries, or have weathered the regional political turbulence through a massive curtailment of freedom of expression, a doubling down on the co-opting of artistic production for propagandistic aims, embargoes of incoming and outgoing cultural production, and the imprisonment of artists and cultural producers who do not acquiesce to regimes (or who are simply convenient scapegoats).

The revolts, revolutions, civil wars, and political unrest of the Arab Spring have often led to a rapid decline in individual freedom, a further rise of autocracy, and a crackdown on political activists and culture workers, while resulting in the largest waves of migration and exile in modern Arab history. Almost ten years ago, unprecedented numbers of Arab citizens – including significant portions of Arab artistic and intellectual communities – moved to Europe and to the US. New niches were created for these cultural workers within European and American art scenes, sometimes as a gesture of political solidarity but occasionally with the trappings of disaster capitalism.

---

01 A prime example in the Egyptian context is the recent laws that regulate NGOs since 2017. Under Law 70 of 2017 for Regulating the Work of Associations and Other Institutions Working in the Field of Civil Work, all NGOs are prohibited from conducting activities that "harm national security, public order, public morality, or public health," vague terms that can be abused to constrain legitimate activity (for further reference, see, Human Rights Watch 2017).

The flight of Arab artists to safe havens is a tribute to the tenacity and bravery of this diaspora. Yet this new model of geographically distributed performance, production, and preservation is deeply problematic. It is contingent upon the benevolence of the host-nations, which themselves are wrought by electoral uncertainties.[02] Support is often temporary and ad hoc, with migrants' lives marked by economic precarity. Insofar as this model depends on the benevolence of donors, it is beholden to those donors' agendas, compromising the autonomy of artists in exchange for survival. Furthermore, these artistic communities are marked as 'Arab', and all culture produced within these niches is enjoined to represent Arabness, to be sufficiently Arab. For many artists, this new ideological frame echoes the very conditions they had fled, wherein art must conform to state narratives.

In her book *Unmarked: The Politics of Performance*, American performance theorist Peggy Phelan argues against the notion of a single, consistent identity. Phelan's argument challenges the fetishism and imperialism that result from tying representation to planes of visibility, and excluding other forms of fleeting, changeable, and complex forms of representation. Bodies marked as 'Arab' in the West are governed as such, and are only allowed a place in discourse (if at all) from these single-narrative, seemingly monolithic identities. And thus are given access to limited and select places on the planes of visibility that shape the politics of performance. Performance here is seen in its larger meaning and not merely within the stage context; indeed, this essay concerns itself with that expanded understanding of performance by thinking of policy and representation performatively. Arab artists in Western cosmopolitan capitals are seen as representatives of the nation-states that they fled and seen as actors that activate a political register in artistic practices. The marked body of an Arab artist could only emerge into artistic discourse and economy by making its mark visible; because it is shaped by a political reality, the artist's work and voice could only emerge within a political register of practice. Syrian performances are encouraged to reflect on the Syrian Civil War, and those that deviate face the penalty of disinterest and defunding. Palestinian choreography is trapped within curation that foregrounds the Israeli-Palestinian conflict. While a white Western body can speak on behalf of the human experience in abstract or specific ways, a marked Arab body does not have the same luxury. It can only speak from, through, because of, and about its mark and the socio-political conditions of its emergence.

At a time when Arab countries continue to let their creative capital bleed away with the departure, emigration, or exiling of pioneering intellectuals and artists, one wonders about the future of their practices and legacies. As Arab-marked bodies continue to be constrained by the expectations of performing Arabness, the loss of artistic autonomy and genuine freedom of expression increasingly seem too dear a price to pay for safety. We pose a question: can the institution of the ministry of culture be rehabilitated to serve this new diffuse

02 In 2016 to 2017, elections in the United States, Great Britain, Germany, and Austria have resulted in gains by right-wing parties that have campaigned explicitly on confronting a perceived globalist consensus on open trade and borders, and which tend towards cultural nativism. This trend is likely to continue.

ETMAC:
The Extra-territorial Ministry of Arab Culture

ADHAM HAFEZ AND ADAM KUCHARSKI

ZEITGEIST

community of art producers and serve as a locus of cultural production outside of the traditional boundaries of the nation? Can it provide spaces that are unmarked by Arabness? Can the institution evolve to meet the needs of an artistic and cultural community that is, at least temporarily, extra-territorial? And can it help to rebuild shattered national ministries on artists' terms?

Performatively imagining a new kind of institution

INTRODUCTORY PRESENTATION

مقدمة

Extra-territorial Ministry
of Arab Culture

الوزارة الخارجية
للثقافة العربية

ETMAC is a ministry consisting of artists and policy makers from our portfolio countries. 350 part-time and full-time staff distributed across our global offices. The Minister is appointed for four-year terms by a council of Arab diaspora artists representing the countries in the Ministry's portfolio.

The 'Extra-territorial Ministry of Culture' (ETMAC) is an imagining of what such an institution might look like. We explore the idea through a slide deck presented by two 'career bureaucrats' in a performance of deliberate, even banal, bureaucracy (refer to the accompanying figures, presented here with relevant portions of the presentation script). Set in 2021, four years into the future from when the Ministry was created in 2017, the performance imagines a fully formed and operational Ministry, actively administering to a global diasporic community of Arab artists and cultural producers. The deck, a quintessentially bureaucratic communiqué, describes the mission and vision of ETMAC in phrases that, though institutional in their verbiage, are highly focused. The performance uses bureaucratic and corporate mental models – a map of where the Ministry operates, an organisational chart with functional verticals, a ten-year strategic plan – to root ETMAC in actual institutional

practice. The functional verticals reflect what we believe to be the most urgent needs of the Arab art community, both globally and in their home countries. A *policy advisory* vertical produces critical guidance and consultancy to rehabilitate damaged cultural institutions when war ends. A *collective bargaining and artist advocacy* vertical directly addresses the living conditions and precarity of diaspora artists by channelling resources. A *repatriation advisory office* assists artists in navigating emigration processes and facilitates the voluntary return of artists and their output to their home countries as conditions improve.

WHO WE ARE
من نحن

Office of the Minister
مكتب الوزير

Communications and Publications
الإتصالات والمطبوعات

| Policy advisory مجلس إستشاري للسياسات الثقافية | Legal defense office and anti-censorship قسم الدفاع القانوني و مكافحة الرقابة | Repatriation advisory office قسم إستقبال المهاجرين | Collective bargaining and artist advocacy الاشتركات والحقوق | Archives and Documentation الأرشيف والتوثيق | Strategic Partnerships الشراكات الاستراتيجية |

Administration and Finance إدارة و موارد مالية

...supported by 350 part time and full time staff distributed across our global offices.

Extra-territorial Ministry of Arab Culture
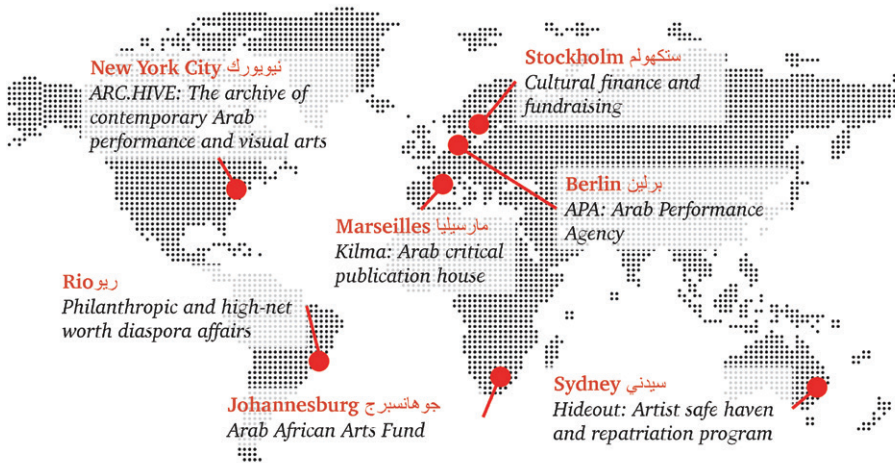
الوزارة الخارجية
للثقافة العربية

ETMAC was established in haste to meet the challenge of an extraordinary moment in the history of the Arab World; namely, the tumult of the Arab Spring and subsequent collapse and hollowing out of its cultural institutions. Recognising that the furtherance of contemporary Arab art and culture, let alone its preservation, became impossible (and, in some cases, genuinely dangerous) in many Arab nations, ETMAC emerged as a unique ministry of culture – operating outside of any of its portfolio Arab countries and relying on a global diaspora of Arab artists and cultural administrators.

ETMAC is an exercise in political hope, at once utopian and entirely legible. By resorting to dreams, we are pursuing ideas that are not framed by the real conditions of scarcity, fear, unrest, or nomadism. By working on addressing which previous models have failed, we are also able to think about what models could work. Keeping in mind the history of highly centralised decision-making from statist institutions, ETMAC was deliberately created to be decentralised and displaced. With departments and branches in various cities around the world, the Ministry aims to disperse the decision-making process and to

create a viable model of inclusion. Maintaining a distance from representative assemblies or nationalist cultural propaganda, ETMAC is about individual practices. By giving room to individual practices and guaranteeing basic conditions of work, ETMAC can allow culture to be produced and safeguarded, rather than produce culture itself in the sense of existing Arab ministries of culture. The institution thus retreats from a creative or curatorial role and instead operates on levels of policy, financial economy, and logistics. This model is suggested as a way to revisit and problematise the role that ministries of culture have played over decades within the Arabic-speaking region.

WHERE WE OPERATE
أين نعمل

New York City نيويورك
ARC.HIVE: The archive of contemporary Arab performance and visual arts

Stockholm ستكهولم
Cultural finance and fundraising

Berlin برلين
APA: Arab Performance Agency

Marseilles مارسيليا
Kilma: Arab critical publication house

Rio ريو
Philanthropic and high-net worth diaspora affairs

Johannesburg جوهانسبرج
Arab African Arts Fund

Sydney سيدني
Hideout: Artist safe haven and repatriation program

Extra-territorial Ministry of Arab Culture

الوزارة الخارجية للثقافة العربية

At the time of inception of the Ministry, it became clear to its Founding Committee that decentralisation of offices is crucial to the mission and vision. Cities were chosen based on international bids, and on pre-existing Arab diasporas and networks.

We envision a post-local strategic future to what is seen as seemingly local practices. We envision continuing to create methods of protecting Arab contemporary culture, but also allowing it to grow and morph on its own terms and conditions, rather than those dictated by Western funding policies.

The problem addressed by ETMAC is not ideological, but rather economic and practical. How do we create platforms for artists to continue to work when they leave their embattled homelands? And how do we allow for communication between their work and new audiences, as well as continue sustaining a relation to the local scenes 'back home'?

IMPETUS FOR THE MINISTRY
دوافع الوزارة

A map of the cultural situation in 2021, demonstrating the necessity of ETMAC in today's world.

Syriaسوريا

Palestineفلسطين

Egyptمصر

Iraqعراق

اليمنYemen

Destroyed Institutions — دمار مؤسسات	Imprisonment — سجن	War — حرب
Embargo — حصار	Censorship & Propaganda — رقابة و بروباجندا	Exile & Migration — هجرة او نفي

Extra-territorial Ministry of Arab Culture

الوزارة الخارجية
للثقافة العربية

Governed by conflicts, scarce resources, shuffling power regimes, and crackdowns on critical thinking, the Arab region's cultural operators are unable to present their work in their homelands. ETMAC comes as a radical institution that proposes extra-territoriality as a way of protecting, promoting, disseminating and archiving Arab contemporary art.

The fictitious ETMAC aims at creating these work conditions in the hope that one day, when artists can voluntarily repatriate to an Arab world more replete with possibility, ETMAC will no longer be needed. It is a unique institution framed by the hope that it will one day cease to exist. Furthermore, it is an institution that is not interested in the permanence of crisis, unlike much of the current economies within which nascent Arab art markets are born outside of the Arabic-speaking world. We continue to see crisis being tied to the presentation of Arab arts in the West, without much attention being paid to aesthetic value or cultural capital that is displaced. While ETMAC critically sees this form of crisis-fetishism within its late capitalist context, the Ministry is not set to fight capitalism nor defend socialist pasts. On the contrary, the Ministry encourages new business models that would enable these artists and practitioners to achieve a certain degree of freedom in their practice outside of their homelands.

OUR 10-YEAR STRATEGIC PLAN
الخطة الستراتيجية العشرية

Strategic Goals اهداف استراتيجية

Trusteeship   Advocacy   Governance

Key Initiatives مبادرات محورية

- **Funding.** Secure operating budget with long-term funding partnerships.
- **Recruit Talent.** Find and retain tomorrow's cultural administrators.
- **Scale Up.** Award 250 artist resource packages per year.
- **Broaden.** Expand the Kilma Publishing House.
- **Mobilize.** Establish Rapid Response Teams (RRTs) to catalogue and recover artistic production / facilitate migration and asylum of artists.
- **Expand Footprint.** Open satellite office in the Balkans.

Individual Country Strategies استراتيجيات خاصة لكل دولة

Rescue   Rebuild   Refine

Extra-territorial Ministry
of Arab Culture

الوزارة الخارجية
للثقافة العربية

Beyond an institutional reality shaped by censorship and fear, our Ministry supports its patrons artistically and also legally against prosecution or deportation on the basis of their critical output. Within an intra-war phase, we would like to assert the need to remember previous mass immigration ruptures and what they have provided to global cultural practices and our collective artistic heritage.

As we approach the tenth anniversary of the Arab world's revolutions and witness a second wave of uprisings transpire in Lebanon and Algeria – all amidst a global pandemic that fortifies borders more than ever before – ETMAC thinks of a near future of curiosity, humility, and collaboration in which we organise collectively to survive myriad dangers, whether geopolitical, viral, or climatic.

A performance of ETMAC for AltoFest 2018 in Napoli, Italy.
Each iteration of ETMAC is tailored to the host venue's institutional and
local context. In this instance, ETMAC explored local urban activism against
gentrification and 'touristification', posing the Ministry as a catalyst for
equitable urban regeneration of Napoli, and asking what role a cultural
institution – representing Arabs, no less – could have as an amenity and
resource to local communities.

Photo by Marco Pavone

References

Human Rights Watch. 2017. "Egypt: New Law Will Crush Civil Society. Many Groups Likely to Close Despite Growing Need for Services", *Human Right Watch*, June 2, 2017. https://www.hrw.org/news/2017/06/02/egypt-new-law-will-crush-civil-society.

wa Thiong'o, Ngugi. 1997. "Enactments of power: The politics of Performance Space", *TDR*, Vol. 41, No. 3 (Autumn 1997): 11–30. Cambridge: MIT Press.

Winegar, Jessica. 2010. "Culture is the Solution: The Civilizing Mission of the Egyptian State," *Review of Middle East Studies* 43 (2): 189–197.

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINIPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN-LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

Value of Art in Social Fabric

PROTOTYPE

RESHAPE was a very challenging journey for us. When the project started, the world was a very different place. Along with beautiful journeys, fruitful discussions, and collaborative work came the pains and frustrations of realising how vulnerable we are. Artists, cultural workers, small organisations, activists, we all share the same feeling of powerlessness when faced with the big questions. Even more so now that the world pandemic has made it clearer than ever how precarious our sector's survival is.

RESHAPE gave us a space to come together and take stock of the celebrations and the hardships of our ecosystem. Starting from the question of 'the value of art in the social fabric', we immersed ourselves in a complex process. We are the social fabric and we are making art. More than an object, a final product, or a sexy cultural device, we make and we value the creative process sometimes more than the result. That very activity that lights up relationships, feelings, affections, questions, knowledge, even conflict and resolution.

The way art and culture are framed in the capitalist society requires from us a constant production of final objects for consumption. This piece of work is (not) one of those. This is the record of our journey; the eight of us coming together from various corners of the world to explore some of the bigger and smaller questions.

The goal of this process was to give answers to 'the value of art in the social fabric'. It was an opportunity to understand more about our vast field of socially engaged arts, to broaden our perspective, to reflect on our practices, to exchange and to experience: projects, people, policies, ideas, and spaces.

We captured our findings using two concepts, two metaphors that can carry the fragments of knowledge we want to share with you. The first one is the *Home*, a large virtual communal space for everyone in the art world who dreams of a social change; a place of safety, fairness, and inclusion. The second one is the *Suitcase*, a miniscule piece of personal space one takes with one when one needs to leave one's home, often in order to survive.

RESHAPE was a challenging journey for us, but one of great value; for it helped us become a little wiser, a little fuller in experience, and a little more connected to one another.

The home: an introduction

My homeland is not a suitcase and I am no traveller.
– Mahmoud Darwish (1979)

Using the metaphor of home, we questioned and mapped the areas of crisis that are affecting independent cultural workers and artists. We looked to create a place where we[01] can not only rest our exhausted bodies, but can also recover after interactions and work, a place where we charge our batteries, a place

01 We - The word is used throughout this piece or often substituted for 'artist'. It predominantly refers to artists, cultural workers, small organisations, and activists, and is written from the perspective of the team who has created this work.

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN-LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

that provides mental and physical comfort. Each room holds provocations in the form of questions, sometimes for ourselves but mostly directed at the institutions, funders, and large-scale organisations in positions of power, to challenge the toxic and oppressive work systems that we find ourselves in.

In creating this home we were limited to our own experiences and the identity from which we experience the world. Oppressive and corrupt systems are often worse for certain people, because of but not limited to racism, sexism, ableism, homophobia, transphobia and classism. So as predominantly (but not exclusively) white, heteronormative, middle-class and able-bodied artists we are limited in what we understand and therefore in our knowledge of what to challenge. It is simply impossible to do the real work needed in reimagining the cultural ecosystem until we have fair and equal representation and people who are often ignored and excluded from working in the arts have a place at the table.

Introspection

The house is a physical shelter, a mental refuge, a place where the laws that regulate society are abolished or are at least mitigated. Bill Bryson stated that home is the place where history ends, but home is also the place where history begins, the small, personal histories of those who end up making history (Bryson 2010). Many revolutions began with secret meetings in the houses of revolutionaries, where sometimes not even the long arm of the law can enter without having to knock on the door. Home is the place where you let your guard down, where you can unfold, where no one judges you, where no one cares what you do (which is nice and also sad), where the latent sides of our personality can manifest themselves freely.

It's no accident that the DIY movement is rooted in repairing and improving things in the home. It became a thing in the culture world by creating bubbles of political and artistic independence. Even though it's never completely outside of the surveillance and influence of society, the private space remains a space of personal freedom.

Home is an expression of our way of life. In recent months, our homes have taken on a very different dimension and meaning, absorbing all the fields of our activity, and becoming the central space of the measures against the virus. Our homes, these main stages of the intimate and the personal, have been revealed also as spaces for the political and the collective organisation.

Our RESHAPE home is like a virtual centre for art workers and artists. The hosts are the guests at the same time. Exchanging data and experiences is the way of inhabiting the rooms of RESHAPE. You don't have to clean the dishes as long as you repair the roof. There is room for everybody who is willing to share a room when it is needed. The rooms are like the cells of an organism. The RESHAPE centre/home is a space for people who want to repair and heal and build new systems and structures to work in.

Guide

For this publication we have taken a small selection of the rooms, provocations and seeds. For the full work please see the website:
http://artinsocialfabric.reshape.network.

List of rooms and frames

ROOF — *Superior force*

ATTIC — *Ethics, Morals and Discrimination*

ENTRANCE — *Access*

BASEMENT — *Isolation*

HEATING — *Money and Funding*

FOUNDATIONS — *Human Welfare*

STAIRS — *Movement*

HALLWAY — *What do you want to personally leave behind?*

WINE CELLAR — *A History of Important Events*

DECORATION — *Media & Social Media*

LIVING ROOM — *Language and Communication*

FLOORS — *Hierarchy*

MAINTENANCE — *A collection of all the things we pay for as independent artists*

KITCHEN — *Collaboration*

WALLS — *Safety*

OFFICE — *Administration*

BEDROOM — *Regenerative Culture*

PLAYROOM — *Childcare*

BATHROOM — *Mental Health & Wellbeing*

TOILET — *What do you want to permanently get rid of?*

GARDEN — *The Climate Crisis*

LAND — *Ownership and Copyright*

WATER — *Education & Learning*

TREEHOUSE — *Ethnospheres*

RESHAPE

Value of Art in Social Fabric

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINIPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN–LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

RESHAPE

Entrance – access

Provocations

Nepotism: How do institutions and funders end their own nepotism and a system that rewards people with a career on the basis of their connections and the codes instead of on the basis of their ability?

Visibility: How are opportunities made public to everyone and not just to people in a privileged network?

Disability: Why do institutions/funders not make applications accessible for artists with disabilities?

Representation: How are institutions/funders held to account for fair and just representation? Until this can be achieved, should artists demand quotas or collectively boycott certain institutions/funders?

Introspection

The door that opens the hardest is the open door.

Seeds

Inside the house – Production
Agreement #1

Window – The artwork
semi–permeable membrane
both translucid and reflective

Outside the house – Usage
Agreement #2

outer inputs

knowledge

experience

circumstances

idea

concept

working process

dialogue

articulation

codification

interpretation

de–codification

amplification

adaptation

contextualisation

outer inputs

knowledge

experience

circumstances
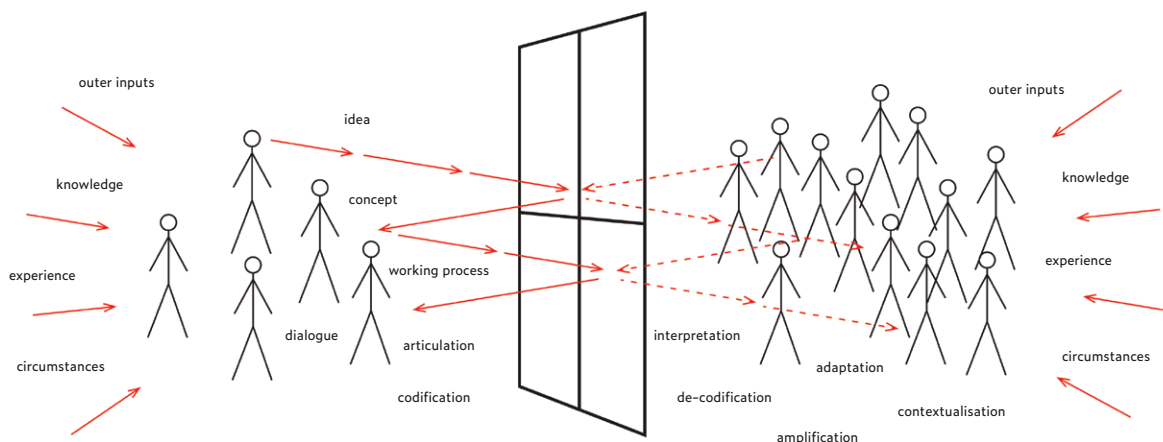
Models of agreements for producing and using collaborative work of art

Our research has shown that when concluding legal contracts on the conditions for participating in collective work, as well as regulating how the outcomes of collective work will be used, only private interests are protected, which substantially prevents social usefulness of artistic activity in the community. Recognising these limitations, models of agreements for collaboration in a collective work of art as well as its custody and usership by third parties have been developed, in such a way as to guarantee the social interests of artistic creation.

AGREEMENT GOVERNING CUSTODY AND USERSHIP OF COLLABORATIVE ART WORK

Concluded in _____ (place), on_____ (date)
Between
1)   _____(Title of the Working Community), represented by _____ (first and family name of the representative); address (hereinafter: Representative of the Working Community);
    And
2)   _____(First name and family name, or title of the legal/ physical person) taking the work of art as a loan for usage and safekeeping; address, personal registration number (hereinafter: User)

Article 1

By means of the present Agreement it is confirmed that _____ _____ (title of the Work of Art) was created as a result of a collaborative engagement of the following individuals/collaborators who are bound by the Agreement on Participating in Collaborative Work (Annex 1):

1)   _____,
2)   _____,
3)   _____,
4)   _____,
5)   _____,
6)   _____,

Which was undertaken within the Working Community,

At the _____venue(s)/place(s)

performed from/to _____ (date/s),

and as such constitutes a piece of Collaborative Work of Art, i.e. holds the status of a jointly/socially-owned work, which cannot be segmented/ partitioned, nor sold by a private or physical person for the purposes of further exploitation for economic or promotional purposes.

RESHAPE

Value of Art in Social Fabric

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINIPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN–LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

PROTOTYPE

Article 2

The User _____ undertakes the right to use, and the obligation to safekeep the Collaborative Work of Art for a period of time of _____, i.e. from the moment of signing of this Agreement until _____, whereby the User undertakes to:

— use the Work of Art for the purpose of exercising public/general interests and enabling access to information, knowledge, and cultural upgrades;
— enable taking the work of art elsewhere for temporary use, at the written request of the above-mentioned collaborator/s (hereinafter: Collaborator/s) involved in this collaborative work, whenever the loan is agreed for a specific period of time. The Collaborator is obligated to return the work of art within the agreed deadline;
— ensure that the Work of Art is handled with the due attention required by its physical characteristics, i.e. (specify details) _____
_____.

Article 3

This Agreement obligates the User to in no way use the Work of Art for profit making, or for the purpose of promoting the interests of a third party or parties (private capital, foundations, corporations, and so on).

Any income that may result from the use of the Work of Art must be carried out in agreement with all who participated in its creation. From that income, unless already disbursed, and provided there are no other arrangements, work engagement of all participants will be paid and distributed according to the Value of Work Coefficient (Annex 1), whereas _____% of the total profit will be paid into the Joint Fund, the purpose of which is to enable continuity and development of Collaborative Work.

Article 4

This Agreement may be amended or terminated in agreement with and with the consent of either Party. In the event that Users, for any unforeseen reasons, find themselves in a situation where they are unable to safekeep the Work of Art during the contract period, the Work shall be given for use to _____, or be returned to the Working Community.

The Working Community Representative

_____

The User

_____

The suitcase

> My suitcase is my home, for without it I have none.
> – Unknown

In a damaged planet/in a global crisis, we no longer have a place to call home.
We were forced to leave our homes. We need to be constantly moving in order to survive.
We filled our suitcase with the things we need for this journey.
Some are practical tools to keep us alive. To keep us safe.
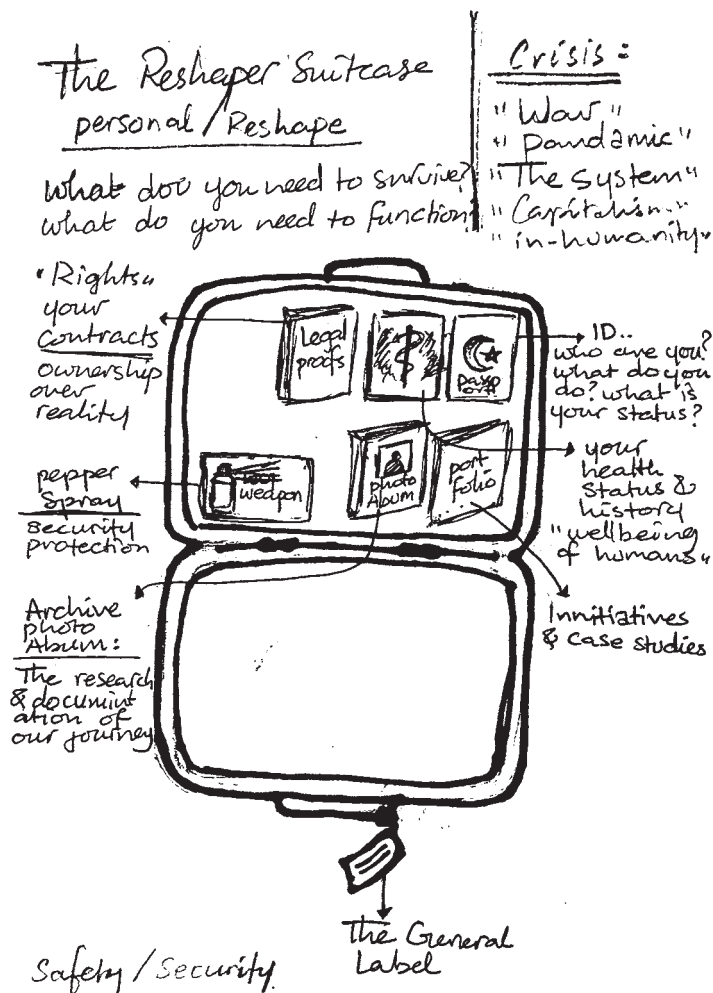Others are fragments of our identity. To always remind us of who we are, where we come from and why we had to leave.
We can/should/will not forget.
Another thing is our Game. The key to it all.
Our ideas, our beliefs, our unfinished revolution plans.
The (no) place where *We* hold our existence.
The (no) place where 'I' exist in connection to all.

The Reshaper Suitcase
personal / Reshape
what do you need to survive?
what do you need to function?

Crisis:
"War"
"Pandemic"
"The System"
"Capitalism"
"in-humanity"

"Rights"
your
Contracts
ownership
over
reality

Legal proofs

ID..
who are you?
what do you
do? what is
your status?

pepper
spray
security
protection

weapon

photo Album

port folio

your
health
status &
history
"wellbeing
of humans"

Archive
photo
Album:
The research
& documentation
of our journey

Innitiatives
& case studies

The General
Label

Safety / Security

Trigger alert

Once this suitcase is opened, just like Pandora's box, it unleashes beasts, ghosts, memories, traumas, and the unsolved crisis of a world that is burning; a dystopian world that even when it burns, it burns unfairly. Some just started to feel the heat of this world while others had to pack up their suitcase and escape; some of us have been on fire for too long, WAY TOO LONG.

The suitcase is always with me, I carry it everywhere.
If you find it in this home, that means I am probably no longer around.
For better or for worse. Who can tell?

Open the suitcase, take anything you need.
Your hands may burn when you unpack, but continue to dig inside.
These are the unseen scars of the never-ending wars inside your mind.
Continue, reach deep down, find the treasures you brought from that long-gone home of yours.
It was planted with explosives and landmines, do you remember?
In the rubble and the fire, there, only there, you'll find the things you need to survive.
Listen closely and listen deep.

**A game never completed, a game never (not) played
(audio piece excerpt[02])**

An art worker from the future is trying to survive the big storms while constantly moving from one place to the other. She is all alone and her chances of survival are getting slimmer by the day. There is one thing that keeps her going through the hardships and that is the values, the beliefs, and the choices that she carries. This is an excerpt of her reflection journal, her message to others like her that are still looking for a better future. How is our personal choice affecting this future?

> Today is November 5th 2031.
> I haven't seen anyone else for a while now but one can only hope. (…)
>
> Here I am again, (un)packing my suitcase in this temporary home of ours.
> Next to my toothbrush, my passport, and my phone, I keep My Game. A game never completed, a game never (not) played.
> Sometimes it lifts me up like a hot air balloon, sometimes I drag it like a ball and chain.
> You need to understand this.

02 For the complete audio piece, please open
   the suitcase on the website
   https://artinsocialfabric.reshape.network/.

My Game is my unfinished revolution plan, my ongoing memoir of making a change; it is the map of my marks and my spaces in this world that is constantly shrinking. (...)

It looks like a magical realism suitcase that I carry with me everywhere. (In reality, my bag looks more like a backpack with ugly straps and used up zippers, but let's just agree on the suitcase, shall we?)
A suitcase seems like the appropriate device to carry all that I wish to convey to you today. It concentrates the conceptual, the symbolic, and the practical layers of my game in a way that I think you will like. It could be both elusive and tangible at the same time. It signifies both the ecstasy of a tourist and the transit of the displaced in its magnificent simplicity.

I haven't bought it alone and I haven't made it alone either, but as you can see, I have made it my own. Piece by piece, inch by inch, one mark at a time, one day at a time.
Sometimes they supported me.
Many times they rejected me.
Sometimes they were present.
Many times they were absent.
They've made many decisions for me, you see.
How much my work is worth, how much time I need, if and when I should be paid for it, how I should communicate my work with the world, what I should be focusing on, what format I should use, whom I should collaborate with and how much of a breakthrough I should produce.
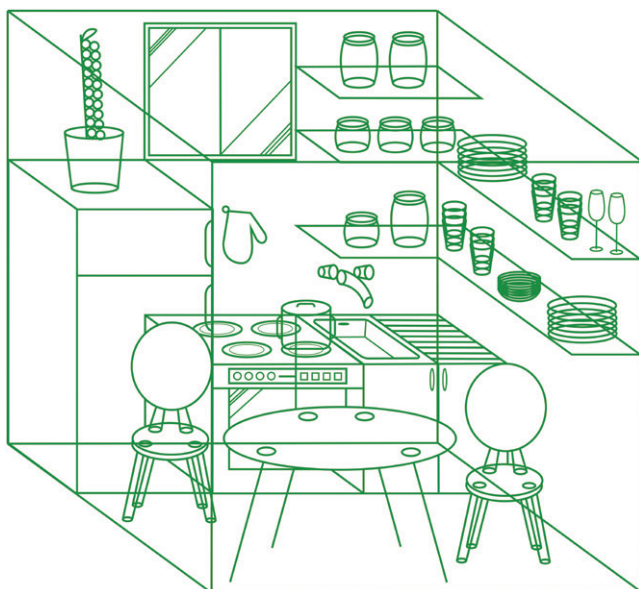Parts of me hated them for this and parts of me were grateful for some of the storms that they faced with me.
Let's just say that we've had a rather complicated relationship, shall we?
You know what they say; we are all in the same storm.
True, but we are not all on the same boat.

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN–LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

Kitchen – collaboration

Provocations

Hidden Power Games: How can hidden power games be made visible so this toxic dynamic doesn't grind down and create mistrust for artists and the people[03] they collaborate with?

Facilitation: How can we make the complex dynamics of collaborations between artists and communities visible and make institutions/funders recognise the time, energy, and specific skills of this work?

Conflict: How can we be open and transparent about conflict and obstacles that happen throughout the process of creating? And use this to build more complex relationships instead of hiding issues out of fear that conflict is seen as failure or lack of competence?

Equality: How can we recognise the reality of hierarchy, racism, discrimination, and class struggles instead of being encouraged to hide these mechanisms, preserving a false idea of equality?

Critic: How can artists collaborate with institutions/funders while maintaining a critical position?

Introspection

Tasteful collaborative affinities. We are our collaborations. Same ratio for different minds.

---

03 People – In this case the word people includes anyone who watches, interacts, participates, creates and performs in culture.

Seeds
(Extracts from 3 questionnaires created within the project)

Questions for a fair contract
This work focuses on the tacit and non-verbalised contracts operating in the social fabric between its various actors: people[04]/institutions/artists & independent organisations/media. The aim is to shed light on these often opaque power games in order to change them and build more equitable exchanges. The following series of questions can serve as a starting point for the conversation between new partners.

— Is the press review important in the evaluation of the work? Why is it important?
— What do you think institutions are buying when they support something?
— Do you think that the artist/independent organisation, whose work is supported by an institution, is indebted to that institution? In what way and why?
— Can an artist/independent organisation fail in their work? After a failure, is it possible to support them for a new project?
— Are you attentive to the process or do you only look at the result?
— Are independent artists/organisations completely free of content? (e.g. concerning religion). If not, explain the limits of the framework.
— As an artist/independent organisation, have you ever asked for half of the budget you needed because you were afraid to say how much the project would actually cost?
— As an artist/independent organisation, have you ever asked for twice the budget you needed because you are convinced that in principle institutions respond by offering less than what is asked for?
— As an artist/independent organisation, how do you make sure that people[05] are in a safe space and that they are respected as they need to be, in their differences?
— Are the people[06] you work with aware of how they represent themselves in the role you invite them to take on in your artistic form? Do you explain this to them precisely?
— How are the earnings from the artistic work shared between artists and people[07]? How are the people involved represented in the cast of the production? Can these people change or show the play elsewhere at their own initiative?

A survey about working in art
According to the class division the birthplace of the artistic profession is the middle class – a class which in recent decades has experienced significant social and economic degradation through spontaneous surrender to the policies

04 People = citizens, residents, unpaid participants, amateurs, volunteers.
05 Ibid.
06 Ibid.
07 Ibid.

of profit interests and through the collapse of all instruments that guarantee general social interests. This questionnaire, inspired by Marx' 'Enquête ouvrière' (Marx 1880), aims to encourage artists' self-reflection on the position and function that their art work has in a changed social panorama.

— How do you define your artistic vocation/profession? In other words, what do you say you do to people who are not in the art world?
— Are you able to ensure basic subsistence from your career in art, or do you have to take other jobs? If so, what jobs?
— To what extent does your art career require additional non-artistic work (administrative, bureaucratic, report writing, financial management, and so on)?
— What specific mental and physical efforts does your work in art require? Explain the physical and mental effort required for your art work.
— To what extent does your work in art bring you relaxation from your daily life and professional duties?
— Do you think that the social impact of your work is proportionate to your expectations and the efforts invested?
— What do you personally do to make the art world better for everyone?
— Are you able to cover the costs of your workspace and art material through your art work?
— In your opinion, how does the development of digital technology affect the dynamics and form of your work in art/the conditions of art production? To what degree does it enhance, facilitate, or complicate your work in art?
— Do you do maintenance of material and means that are necessary for your work in art yourself, or do you hire third parties/companies to do that for you?
— How and to what extent does your art career permeate your daily life?
— Are you able to take annual vacations, and for how long? What is your ideal vacation?
— Do you usually have access to the entire budget of an event/project/exhibition/art competition in which you participate? What percentage of it is allocated for your fee? Illustrate with an example.
— Do you have any health problems/illnesses due to the nature of your artistic work, and what are they?
— Are you in any way engaged in improving work conditions in the arts? In what way?
— Do you think that artists should fight for their rights on their own, or should they unite with workers in other industries? Explain why.
— What legal and formal instruments are available to artists allowing them to take an active part in formulating cultural policy (legislation, state strategies, promotion of socio-economic work conditions of artists)? And when are they needed?
— Do you tend to spend time with fellow artists and how much? Is that time dedicated only to work, or also to other things?

The value questionnaire

In the light of the pandemic and the political instability in the Euro-Mediterranean region, we are once more reminded of the value of solidarity and collaboration. With this in mind, we are looking for people from all levels of our cultural ecosystem to openly share knowledge, wisdom and resources and to renegotiate the way we work together and relate to one another. The wisdom we share can be a starting point of a conversation, a 'negotiations game' where we can learn to trust each other more, move forward with our differences, and expand our common ground. How many questions are you willing to answer openly knowing that all answers are for everyone at the table to know?

— What is your monthly salary?
— Do you have health insurance and a pension plan?
— Why did you choose to work in the cultural field?
— Do you feel that your work gives you the opportunity to utilise your skills to the maximum/learn new skills? If so, what part of it does?
— Please describe briefly a memorable project that your organisation was involved with, that had a personal impact on you. What was its value?
— Who makes the decisions in your organisation/department?
— How does your institution collaborate with:
   a. young/emerging artists   b. experienced/well-known artists
   c. small organisations   d. public bodies
— What resources does your organisation usually bring into a project? In your opinion, are there any other resources it could share to support the project-making process?
— If you were the person responsible for the evaluation process of a project that your organisation is part of, how would you go about it?
— If it were up to you, what is the one thing you would change about your organisation?
— To what extent is your position/work in your organisation opening up opportunities to effectively reach:
   a. wide audiences   b. experienced/well-known artists
   c. mass-media representatives   d. public bodies/municipalities/
                                         governments

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINIPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN-LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

Living room – language and communication
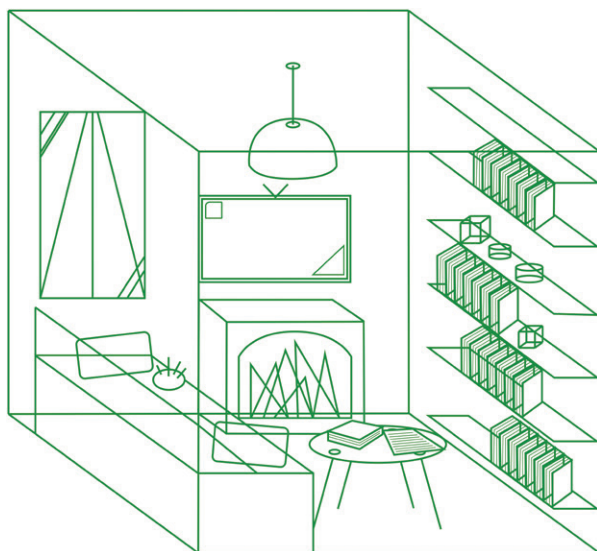
Provocations

English: Why are we expected to work in English in cross-cultural collaborations? Who does this exclude and which voices are being silenced?

Translation costs: Why are translation costs often not budgeted and how does this cost cutting put the burden and extra work on people with English as a second language?

Elitist language: If communication is a central part of culture, why is intellectual or elitist language often preferred?

Across countries: How can institutions/funders be inclusive and open around different systems of communication of countries and cultures and learn from them rather than insist things should be done in one way?

Introspection

Mladen Stilinović:
An Artist Who Cannot Speak English is No Artist, 1992
Acrylic on artificial silk, 160 x 264 cm
Photo: Boris Cvjetanović
Courtesy of Branka Stipančić

Seeds

Artoteka
(excerpt)
Artoteka is a prototype for an artistic mediation project that aims to bring arts to everyday life and to promote spaces where artists and communities can meet.

Artoteka is a platform that offers loans of works of art and mediation activities with artists and various communities. It responds to some of the shortcomings and needs that we detected in our context: the need for innovation in the ways of promoting contemporary art and to create new spaces for dissemination, the lack of mediation agents in the arts, the lack of opportunities and structures to establish deeper and more stable relationships between artists and communities, or the need to generate new economies for artists.

It has been prototyped for the Basque Country context during the RESHAPE process through the collective collaboration of Sarean, Wikitoki, and Karraskan, and will be activated starting in November 2020 in Bilbao, in collaboration with ten artists and various local organisations and institutions.

It is based on the example of the French Artothèques. The project's format was created in Germany at the beginning of the twentieth century and implemented in France in the 1980s, where today it is a consolidated project of promotion and diffusion of contemporary art at a regional level.

Objectives
— To promote access to contemporary art and create new forms for dissemination other than the traditional spaces for arts and culture.
— To promote and make visible the work of local artists.
— To encourage meeting spaces and collective reflection, positioning contemporary art as a tool for critical thinking and social transformation.
— To activate forms of collaboration between institutions, independent agents, artists and communities.
— To establish new ways for artists to acquire an income through loans and activities.

How does it work?
Artoteka's aim is to form a community made up of artists, users (individuals or people involved in groups – schools, hospitals, associations, and so on – that participate in Artoteka's loans and activities) and collaborators, in addition to the project's driving team. These communities are participating in the co-creation of Artoteka, through online Contrast meetings and open discussions that will continue after activating the service. Artoteka wants to promote open listening, understanding, and mutual learning at all times.

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINIPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN–LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

PROTOTYPE

Artoteka's functioning is divided into three stages:

Artoteka's collection
The Artothèques that we know are based on public art collections; the collection belongs to a region, in the case of the French Artothèques, or to a museum, as in the case of MUAC en tu casa, in Mexico City. In our case, not having the possibility at the moment to work with an existing public collection, we are creating our own virtual collection of works by local artists. The works will be multidisciplinary, hybrid, transversal, and linked to other areas of knowledge and they will be selected based on a curatorial criterion.

Loans
Users select one or more of these works to receive them on loan in their homes, workplaces, or schools, for at least three months. A contract will be signed stipulating the loan conditions and the conservation requirements of the work by Artoteka, artist, and user.

Mediation activities
When a user chooses a work to borrow, the possibility of complementing this loan with a mediation activity opens up. The objective of these activities is for artists and communities to meet and reflect on the works. The activity will be defined for each case specifically. The Artoteka team will put the artist and user in contact and together they will design the action, depending on the nature of the space and the interests of the two parties.

Attic – ethics, morals & discrimination
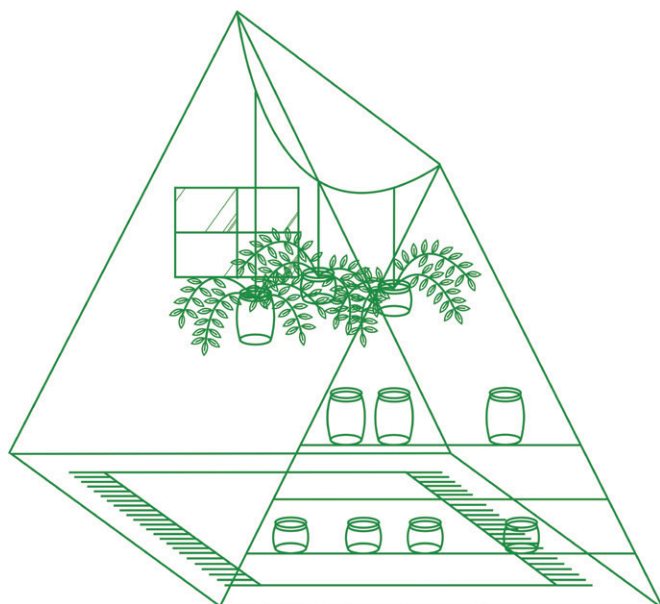
Provocations

Transparency: Why are organisations often not transparent about their connections to large corporations or government agendas, and should artists demand this transparency as a requirement?

Allies: How can artists be supported both in terms of funding and exposure when they refuse to collaborate due to boycotts or artwashing or refuse to collaborate with corrupt agendas?

No: How can vulnerable artists and people[08] have the right to say 'no' at any stage in the project and how can institutions/funders be flexible to this need, also after the 'glory' moment?

Cultural Colonialism: How can organisations such as the British Council be decolonised so they no longer push an agenda of cultural colonialism? Isn't it time to rethink the empire mentality?

Gentrification: How can artists live and work in affordable areas without contributing to gentrification?

Introspection

Art sells but who's buying?

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN–LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

08 People – In this case the word people includes anyone who watches, interacts, participates, creates, and performs in culture.

Seeds

The diagram of the power relations between the actors of the social fabric
This diagram is an attempt to visualise the aims (whether stated or not) of the exchanges between certain protagonists of the social fabric. The direction of the arrow designates *what one protagonist brings to another*. It is a reflection on non-verbalised expectations and the supposed debts to which they give rise. It is also a way of highlighting how some protagonists use others, without this use being stated and consented to, as well as the toxic relationships this creates. Yet, all the actors in the field should work together because *we are all in the same boat* (and this boat is not doing so well).

RESHAPE

Value of Art in Social Fabric

Nodes:

- MEDIA
- PEOPLE
- INSTITUTIONS
- ARTISTS & INDEPENDENT ORGANISATIONS
- REAL PARTICIPATORY DEMOCRACY

Diagram labels:

- price of a newspaper, tv license or the fact of viewing advertisements
- for public media: public service mission/ reviews of artistic works
- INFORMATION: an objective and varied analysis of the world
- does the media mostly belong to politicians and industrialists?
- money (advertising)
- the power to be elected (or not)
- recognition (= guarantee/security) for future projects
- "love", appreciation boosting self-esteem
- emancipation, possibilities of understanding the world
- a "positive" time of emotions and ideas
- the cost of admission
- recognition ("fame")
- is it always so?
- public service for the common good
- taxes
- elections
- recognition (or not) by critics
- recognition (or not) thanks to the press review (which determines whether or not artists will receive funding again)
- money and support
- publicity (to win elections)
- "security": if other projects are supported
- money and support

Left column text:

What things should be like

But are not yet (the new paradigm we dream of).

What should not count (often, when one asks what unpaid participants get out of an artistic project, the answer is "love" (or appreciation, self-esteem, etc.). In fact, the project is rewarding for everyone: artists, institutions, associations and people.

Answering "love" is a way of stating that the participants are sufficiently remunerated in this way, and of avoiding the question of salary, earnings from the work, etc.).

What is problematic about how things are (reality)

Scheme design: Atelier Franck Tallon

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINIPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN-LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

PROTOTYPE

307
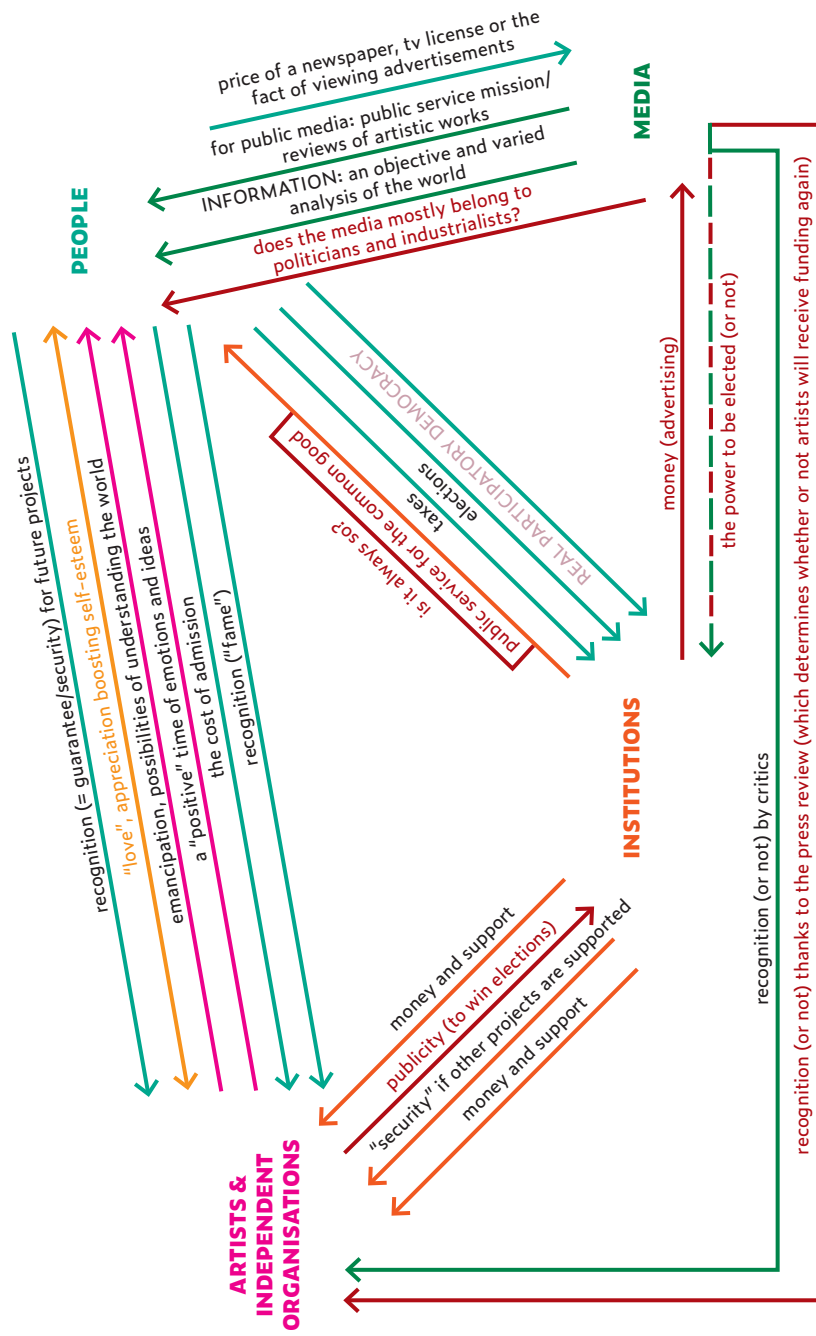
Garden – the climate crisis
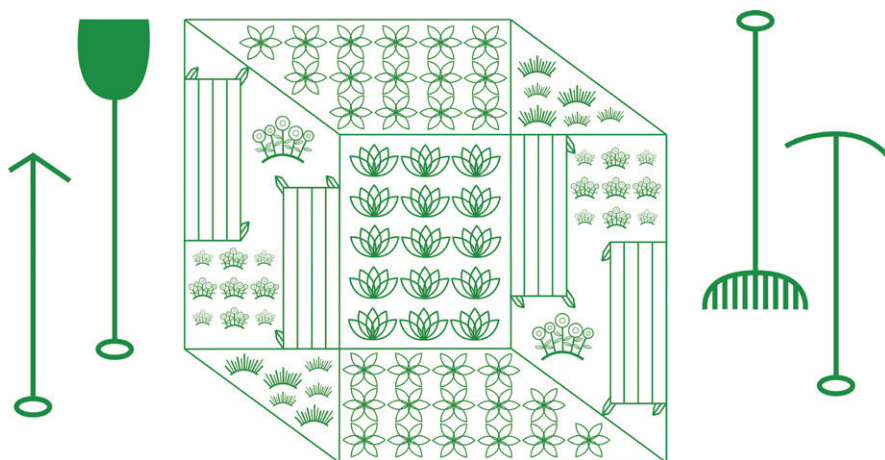
Provocations

Carbon zero: How can institutions/funders support artists to contribute to imagining a green, carbon-neutral future centred around equality and justice?

Lending: How can large-scale organisations lend resources and materials so that we don't all need to buy new materials and stop the burden being solely on the individual artist to reduce carbon footprint?

Toxic system: How can artists and their work be a catalyst for change when our own working dynamics often sit in such oppressive and toxic systems? How can institutions/funders be part of a positive change that takes place across all levels?

Crisis: How can unique ethnospheres help us to understand the climate crisis and how can artists who have specific knowledge of these understandings be supported?

Introspection

If the climate crisis is also a crisis of the imagination, can the arts be our air purifier…

Seeds

Instrument for measuring the value of art

This is an attempt to materialise/visually present exactly how much effort/resources must be invested in the art work/project in order to reach an equilibrium, that is to say a more just society where institutions are solving problems within the 'social fabric'.

There could be twelve points of measurement, twelve topics to address and to define how they are affecting society and the development of the given artwork: Ecology; Migration; Labour; Economy; Bureaucratisation; Health; Housing; Community; Love; Belief; Communication; Death.

Each topic is regarded through the lens of institutions: what are the measures they are conducting in order to deal with the problem/topic (right side of the scale) and through the lens of the participants/people: how are they affected by the problem/topic (left side of the scale)?

The rope in the middle/equilibrium point of the scale is the artist/art work.
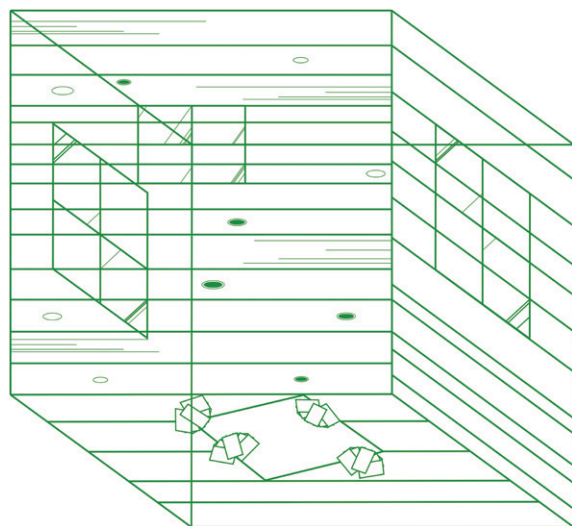
Provocations

Understanding: How can artists be supported in their specific understanding of languages, ethnospheres, dialects and beliefs instead of being forced to work in a monolithic culture?

Critiquing: How can artists be supported in critiquing this monolithic culture instead of being expected to support it?

Exploitation: How can lesser-known practices not be fetishised, exotified, and infantilised and how to give artists that use them equal platforms under their own conditions?

Introspection

Art shouldn't ever wind up as an exhibit in the history museum.

Seeds

A Eurocentric card game with international friends

(excerpt)

In the last few years, we are witnessing a grand effort from many cultural players in Europe to be more inclusive in their programmes and to invite more artists and cultural workers from countries across the Middle East and North Africa. Although this is extremely valuable and it enriches greatly the content of such programmes, the design of most projects remains still very Eurocentric, making it hard for anyone outside the European context to work in these programmes and fully utilise their professional capacity. Acknowledging the challenges of designing a project

09 Ethnospheres – The sum total of all thoughts and intuitions, myths and beliefs, ideas and inspirations brought into being by the human imagination since the dawn of consciousness.

that can accommodate such a variety of contexts, we were surprised by how often one stumbles upon this Eurocentric approach when designing a collaborative international project.

Utilising the resource pack *(Re)framing the international*[10] kindly offered to us by the Flanders Arts Institute, four of us Reshapers met at a beautiful small cafe in Ghent and put our heads together to design a project that would take place in Tripoli, Libya, the hometown of one of the four people in the group. The other three hometowns were Athens, Bilbao, and Zagreb. We wanted to explore the validity of applying our Eurocentric knowledge device in an area the context of which is totally different than anything we have known. We put our card game tool to the test and here is what happened.

Inspired by the work of the Chilean collective Mil M2, we decided to design our version of the Question Project[11] (Proyecto Pregunta) in one of Tripoli's most central roads. The Question Project is a tool developed for collective reflection and community conversation in the public space. It is a large but simple installation where letters are hung high on wires, forming questions for everyone to see. The questions are sourced by the community and they are used to spark conversations around difficult topics. The conversation we wanted to pursue in Tripoli was about the juxtaposition of the consumerist approach of Ramadan – especially the excessive food consumption – with the poverty and hunger rates in the exact same area. Initial question: What would you ask the city of Tripoli today?

A quick game review: As a tool, the card game can provide some interesting concepts to think about when planning a project, at times offering valuable input for potential threats and solutions. In this particular case, it was abundantly clear that if we wanted to make it relevant for our Tripoli-based project, we would have to try hard. Most of the threats were not directly applicable to the Libyan context. We decided to change them as little as necessary in order to make them applicable and even then the differences were bigger than expected. Even the concept of censorship is totally different when applied in the Libyan context and the potential solutions that we could apply in an equivalent Europe-based project can be highly dangerous when applied in Libya. Similarly, the suggestion cards referring to the various types of resources we can explore as potential solutions, were in most cases of little relevance. They required us to make a genuine effort to draw parallel lines that could apply in the Libyan context, as well as a lot of thinking outside the box. Overall, the game's goal to help in the design process of the project was not particularly successful. But it did function as a starting point for many conversations around the project-making process in a totally different context than the European. As such, it proved an interesting experience and it gave us food for thought on a number of topics, including the vastly different notions in our work depending on the context, for example censorship, DIY, funding, network, safety.

10 For more information on '(Re)framing the international card game', please visit https://www.kunsten.be.

11 For more information on 'Proyecto Pregunta', please visit https://www.milm2.com.

Additional seeds

(more details at http://artinsocialfabric.reshape.network.)

— *The Artists of the Smallest Screen* **(29 min., documentary)** – How Zoom changed and challenged performing artists during the quarantine. Case: Homefest festival 2020.
— **Homemade Culture** – When art meets home: a map of the most important art projects related to home.
— **The Parables** – The Parables are stories, anecdotes that illustrate the power relationships in the cultural field.
— **Recommendations for the status of the artists** issued at UNESCO Conference 21 session held in Belgrade, 1980 – PDF.
— **What's the Value of Art? (fun approach/spontaneous rap edition)** – A playful approach to the theme of the value of art through a spontaneous rap song. Three neighbour artists in Athens talk about a French community project in verses and beats. Who said the artistic process can't be fun?
— **Care networks in a global pandemic**
Reflection about the experience taking part in a solidarity network during the lockdown, and on the need of building collective spaces of care and affection as a strategy for resistance and resilience.

References

Bryson, Bill. 2010. *At Home: A Short History of Private Life*. New York: Doubleday.

Darwish, Mahmoud. [1979] 1987. "Diary of a Palestinian Wound" in *Modern Arabic Poetry: An Anthology*, edited by Salma K. Jayyusi, 200–202. New York: Columbia University Press.

Marx, Karl. 1880. "Enquête ouvrière", *La Revue socialiste*, April 20, 1880.

RESHAPE

Value of Art in Social Fabric

TEWA BARNOSA, BOJAN KRIŠTOFIĆ, ZOE LAFFERTY, CAROLINE MELON, MINIPOGON (TIJANA CVETKOVIĆ & VAHIDA RAMUJKIĆ), MARGARITA PITA, JEAN-LORIN STERIAN, AND MARINA URRUTICOECHEA (WIKITOKI, SAREAN AND KARRASKAN)

PROTOTYPE

KATJA PRAZNIK

Wages for and against Art Work: On Economy, Autonomy, and the Future of Artistic Labour

In her article, Katja Praznik deconstructs the idea of artistic work as an expression of individual creativity independent from the economy and its processes. She demonstrates that this persistent ideology of autonomy of the arts contributes to the precarious position of artists and the exploitative working relations in the art sector. Instead, she suggests to look at artistic work as labour, embedded in economy and subject to the economic relations. Taking inspiration from the arguments for the recognition of invisible labour put forward by Marxist feminists, Praznik calls for a demystification of creativity and supports the imperative of artistic remuneration, as a necessary step towards a broader goal of redefining value and labour in our society.

ZEITGEIST

I. Art and economy

At the end of this pandemic summer, I presented my research on unpaid labour in the arts at a conference that had as its topic precarity and self-management. I was invited by the organisers since my work is based on the analysis of the legacy of Yugoslav self-management and how the socialist political system grappled with the relationship between art and labour, i.e. how it integrated the idea of artistic labour into its political economy (Praznik 2021). This integration, I argue, was quite successful for the first two and a half decades of socialist Yugoslavia's existence and transformed the invisible labour of artists into a form of paid, socially protected professional work. My presentation at the conference, however, focused on the final two decades of Yugoslav socialism when this promising state of affairs took a turn and resulted in the emergence of precarious working conditions in the field of cultural production – a condition that has only gotten worse after Yugoslavia's violent breakup and during the ensuing neoliberal devastation of the socialist welfare state regime, which also marks our present. I explained that one aspect of why art workers in socialist Yugoslavia became precarious workers was their reliance on the ideals of the autonomy of art, which as Pierre Bourdieu notably argued, is founded on a disavowal of economy (Bourdieu 1992) – an argument that I will elaborate further in this essay. In gist, however, Western art is grounded in a peculiar ideology that defines art as a realm of freedom where matters of money don't apply and where artists should create and disregard economic aspects. Ever since I entered the art scene as a professional art worker at the turn of the millennium and encountered so many artist and art workers, myself included, struggling to make ends meet, I find these views quite inane and contradictory but also extremely pervasive and resilient to critique. Needless to say, my attempts to deconstruct these precepts by employing a materialist labour-centred perspective, pointing out that artists are not some ethereal beings that can live on thin air and create out of nothing, are not always met with enthusiasm. I am often asked 'but what about art?', or faulted for promoting 'unionist' logic or discourse. This time around, however, I got a new, peculiar question from an audience member, philosopher to boot, who attended the conference on precarity and self-management and asked: 'What do you mean by economy?'

The question captures a contradiction that is symptomatic of the social relations of art production and is succinctly expressed in an infamous dictum (used by another philosopher in a fabulous piece about artists as workers): 'You are an artist, which means you're not doing it for the money.' (See, for example, Lesage 2005, 93) This may be very true and in line with the empirical reality, but how are these artists supposed to pay their bills, a nuisance that befalls artists too. Surely not by creating art. Perhaps, however, they could do so, if we leave the abstract world shaped by privileged Western philosophy, and begin to understand artists' creative powers *as labour* that can and should be remunerated. Alternatively, we could also not pay them. But then we all, including artists, would be better off with a basic universal income that would allow us to practice art, or anything else we may love to do, and not worry

about the economy. Clearly, we would also be able to spend our time 'doing nothing' and not have to write texts about what kind of role artists play on the economic stage and in what kind of economic relations they engage despite the fact that some philosophers think that art has nothing to do with the capitalist economy. Or, that some philosophers are having a hard time to see the connections between art and economy and appear to be confused about what is the meaning of economy when we talk about art.

Alas, the present is characterised by extreme and very explicit issues related to the economy in its contemporary neoliberal capitalist form. This particular mode of economy, which in simplest terms means 'the way we provide ourselves with the necessary material provisions' (Graeber 2018, chap. 7, sec. 3), is founded on the structural exploitation of human labour in its myriad shapes. The emphasis here is on the compulsion to labour or work because it is how the majority of the world's population secures its subsistence. Put bluntly, one must work – and be paid for it – in order to 'make a living', or one is dependent on someone who performs paid work. Except the one percent, of course. As Kathi Weeks points out: 'Work is crucial not only to those whose lives are centred around it, but also, in a society that expects people to work for wages, to those who are expelled or excluded from work and marginalised in relation to it.' (Weeks 2011, 2) However, common cultural perceptions of art in the West rest upon a curious conception that this realm of human labour is somehow separate from matters pertaining to economy. This idea's formidable expression is epitomised by the concept of autonomy of art that emerged along with the modern Western system of the arts during the eighteenth century and is endemic to a capitalist mode of production (Bürger 1984; 1998).

What is more, art in the West is based on an ideology that what artists do is not work, and the issue of poorly paid or nonremunerated labour in the arts is its ubiquitous corollary. As scholars and numerous cultural policy reports tend to observe, the largest subsidy for the arts comes in the form of unpaid labour (Neil 2019, 6; Ross 2001, 6). I term this condition the paradox of art. Its central feature is the idea that art is not labour but an essentialised expression of individual creativity or an individual need for self-expression, which is why art and its results appear as something that is independent, or autonomous from the economy. Then what artists do is not work but creation, a capacity ascribed to deities. In other words, persistent cultural (mis)representations of artistic labour in the West are founded on a mystification of the artist's labour and render it invisible.

I am not arguing that artists are some delusional group of people, or that what they do is not meaningful and valuable. Quite the contrary, my aim is to dispel these pernicious dogmas that essentialise artistic work because they contribute to the exploitation of artists' labour and therefore to exploitative working relations in the arts. Philosophers who historically established and promoted these ideas about art's apartness from pecuniary concerns (i.e. the economy) and ascribed it to creative powers of an individual could surely be charged with establishing this delusional impropriety. To a great extent, this state of affairs resulted from the unexamined class position of these Western bourgeois philosophers, who declared art and the aesthetic judgment a universal value and suggested that those who engage in such a noble

undertaking should not think of it as a money-making profession. What classes could afford to do such labour, then at the end of eighteenth century, and can afford to do it now, in the twenty-first?

If we are to think about the problem by considering the economy, then we can see the dark side of the dazzling life of artists. The mystification of artistic labour as nonlabour and as a realm of freedom makes it possible to divorce this work from other kinds of labour and from economic needs and rights. Even critical studies about art, autonomy, and labour commonly consider art as nonlabour and take it as a given rather than as an ideological category that needs scrutiny. Some scholars discuss labour in the arts but still regard art as exceptional non-commodified emancipated work (see, for example, Beech 2016). Others argue that artists have become the model workers in the era of neoliberal capitalism (see, for example, Boltanski and Chiapello 2005). Nonetheless what they fail to address is that this transformation is internally vested in an unexamined instrumentalisation of aesthetic autonomy. Creative work, I argue, is devalued precisely because of its exceptionality that contributes to the invisibility of artistic labour, and is in turn supported by the idea of the autonomy of art. The bourgeois ideal of autonomous art is a symptom of a larger structural and ideological problem that obscures artistic labour as a particular form of exploitation. Moreover, it begs the question, who and under what conditions can afford to practice art as non-commodified emancipatory labour. What are the benefits of arguing for autonomy and the separation of art and the economy then, and how politically pertinent are such views? These are urgent questions today in the era of neoliberal capitalism, in which a global pandemic ruthlessly exposed all its fallacies, such as the lack of basic social security, and the vulnerability of art and its paradoxical relation to the economy.

Let me illustrate my point here by an obvious, rhetorical question. How much free art have you enjoyed during the three-or-more-month lockdown due to the global pandemic? And why do you think art should be available for free while at the same time you feel it's perfectly fine to pay Netflix or Amazon or Spotify or whatever online platform you may have a paid subscription for and from which art workers making the art you are enjoying will see pitiful amounts? It would behove us, at this historic moment, to rethink the point made by Andrea Fraser after the 2008 financial crash and ensuing Occupy Wall Street movement. 'Despite the radical political rhetoric that abounds in the art world, censorship and self-censorship reign when it comes to confronting its economic conditions, except in marginalised (often self-marginalised) arenas where there is nothing to lose – and little to gain – in speaking truth to power.' (Fraser 2011, 124) When if not now will we confront the neoliberal powers that profess the importance of creativity while they rely on our need for self-expression and desire for autonomy and force us to compete on an artistic labour market without providing either fair payment or welfare protection?

Neoliberal rationality as the all-encompassing condition that does not define merely the type of economy but also pertains to issues of governance and defines new normative ways of conduct (Dardot and Laval 2013), is in fact based on some of the most cherished ideals of Western art, creativity and autonomy in particular. While the central principle of neoliberalism lies

in the promotion of competition and therefore defines all areas of human life as a market, creativity and autonomy are its valuable assistants, especially in the realm of work. Neoliberalism has caused a transformation of work that is often discussed in the context of the paradigmatic shift in capitalist economy from Fordist (industrial) economic paradigm to post-Fordist (service-based) economic paradigm and a new rise of precarious working conditions.

II. Art and autonomy

Post-Fordist neoliberal rationality 'liberated' workers, encouraging their autonomy and creativity, as opposed to the stifling effects of the Fordist paradigm in which workers were tied to rigidly controlled workplaces. Externally, the transformation divorced these workers from the social conditions of production and survival by imposing on them the burden of welfare provision, such as social security, healthcare, and retirement funding. Neoliberalism redefined employment relations in legal and economic terms. The hallmark of neoliberal transformation of work is the rise of the so-called self-employed workers, which resulted in a disenfranchisement of social security and labour rights. Self-employed workers need to secure not only payment for the work they do, they also need to fund all other costs that used to be covered by employers or was subsidised by welfare state mechanisms.

Internally, however, the transformation of work is vested in the instrumentalisation of autonomy of artistic labour and ideas of creative genius/creativity. The specific form of neoliberal instrumentalisation of creativity is an internal transformation of work. Artistic labour became the laboratory for the neoliberal rationality that instrumentalises aesthetic ideas of creative genius and autonomy to promote self-sufficient, self-relying subjects. Under neoliberalism we don't work to earn a living, rather we do what we love and love what we do. Work is no longer seen as a process through which we also secure our livelihood but as a psychological category of self-expression. Sergio Bologna calls this process a dissolving of the notion of labour (Bologna 2014). And this dissolution is importantly vested precisely in the founding pillars of Western art, where work is by definition invisible and beyond matters related to subsistence and supported by ideals of autonomy of art that define the art practice as something unrelated to economic processes. Disarticulation of art from subsistence in the interest of articulating the value of autonomy produces false dichotomies, such as creative work versus paid work, and situates art at the heart of twenty-first-century forms of capitalist exploitation.

I am not arguing that unfair working conditions and unpaid labour in the arts are caused by the autonomy of art, but that the autonomy of art and labour's invisibility coincide. This invisibility is partially facilitated by the ideology of autonomy of art because the latter rests on a separation of art from its socio-economic context rather than an acknowledgment of how they are imbricated. The lack of recognition perpetuates the mystification of the labour process and the normalisation of unpaid work in the arts. A ubiquitous contemporary precept that precisely embodies this contradiction is the aforementioned doctrine 'do what you love, love what you do.' It signals a

'privatisation of work' as if work (and employment) was a completely private relation rather than a social system and a site of power relations (Weeks 2011, 4). Such doctrines suspend work's relation to the matters of securing subsistence in the context of a capitalist economy, where most of us have to work to live. They depoliticise work and turn it into a question of status, self-fulfilment and identity.

In the context of art, matters are worse precisely because art is understood as creation, not work and is buttressed by an ideology of autonomy that depoliticises working conditions and class relations in the arts. The tension between the two trends affects the problematic (often absent) remuneration of artistic labour and exploitative working conditions. The prestige and perceived exceptionality of artistic work tend to eclipse the injustice of the precarious, often unpaid labour that sustains art as an institution. In other words, the ideal of autonomy operates within an inequitable socioeconomic structure that disavows the economic pressures faced by art workers. The erasure of work from art, or the institutionalisation of art as a form of invisible labour is the flip side of establishing the autonomy of art as a depoliticised category that disavows economy and neutralises the class dimension of art production. Why should autonomy and creativity have to be divorced from fair payment, welfare protection, and artists' labour rights? Autonomy does not mean independence from economy, especially not under neoliberal capitalism where social domination and oppression is organised in economic terms. Maintaining such an ideal of autonomy that is based on disavowal does not lead to any kind of empowerment, rather it leads to problematic twisted dependence. True autonomy means an acknowledgment of the interdependence between art and economy and a recognition that art has a part on the economic stage. This will allow us to define what roles we want to play on this stage and what kind of relations we want to build.

The conditions of disavowed economy that the Western aesthetic discourse of autonomy reproduces also created the context in which it is possible to ask what we mean by economy when we discuss the issues of art and labour and precarious working conditions of artists. By now, tons of edited volumes and articles have been written to address the problem of the economy and the arts, some with such pointed titles as 'it is the political economy, stupid' but seldom has this issue been addressed as a (self)critique of Western art and its precepts, such as autonomy and invisibility of labour in the arts that reproduce structures of exploitation and make the entire institution of Western art part of the problem rather than the solution.

III. The future of artistic labour

One politically productive and insightful perspective to address these problems is provided by critical Marxist feminists through their analysis of the invisibility of women's domestic labour. In fact, any analysis that exposes the invisible forms of labour will necessarily invoke well-known feminist analyses of the invisibility of women's domestic labour, and the concept of 'housewifisation' or 'housewifed labour' as the term describing flexible,

atypical, devalued, and unprotected forms of labour (Dalla Costa and James 1973; Federici 1975; Mies 1986; Mies 2013).

Marxist feminists in the 1970s articulated a prominent critique of domestic labour by revealing how its social and economic devaluation derived from the essentialising link to the female character or physique. The transformation of domestic work into an internal need, aspiration, and an attribute of the female personality – its essentialisation or naturalisation – made unpaid housework invisible as a form of labour and its economic as well as cultural devaluation socially acceptable. Because housework was viewed as a woman's natural calling – it was 'transformed into a natural attribute of female physique and personality' and thereby altered into non-work, invisible work (Federici 1975, 2). In her seminal text *Wages Against Housework* from 1975, Silvia Federici emphasised that '[the] unwaged condition of housework has been the most powerful weapon in reinforcing the common assumption that housework is not work, thus preventing women from struggling against it.' (Federici 1975, 2)

Moreover, the feminist analysis of the division between the private and public sphere and women's delegation to the realm of the former reveal that autonomy in the context of art is not only a problematic ideology, which like any good ideology obscures the social relations of production. Feminist scholars also uncovered that the autonomy of art understood as apartness from the market has in Western societies paradoxically relied on class and gendered notions of domestic labour. Mary Poovey points to the fact that the ideological construct of art as an autonomous social sphere that is unrelated or suspended from the market logic uses unpaid invisible domestic labour as the model for artistic labour (Poovey 1988).

If we undertake a comparative analysis between the invisibility of domestic and artistic labour, we uncover the very mechanisms that drive the economic exploitation of artists' labour to this day. However, this comparison also exposes important differences between these two types of work, which sharpen the paradoxical condition of art. Two theoretical contributions in feminist epistemology are significant when we theorise the invisibility of artistic labour. First, the feminist analysis reveals that invisibility of work rests on the separation of public and domestic/private sphere (or, the sphere of production and reproduction) under capitalism whereby the latter is excluded from the economy but is nevertheless a site of value-creation and social and economic exploitation. Secondly, the feminist viewpoint reveals that invisibility of labour is based in the essentialisation of particular types of work or skills, which leads to their economic and/or social and cultural devaluation. Put differently, the fist contribution helps us understand that defining art as non-labour under capitalism leads to invisibility, that is economic devaluation and exploitation. The second one helps us understand that essentialisation is the operating logic behind the invisibility.

In the sense that artistic labour remains to be understood as non-work, as an expression of an inborn gifted, creative personality, it parallels the understanding of domestic labour as the natural attribute of a female subject. Feminised domestic labour has been historically conceived as women's natural calling, an extension of essentialising feminine traits. In the same way, artistic labour was established as nonwork that originates in a subject's nature, inner

calling, inherent artistic genius, or talent (Reckwitz 2017; Woodmansee 1995). Similar essentialising mechanisms animate domestic labour and artistic labour then. In both cases, particular skills are essentialised, declared or culturally constructed as naturally stemming from the subject's essence or nature. Neither is defined as work; they are invisible in relation to the process of production. By equating artistic labour with nebulous or theological notions of creativity or ideals of self-expression, the essentialising of artistic work produces similar consequences for the economic condition of artists: poorly, if at all, remunerated labour.

The similarities between domestic and artistic labour are striking, but for a critique of invisible artistic labour the distinctions are also revealing. While domestic labour is selfless, aesthetic discourse manages to remove labour by making the self visible. On the one hand, artist labour is essentialised and hence defined as nonwork that is poorly, if at all, remunerated. On the other hand, it is elevated as an act of creation and self-expression and thus admired and glorified. The essentialisation contributes to the fact that artistic and domestic work become invisible, i.e. is economically exploited. While women's work is selfless and undifferentiated labour in service of humanity, artistic labour is defined as self-affirming individualistic exceptionality. The distinction reveals that the artist's reward is the promise of self-realisation and self-expression. Because artistic labour is an expression of self and therefore comes naturally, it should not be paid, it is not work. Still, as with gender, any form of essentialising by definition contributes to exploitation.

A demystification of creativity and its connection to the ideology of the artistic genius have profound consequences for a critique of artistic labour. Calling art labour then implies a rejection of artistic labour as the expression of creative genius or essentialised creativity and the social role that capitalism intended for artists on the economic stage. A role in which artists serve as the embodiment of individualistic self-reliance and self-sufficiency propelled by the spirit of creativity and desire for self-actualisation. In the twentieth century, artists heavily probed the ideology of the artistic genius and that of the author; some tried to divorce it from ingenuity and to establish art as labour even (Arvatov 2017; Kiaer 2005). In the capitalist context, however, their strategies of demystifying the author and exposing artistic labour as work had ambiguous effects. These attempts didn't bring much change to the economic hardship of art workers nor succeeded to demystify the problem of unpaid artistic labour. Rather, the dynamics seem to have gone in the opposite direction. Artists, with their presumed power to persevere and be flexible became the model neoliberal workers (see, for example, Ross 2003 and Brouillette 2013, 30–43), but their earnings are not something one would want to model.

The term invisible labour as devised by feminism then becomes a critical tool in unpacking the exploitation and gendered character of artistic labour. However, while feminists have criticised this predicament, the discourse of aesthetics and art theory uncritically perpetuates ideas about artistic practice as non-work. Moreover, the value of Marxist feminist analysis also lies in the fact that they pointed out the problem of the definition of labour as one strategic point to politicise the problem of work and payment, or the lack thereof. As I pointed out it is not strategic to define artistic labour as nonwork

because it then becomes excluded from the hegemonic social contract under which people are paid to work and it is how they make ends meet. Certain types of labour that are not defined as labour are excluded because they presumably don't have an economic value – which is one of the biggest ruses of capitalism. Clearly both domestic labour and artistic labour have economic value from the standpoint of the capitalist system, nonetheless they are, out of various motives, not defined as 'real' work.

Marxist feminists redefined domestic work as labour, but the end point of this analysis was not simply to be paid for housework. Quite the contrary, this exposure of invisibility of certain kinds of labour was central for a larger political project, which aims to abolish paid labour altogether. That is why Federici's manifesto was titled *Wages against* – and not *for* – *Housework*. As a political perspective it revealed the exploitation and economic devaluation of domestic work. It was and still is a method of addressing that all work has value, even if the capitalist system denies certain human activities the status of work and therefore ignores their economic value.

Commodification of any kind of human activity is surely not a solution, at least not an anti-capitalist solution. It is no news that what we need to change is the system itself and redefine the concept of value and labour. The task is to de-commodify work and divorce it from being the source of our livelihood. So, the point of my critique of autonomy and invisibility of artistic labour then might seem just another academic exercise in splitting hairs, but the ultimate goal is to contribute to social transformation, one that leads us beyond capitalism and the compulsion to work. The larger social movement around Universal Basic Income offers some interesting solutions in terms of how to achieve a detachment of work from income by offering a reasonable standard of living to all. It has become – in the past months and due to the impending economic crisis exacerbated by the global pandemic – a more and more feasible and credible solution. In this case, the whole argument to understand art as a form of work I propose, is simply to recognise art as a type of human activity that anyone can do and to demystify its attachment to essentialising notions of creativity that turn art into a religious cult that is presumably the domain of the talented and gifted and controlled by the rules of the Western institution of art. Nonetheless, until an emancipated understating of art becomes our reality and while we must engage in eliminating the capitalist compulsion to work to live, we should in the meantime demand wages for art work.

References

Arvatov, Boris. 2017. *Art and Production.* London: Pluto Press.

Beech, Dave. 2016. *Art and Value.* Leiden: Brill.

Bologna, Sergio. 2014. "Workerism beyond Fordism: On the Lineage of Italian Workerism", *Viewpoint Magazine*, December 12, 2014. Accessed September 27, 2020. https://viewpointmag.com/2014/12/15/workerism-beyond-fordism-on-the-lineage-of-italian-workerism/#rf2-3822.

Boltanski, Luc, and Eve Chiapello. 2005. *The New Spirit of Capitalism.* London: Verso.

Bourdieu, Pierre. 1992. *The Rules of Art.* Stanford: Stanford University Press.

Brouillette, Sarah. 2013. "Cultural Work and Antisocial Psychology" in *Theorizing Cultural Work*, edited by Mark Banks et al, 30–43. London: Routledge.

Bürger, Peter. 1984. *Theory of the Avant-Garde.* Minneapolis: Minnesota University Press.

Bürger, Peter. 1998. "Critique of Autonomy" in *Encyclopedia of Aesthetics*, edited by Michael Kelly. New York: Oxford University Press.

Dalla Costa, Mariarosa, and Selma James. 1973. *The Power of Women and the Subversion of the Community.* Bristol: Falling Wall Press.

Dardot, Pierre, and Christian Laval. 2013. *The New Way of the World: On Neoliberal Society.* New York: Verso.

Đorđević, Goran. 1976. "On the Class Character of Art", *The Fox*, no. 3: 163–165.

Federici, Silvia. 1975. *Wages against Housework.* Bristol: Falling Wall Press.

Fraser, Andrea. 2011. "L'1%, c'est moi" in *Text zur Kunst* 21, no. 83: 114–127.

Graeber, David. 2018. *Bullshit Jobs: A Theory.* New York: Simon & Schuster. Kindle e-book.

Kiaer, Christina. 2005. *Imagine No Possessions: The Socialist Objects of Russian Constructivism.* Cambridge, Massachusetts: MIT Press.

Lesage, Dieter. 2005. "A Portrait of the Artist as a Worker", *Maska* 20, no. 94–95: 93–94.

Mies, Maria. 1986. *Patriarchy and Accumulation on a World Scale.* London: Zed Books.

Mies, Maria. 2013. "Housewifisation – Globalisation – Subsistence – Perspective" in *Beyond Marx: Theorizing the Global Labour Relations of the Twenty-First Century*, edited by Marcel van der Linden and Karl Heinz Roth. Leiden: Brill.

Neil, Garry. 2019. *Culture and Working Conditions for Artists: Implementing the 1980 Recommendation Concerning the Status of the Artists.* Paris: UNESCO.

Poovey, Mary. 1988. *Uneven Developments: Ideological Work of Gender.* Chicago: Chicago University Press.

Praznik, Katja. 2021. *Art Work: Invisible Labour and the Legacy of Yugoslav Socialism.* Toronto: University of Toronto Press.

Reckwitz, Andreas. 2017. *The Invention of Creativity.* London: Polity Press.

Ross, Andrew. 2001. "The Mental Labour Problem" in *Social Text 18*, no. 2: 1–31.

Ross, Andrew. 2003. *No-collar.* New York: Basic Books.

Weeks, Kathi. 2011. *The Problem with Work.* Durham: Duke University Press.

Woodmansee, Martha. 1995. *The Author, Art, and the Market.* New York: Columbia University Press.

RÉBECCA CHAILLON

In Digestion

Rébecca Chaillon is a performance artist, author, and director. Her article is a deeply personal account on the processes of racialisation and an artist's pursuit to unpack, interrogate and confront them in the context of her art. In this powerful plea for artistic and personal emancipation, Chaillon deconstructs assumptions, mixes and overlaps identities, shares questions and personal victories intertwined with society's reluctant transformations. Chaillon wrote this article as a contribution to a book initiated by Décoloniser les arts, a collective that acts against discrimination of minority and postcolonial populations in the French art sector. The book, *Décolonisons les arts!*, presents testimonials of fifteen artists as an invitation to denationalise, deracialise and de-Westernise the ideologies that still determine the art world.

ZEITGEIST

First you had to be like everyone else.

You had to be white. Theatrically white. Or, rather, theatrically white male. White in the masculine.

Compose in the masculine.

Recite Racine Recite Molière Work through Minyana, Novarina Speak texts and have texts in mind Talk about dramaturgy in Castelluci and Do audience workshops on the works of Fabre.

Thankfully, one day in my twentieth year, there was no longer any choice.

Even when written by a man, even when described by one – Robert Thomas – I had to represent women.

Through *Eight Women*, a work from the boulevard repertoire.

Theatre devoid of feminism, for someone like me who only believed in the Spice Girls and their Girl Power.

In the plot, the victim, a man, is absent, dead, and yet he is all the characters talk about. The eight women killed him with their lies, their greed, their desire. I thought to myself, these vice-ridden women are totally badass.

As for me, I strove to be feminist in a sexist play, imposing sixteen actresses instead of the required eight.

I silently pondered the whiteness of my team, since even Ozon, in his cinema adaptation, had cast one black actress… to play the nanny. I said to myself that for a start… For a start I was black.

I was a young black woman, an actress from Picardie who ran her own theatre company, La Compagnie dans le Ventre, who staged bourgeois Parisian theatre, who was at the head of a troupe of twenty people, who decided to direct so as not to be directed by someone else.

But even that, even doing my own 'hodgepodge' of classics, stretching lines, multiplying disciplines, even breaking down the characters, it wasn't working. Later I met Rodrigo García and I decided to write stories about me.

To write them from top to bottom. Even if I didn't know how to write, I was thinking.

The story of my elastic stomach, my second brain because the first one has too many hang-ups, and the story of my body that bears a suffering that my elders keep quiet about, of my ever-desiring mouth, of my heart that hopes to find comfort in the occult and my black skin that believes itself striped, with leather and chocolate, the story of my condition as a zebra.

I get my French mixed up in my Creole memories by compulsively recounting the violence of my world as a large young bisexual black woman from Picardy.

Performing, making a sacrifice of my body, letting spectators pass through me to let them tell their stories through my clichés, the clichés that have constructed my life. Whether I sought to cling to them or distance myself from them. Exposing myself frontally, fragilely and speaking of my private self to a mostly white audience. Danger or act of empowerment? Clearly, I opt for the latter. I reappropriate violence, I make it mine, I exercise power over it by filtering and sublimating it. And I sing Jocelyne Béroard after ripping apart a raw sea bream and devouring it, my legs wrapped in cellophane, a sequin-covered mermaid balancing on a bin, to speak of desperate love.

And I transform myself into a cannibal, wax heels and madras headwrap, sucking-licking metres of black pudding and tomato sauce on the naked body of my white female partner to speak of violent love.

And I invent astrological rituals, I read the Bible, I speak of Quimbois, I commit suicide with a banana to express my beliefs in love passed down from mother to daughter.

I do the chicken, the dog, the M'egg, the cake tin, the naked and raw-boned woman-piece of meat, and I expose every inch of my body to speak of desire.

And I scour myself with a steel sponge and bleach to speak of my skin-colour complex.

And I have my hair woven into huge braids by other black women to speak of sweet – and violent – sorority.

I always perform in the place that itches and splits me into many. My identity, my identities. What I took away from recent experiences in the world of antiracism activism through meetings with Amandine Gay, Sandra Sainte Rose, or the decolonial summer school. I ingurgitate it all gratefully and I try to find the right digestion on stage.

Why the term racialised?

It depends on where, it depends for whom, it depends for what. As I mentioned earlier, I describe myself as a large queer catholic non-disabled black woman, and in the activist context, I may also use the term racialised.

Because it wakes people up.

Because it is currently the term that most thoroughly states the problem I am concerned with.

It raises my statements into the spheres of reflection.

It speaks of the gaze upon me, that until recently I was unable to put a name to.

Because it took me time to understand that I was black while others saw I was well before I did.

I needed a word for this sensation.

I use it if I feel ready to explain what it means to the man or woman I am speaking to, otherwise I paraphrase.

I believe I was lacking this term.

When I use it, I like feeling the reaction it causes:

Either the approval of an activist like me, or a profound questioning.

This word, on its own, may educate people.

This word definitely causes debates all on its own.

It divides because it states things head-on. It scares people.

It's like me.

Pre-response anecdote.

One day a few years ago, I was attending an important artistic gathering of African nations, and I met a black man who asked me where I was from.

I was returning from Burkina Faso for the fifth time in three years, my lovers were men of integrity, I was knocking back litres of beer in the heat like them, I was learning Mooré, the language of the Mossi people, I was no longer afraid on the mobylette, and I was wearing custom-made wax outfits.

I had found a place less sweet than my island. Less diluted, I found AAAAfrica with four A's like a good andouillette, more intense than being Antillais.

I would regularly switch from being Picardian to African without passing through Uncle Dom's French overseas department cabin.

He asked me again where I was from, I stammered, I stuttered, I whispered: Martinique.

The man, that day, told me that I should be proud of the island of flowers. That I should read Fanon Césaire.

Answer to the question:

Yes.

Is it an acceptable answer?

Have I already mentioned my intellectual inferiority complex?

In these circumstances, action strikes me as simpler than thinking.

My recipe goes (or would go) as follows:

Free my colonised mind by pointing out the infected zones.

Then

sometimes compel myself to have a duty of memory, oblige myself to understand my history, know what part of it I can carry, without stealing the narrative of my ancestors and the natives of my country of origin.

Without forcing myself to become a red banner when I always wanted to be a white flag.

In short

understand colonisation and its effects

and therefore

accept that it is not in the past, and that my art can be a lever.

To decolonise one's art, one must decolonise oneself.

Determine what colonisation has done to me.

Determine what it has done to my family. Determine what it has done to people like me.

Attempt to repair oneself on stage.

Learn from the men and women activists and liberation thinkers, read the philosophers, the doctoral students, the affected communities and then not take everything from these men and women activists, liberation thinkers, philosophers, doctoral students, and affected communities.

Digest.

Leave France.

Come back to France.

And come back from France.

Change temporality. Create in slow motion and in silence.

No longer call that 'art', but why not 'rat'?

Disorient the person who watches my rat. Break language. Remove words. No longer seek to make people laugh at any cost. Speak of belief, reinject the sacred. Create ugliness. Do away with external gazes.

Heat up and check the tip of my knife if the French rat is afraid. De-westernisation is underway.

LINA ATTALAH

The Home,
the Suitcase,
and the Social Fabric

An Interview with Pedro Costa

Pedro Costa is professor at the Department of Political Economy at the ISCTE – Instituto Universitário de Lisboa and director of DINÂMIA'CET-iscte (Research Center on Socioeconomic Change and Territory). An economist with a research specialization in urban and regional planning, Costa works on areas of territorial development and cultural economics. In the context of RESHAPE, he was the facilitator of the trajectory Value of Art in Social Fabric, where the question of how to better understand the impact, tangible and intangible, of artists and their work on the local context was raised. In this conversation, we explore some of the processes and outputs of this trajectory.

LINA ATTALAH: Your trajectory is one that is placing art in the social context it belongs to, and I was wondering what the entry points and the theoretical underpinnings were through which you started your conversation with the Reshapers? For example, there is the common dialectic of producing art for art's sake versus producing socially responsible art. Was this, for example, a dialectic that featured in your early conversations?

PEDRO COSTA: In the first meetings we had, both the plenary meeting and the one for our trajectory in Prague later, participants quickly wanted to go deep into the subject without discussing these issues too much. There was some discussion of art for art's sake, socially responsible art, ecological responsibility, and so on, but only briefly. It was not what I had expected, as I come from academia and I thought people would be interested in such conceptual terms as the idea of impact and how we can measure impact in real life and not just in macroeconomic or quantitative terms.

Some of the Reshapers were already working on these issues so for them social impact and not just economic impact was an evident and unquestionable way of understanding impact. All of them worked with communities and had been selected to join the programme because their projects are socially connected. The multi-dimensionality of the idea that value is not just economic, but also civic, environmental, and social was already assumed. Some of them tend to privilege the environmental dimension, others tend to see inclusion and participatory issues more, others look into the artistic value, and so on. I think they were naturally having these sensibilities because of their background and experience as almost all of them work in community-based projects and socially-geared artistic work. Also, their personal profile, even if ideologically diverse, is very action-oriented, policy-oriented, and socially committed. Additionally, the initial description of the trajectory itself pointed out the social fabric as essential, and that was assumed by the group from the beginning. The Reshapers started from the idea that artistic work is work to be done within the community and that the value of the art scene stems from work with the community and its resulting impact.

They were also in the understanding that this is the perspective of independent artists, producers, institutions and curators, and so on. Independent here means a scene that draws upon multiple rationales, not just an economic rationale or an audience-oriented rationale, or a cultural mainstream rationale. It is a scene that is open to diversity, including the

diversity of processes of work, of relations with communities, and of types of impacts in those communities.

From here, the discussions evolved to address questions about the 'system', the broader issues of the structure of the art system in our contemporary times and especially in the wake of Covid-19. What are the factors of the ecological, economic, and other crises we are living and what are the conditions lived by artists in the wake of these crises? How do they affect what we create? That was the core of the preoccupations of the participants, who were keen to ask how we as artists, creators and organisers of creation can build value in this context? And how are we valued and remunerated? What are our conditions of work in this system? How can the art world change the system?

The discussion extended also to another layer, namely the RESHAPE project itself and how it is designed, and how it is functioning, with questions like how does RESHAPE organise itself and what are the differences in roles and power between Reshapers, facilitators, organisers and partners.

LA: **Within this trajectory, a shift happened from focusing on the value of art in the social fabric to the value of the artist in the social fabric. What is behind this shift?**

PC: I think that, adding to what was said before concerning the perception of the multidimensionality of value, and the relation with social fabric and the work with communities, there was a clear awareness that the group was concerned with the processes, with the ways of doing things, more than with the results of the outputs of those processes. This also led to the focus of interest on the artist, the person, the cultural agent, the social actor, more than on the art itself, or the artwork. I think that the focus was not just on the artist, but in all the roles within the artistic world – artists, cultural producers, curators, cultural managers, institutional leaders, and so on and their positions and roles in the functioning of this art world, as people who were eventually responsible for any changes in its functioning. If there was a clear notion of need for social change, it was somehow natural that this discussion on the value of art in social fabric has moved and focused on the role of the actors that could be responsible for or empowered to effect that social change.

LA: **What were the Reshapers' background?**

PC: The group was very diverse, in terms of cultural background, professional experience, position in life cycle, territorial origin, and even ideological perspective. We had participants from the South and Southeast of Europe (Spain, Greece, France, Romania, Serbia, Croatia), a participant from Libya living in Europe, and a participant from Britain working in Palestine. While all of them were involved with their surrounding communities, they had different profiles. Some of them were essentially artists and creators, others were more interested in the curating of artistic work and some were essentially cultural managers. So they were quite complementary as a group, although they had different interests and motivations. There were some difficulties in terms of having a concrete common objective in the end, a prototype, but I think that happened in other groups too.

LA: What was the prototype adopted in your group in the end?

PC: The home and the suitcase prototype: it is a powerful metaphor on the position of art and artistic world agents, particularly the artists, in the world of today. It was operationalised in the form of a website structure with this theme, combining different things.

The group was first questioning the idea of the prototype as part of their discussion of the RESHAPE project, its setting, its selection criteria, and so on. The idea of a prototype was first viewed with some scepticism. The idea of a result-oriented project also brought out the layer of being independent versus working with partner institutions. From the beginning the group had the idea that what would interest them was the process, the reflection generated, the results of the interconnections, more than the result in the form of an output, a deliverable to the European Union or the project partners for use. Here, many fears, and maybe misconceptions, arose, such as the fear of instrumentalisation, of subversion of their ideas, which in a certain way, brought out their fears as 'independent' artists/agents vis-à-vis cultural/economic 'mainstream'. Of course partners differ, some are big institutions, and some are small. Some are funding institutions and some aren't. But in the group, some had a sense that a result-oriented project is but a means to test ideas through prototypes that funders can get ideas from. There was this tension that was difficult to resolve. There was a fear that the partners, for example, could not grasp the full richness of the processes they were into, just being concerned with the results and deliverables.

Then our second workshop was in Ghent in February, before the lockdown, and that was the point at which people started identifying more concretely what they wanted to work on. It was first quite dispersed as everyone wanted to follow their own line of thoughts, and their diverse interests. Individually and in small groups, a lot of work was done to explore a diversity of issues within the main framework of the group's interests. After that, we had the lockdown, so we continued meeting on Zoom, sharing personal experiences with the lockdown, the situation in the various countries, policies that were implemented, and how it was all affecting artists. In our remote Lisbon meeting (a meeting that was supposed to take place physically in Lisbon but the lockdown didn't allow it), we started building a narrative, understanding the different connections we were bringing, gearing towards a prototype.

The multiple discussions, debates within the group, and exploration of individual work led to a collective awareness of the vulnerability of the artist/cultural agent, particularly the independent artist, producer, curator, and so on, to grow within the group. They brought about an awareness of the challenges artists have to face with regard to multiple crises: economic, environmental, and social crisis, the migration and refugee crises, health issues. The discussions also brought an awareness of the challenges within the functioning of art systems and their institutions, specifically with the position of independent artists; their precarity, their dependency. There was an awareness of the disempowerment in these different dimensions, while at the same time there was an assumption of a rhetoric, even within this project, of the power/role/importance of independent artists in changing the social fabric.

The project chosen was a metaphor of the home through the suitcase. The idea was to focus on a process and not the result. We had a reflection on the situation of the art world and the system using the home metaphor – home in the sense of the shelter, the space of freedom, the space of dreaming for the cultural sector. When talking about home, there were questions of who owns the home, who can enter, who can't, who has power to do things within. And then we had the reality of the suitcase that people have to carry, the personal space of survival in this world and in this sector. We thought of refugees and people who have to move from one place to another, with a suitcase that they have to have ready to run with, completely changing their lives.

In the end, the home put forward all the challenges that the art world is facing, at multiple levels and scales, crossing many concepts, questions, and operative tools, envisaging a space of fairness, inclusion, and safety that would enable social change. At the same time, the suitcase embodies the personal space that one has, to survive in this world and to face those challenges. The value of art in the social fabric results from the spaces of possibilities and tensions within this framework.

The idea was to have a website as a tool for the operationalisation of this idea, where we see several links to the various works created in the house. Every part of the house was symbolic of something; the living room, the entry area, the kitchen… It was a metaphorical and symbolic device.

It was important for the group that this wasn't a finished work, but rather something that could be completed through a constant process of reflection, with the particular visions they have, coming from different realities. It was also important that this device would be open for sharing within the RESHAPE community, where it can be tested and improved.

The process was important for people to be aware of their role and the value of what they were creating in the social fabric.

LA: **To what extent can we say the prototype has reached a finalised stage?**

PC: We can say it is a never-ending work. The group had a difficulty to have a finishing point, or to have an agreement on what should be the level of compromise in order to deliver something like a more or less final prototype, something that, because of its own nature, never will be completed. They were happy with the results they had so far, in the sense that what they were delivering wasn't meant to be exhaustive. They were happy to have an open end, something that people can relate to, and interact with, and complete in the future.

The group faced the dilemma between delivering a pragmatic toolkit that would not change the world, or their lives, and assuming that the important thing for them was the process of this journey. To share their reflections, with some tools, on how this journey changed, or may change, something in their way of doing things, in the way big art institutions and independent artistic institutions operate, contributing in that way to changing the world on that scale. I would not say the ambition of changing the world was restrained, but instead there was the perception that the small steps for change can only be achieved in the daily work, on a small scale, in the change of individual

practices, and for that the sharing of results, practices and tools that is enabled with this prototype has its use, and can be powerful if it affects and changes some of the practices of some partners. The group's assumption that what is important is the process, more than the results, was, in the end, translated into a result that brings the process to the persons, and that enables to share some of the things they learned with the process itself, be those pragmatic tools, as well as anxieties, philosophical questions, or just provocations.

LA: **There is a way to understand art in the social fabric in terms of how art influences space in direct and indirect ways. By space, I mean both physical space and broader political and social space. Given your expertise in the areas of critical urbanism and planning, did you bring in any of that to the conversation or the thinking towards the prototype?**

PC: I think so. I was participating in the discussions, in some more than in others, especially given that the Reshaper-facilitator relation in the project was constantly evolving. The structural approach I was trying to test with the group in the beginning of this process was related to something that I was working with, namely impact assessment of cultural activities, in terms of the development they bring to the territories/communities. We made an impact assessment exercise in Prague where we met, and where I proposed to them several dimensions, a total of 15, to test what are the perceptions that people have about the impact of their own activities in the community. These dimensions were: economic vitality; economic growth and local prosperity; employment quality; social equity; participants' fulfilment; local community engagement; participation and citizenry; identity expression; artistic/cultural value; community wellbeing; cultural enrichment; physical integrity; biological diversity; resources efficiency and environmental purity. The discussions involved thinking about the perception of impact, versus the narratives and discourses created in order to attract funding.

But in general, there wasn't much space for further discussions on this. There was more interest in ideas of changing the world through urgent action. The urgency of action was very marked in the process.

LA: **When you met with the group in Ghent, there was a possibility to do less introspection, and to go out and meet with different cultural spaces with diverse practices. How did these encounters go and what openings did they offer?**

PC: I think these encounters allowed for some openings, even if people didn't value so much the fact that the programme was very intense during these workshops. There was a concern that there was too much to do, to process, to think and to reflect on the prototype, in full days of a very demanding schedule. Yet people recognised the huge importance of these encounters, not just in Ghent, but also in Prague where they also met.

In Ghent, the Reshapers met with some groups who are doing similar things to what they usually do, which was interesting. In some cases, the encounters brought some critical discussions about the instrumentalisation of communities in some of the projects shown. The Reshapers were not just

passively attending these showcases, but were critically engaging with them, and that is in itself a sign of its usefulness, of course.

LA: **What was reshaped for you from the conversations, the suitcase prototype you developed with the Reshapers, the offline and the online encounters?**

PC: There was interesting and important knowledge from the entire process for me to use in my research practice. All the exchanges of knowledge and experiences within the group, all the discussions and debates, were an experience of the utmost importance and value for my activity as a researcher, academic, teacher, and occasional player in this field. We developed nine workshops, each one organised by one of us, and experienced very diverse methodologies for exploring our topic and how to work together, some developed by artists, as well as by people from other backgrounds, and some of these methodologies were quite new and interesting for me.
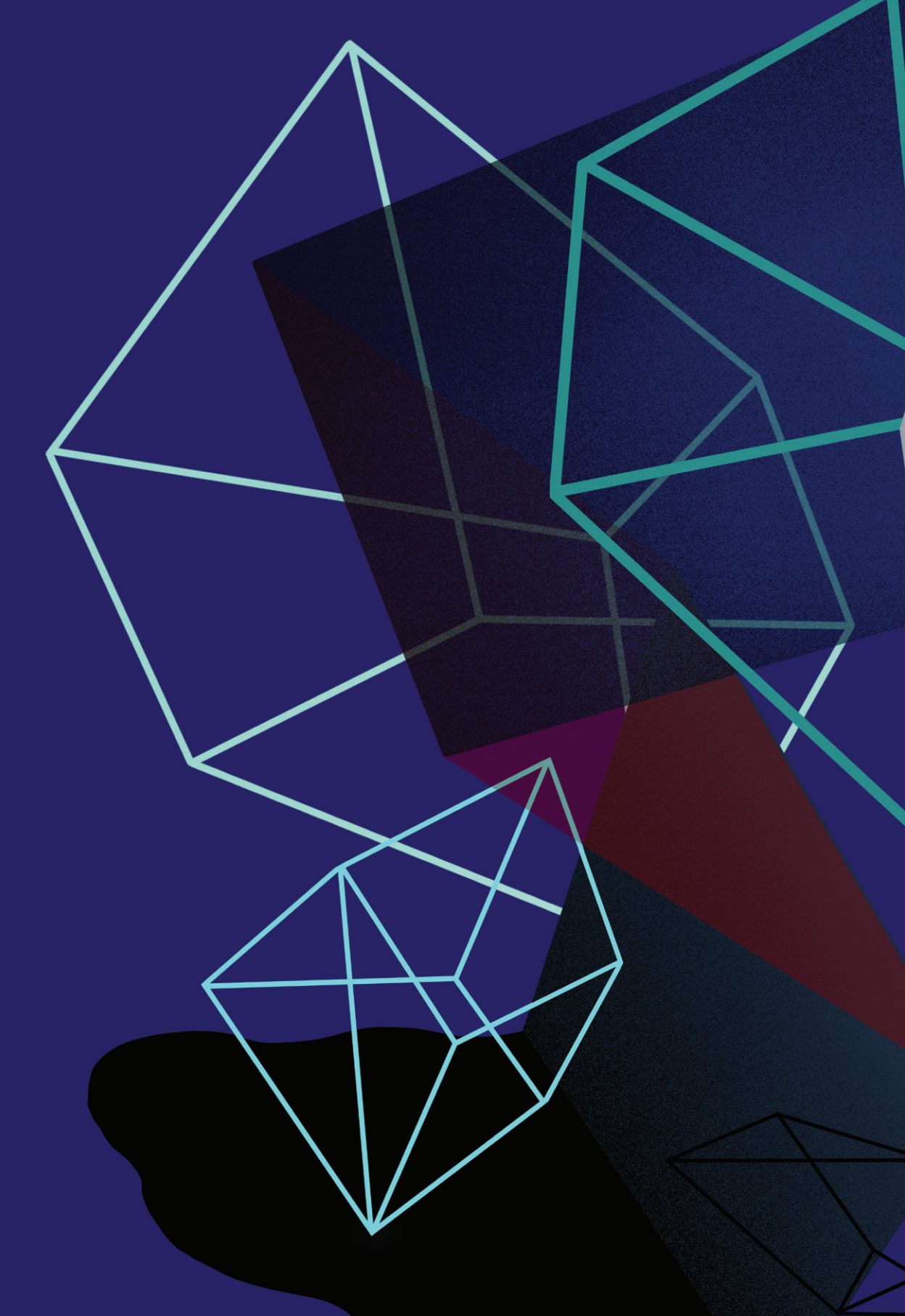
EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

Evaluation – Actors, Values, and Metrics

PROTOTYPE

The Journey

This journey has been nested in a pressing moment for our World, where the overlapping humanitarian, social, and ecological crises accelerated to a point of a global disruption caused by a pandemic of proportions unseen for generations. Life as we know it is changing before our eyes, and we are again reminded of Marx's famous words: 'All that is solid melts into air', and so is the cultural and artistic life that we only recently knew and lived as practitioners. And this most recent in the stream of crises that we've seen in the course of the last decade or so, serves as another reminder about how urgent is the need for pivoting essential and radical changes of ways we organise life on Earth in order to provide for survival of Earth's ecosystems, including sustainability of communities, both human and beyond. An important part of that change must involve artistic and cultural production in its core – we must urgently rethink how cultural and artistic production is being created, curated, mediated, accessed. And equally important: how cultural and artistic production is being assessed and measured, based on what values, by whom, and using which metrics?

As a community of communities scattered all over Europe and the Middle East and North Africa (MENA) region, RESHAPE has been a perfect playground to gather and examine a variety of experiences of cultural actors in relation to the evaluation processes and their different aspects. It has also given us an opportunity for developing a much bigger and much more nuanced picture than would have been possible without RESHAPE. Besides that, working together provided a lot of comfort and solidarity in times of isolation and uncertainty. RESHAPE has proven to be a reflection and action-oriented process where we could gather to critically assess the current state of the art in the artistic and cultural field, as well as imagine and create blueprints for a different, happier common future.

Early on in the process we detected the need to *shake the tree of evaluation*, using this metaphorical language not only to demonstrate the need to reframe its basic notions, but also to be able to distinguish its various fruits, be they ripe or green, sometimes already sagged and rotten. Our attempt to examine different modes, values, methods, and metrics of evaluation stems from the desire to contribute to the development of organic, bottom-up led evaluation practices in arts and culture. We want our work to result in an exercise for a potential model of evaluation that can be modified and adapted by organisations within RESHAPE but also outside of its immediate reach. Ideally, the model could be tested on RESHAPE itself in the aftermath of activities' realisation.

Methodology and approach

Avoiding (but not completely eschewing) the usual survey methodologies, we reached out to the tools immanent to the artistic type of research: collective work based on observation, (many) conversations and meditations on the subject, gathered by examining a body of work of practical and academic research about evaluation and the related fields.

Evaluation – Actors, Values, and Metrics

EDUARDO BONITO, KATARINA PAVIĆ,
AND CLAIRE MALIKA ZERHOUNI

PROTOTYPE

339

One of the important goals for us was to re-examine, and contribute to the transformation of the role of expertise and experts – shifting the evaluation towards processes of learning and knowledge transfer in order to make them empowering for organisations and individuals around them – strengthening their ownership over evaluation processes, instead of facilitating utilitarian and mercantile logics, more often than not imposed in a top-down manner. Equally important for us was to learn about existing tools of evaluation that organisations all around Europe, in the MENA region, and globally are using in their everyday work, to experience what are the organic practices of evaluation developed by practitioners themselves and to gain deeper insight into how knowledge produced in evaluation processes is being used and reproduced. Finally, an important part of this endeavour was the necessity to obtain insight into different cultural landscapes, all parts of a wider cultural ecosystem within RESHAPE's horizon, in order to develop a deeper understanding of problems related to evaluation practices and the ways to overcome them.

Interviews & questionnaire

Through a series of interviews with practitioners active in different countries of Europe and the MENA region we wanted to accomplish two main objectives: learning about participants' practices and attitudes with regard to evaluation processes, and learning about the context in which participants operate, including the nuances about the functioning of the cultural ecosystems in different geographies. Interviews were conducted as a semi-structured type of survey with open-ended questions. Practitioners included members of our Trajectory group Fair Governance Models as well as our colleagues operating in different contexts and in different capacities. The questionnaire for the interviews was jointly developed by the team and involved inquiring about: basic organisational structure, organisational attitude and motivation, methodologies and metrics that organisations use, how is evaluation being used/implemented, how is knowledge gained in evaluation processes communicated. As a complementary tool to the interviews a short questionnaire was designed that focused on a small number of key questions tackling values that inform the evaluation processes, usage of knowledge produced by the evaluation, and how participants see the future of evaluation processes. The questionnaire was designed with the primary purpose to reach the RESHAPE community and to scan the prevalent themes and undercurrents related to evaluation.

Learning resources and inspiration

Different resources have been used throughout this journey, as an inspiration. First and foremost, there were the numerous group and personal encounters with fellow Reshapers as well as other practitioners in our field, during our physical meetings in Lublin, Tangier, Cluj, Sofia, as well as remote meetings in Zagreb and Athens. These exchanges not only enabled us to gain insight into

the various interpretations of evaluation processes, existing practices and overarching questions, but have also made us aware of the fact that evaluation persists as one of the key questions in the context of cultural governance, especially with regard to pressing needs to develop fair models of governance based on solidarity and redistribution of power and resources. One of the guiding examples that has greatly inspired our team was Bhutan's Gross National Happiness index, as a philosophy structured around governance based on collective happiness/wellbeing and preservation of life on Earth.

Another great inspiration for our work was provided by the work of Brazilian futurologist Lala Deheinzelin, who developed 4d Fluxonomy, a governance concept founded on the need to elucidate complex connections between cultural, environmental, social, and financial aspects while developing a sustainable future through the application of new economic models.

In addition, the practical application of Fluxonomy principles into an evaluation tool prepared by FARO, a research group of 14 various Ibero-American cultural organisations gave us an incentive to start developing a version of the tool that was suitable for application in the framework of RESHAPE and could be adapted for communities beyond RESHAPE's scope. Working on a development of a nuanced and intricate evaluation matrix enables these actors to envisage a scenario for a transition period, notwithstanding the speed and magnitude of changes that we are facing in the contemporary world.

The connection between evaluation and governance?

Evaluation is a crucial part of survival of cultural ecosystems, as it enables the creation and systematisation of knowledge and skills necessary to perpetuate practices that are crucial for institutional/organisational existence as well as enabling us to become conscious of practices that are detrimental for organisations and find ways how to unlearn them. On the other hand, evaluations are a part of a larger complex of scrutiny and control mechanisms (together with audits, quality assessments, and so on), applied externally and from above in order to justify the existence of these external actors, especially funding bodies, government agencies, private foundations, and various public and private investors in arts and culture.

These two processes are inevitably connected, albeit very different. A number of practitioners we have been talking to made a distinction between evaluation that organisations initiate themselves as means to build and share knowledge, seeing these processes often as tacit and organic and leading to the organisational empowerment and greater ownership of individuals over activities and crucial processes within the organisation. Opposed to that, many of the individuals we have been talking to marked the evaluation processes organised and led by the funding bodies as a form of control, as highly formalised processes based on pseudo-quantities (Habib – Engqvist and Möntmann, 2018).

When we talk about fair governance it's inevitable to think about the values that inform what fair governance actually is about (or, rather, should be) and about systems set in place designed to measure how exactly values

are being put into practice. No less important are questions of who sets the rules of the evaluation as well as who has a say and who participates in which capacity. Evaluation is a complex endeavour, burdened with internal conflicts and contradictions between motives, subjects, and objects who perform the evaluation/the evaluation is performed on, tools, methodologies and metrics used to perform the evaluation, frameworks, narratives, and language in which evaluations are being interpreted. In that sense, it is much more productive to think about multiple evaluations, instead of a single all-encompassing term.

Perhaps one framework that bridges all the inner contradictions of evaluation is the one of establishing sovereignty over interpretation and valuation (Zembylas, 2019). The sovereignty over interpretation, or the right to establish the narratives determining one's work make up the core ingredient with regard to governance of institutions and organisations regardless of their size, mission, and formal structure.

Formal language and requirements of evaluation processes led by external factors have permeated the organisational structures, often leading towards institutional isomorphism (DiMaggio & Powell, 1983), that is, increased similarity and homogeneity of actors functioning in the same field. Furthermore, by reducing evaluations to their technical aspects while avoiding the tricky questions pertaining to ownership and direction, evaluations can often become a legitimation tool of no-change. Many organisations, also some of the ones we had the opportunity to talk to, actively resist and challenge these practices.

Organisations will often challenge the official narratives of the evaluation by developing alternative routes and methodologies, leaning on affective and community-oriented models of evaluation. All the colleagues we have been talking to, no matter where they operated, stressed human contact, conversation, and orientation towards the community as key ingredients of bottom-up driven evaluation. At the same time, all the colleagues stress the necessity to dedicate more time and resources in developing different evaluation methodologies in order to gain deeper knowledge about intricate connections between what we do, how we do it and how it corresponds with the context in which we operate. We hope that our work and this report as one of its essential parts make a small contribution towards greater understanding in that sense.

Context of the research

The first part of our research contextualises matters related to evaluation through general description of circumstances in which interviewees operate, drawing the lines of contrast and similarities between the different cultural ecosystems in which their practices are nested. In the process of development of this research, we interviewed our close collaborators, colleagues engaged in the RESHAPE process as well as colleagues with whom we engaged outside of the project's scope. In total, we conducted eight in-depth interviews with 14 cultural workers operating in Turkey, Croatia, Serbia, Palestine, Bosnia and Herzegovina, UK (Scotland), Switzerland, and Belgium.

The majority of our interviewees were individuals engaged in non-institutional cultural production, that is, independent cultural actors from various countries in Europe and the MENA region. Most interviewees' work is nested within a collective/organisation, although some of them are active as freelancers. These organisations vary in terms of formal frameworks, disciplines, size, and scope of their activities. They are active across multidisciplinary forms of artistic expression (performing arts, dance, theatre, visual arts, media, and so on) as well as in diverse critically engaged cultural practices. Organisations we tackled also come in various shapes and sizes, varying from small artistic initiatives to veteran institutions, informal collectives to long-established organisations, organisations focusing their work around one or several annual events/projects to organisations engaged in multi-stakeholder structures with complex programmatic dynamics. Despite great differences between organisations, there are many similarities, mainly with regard to values and basic programmatic orientation: a strong inclination towards socially engaged arts/culture, working closely with communities, critical attitudes towards current social and political context, and active engagement with various actors in terms of fostering positive changes.

A diversity of geographical contexts, together with dependent social and political circumstances has marked our endeavour and represents the great value of this research. Our interviewees came from eight different countries and territories: Turkey, Croatia, Serbia, Palestine, Bosnia and Herzegovina, UK (Scotland), Switzerland, and Belgium. Besides being embedded in their local and national contexts, all of the actors that we've been talking to are actively engaged in international collaboration. Both bigger and smaller urban as well as rural areas are relevant for our interviewees' work. Even though national cultural policies as well as international funders greatly shape the organisational field, our interviewees all emphasised the importance of being embedded in a local context, such as the cities, towns and various other local communities, the ones that hold the potential to bridge the gap between complex workings of international bodies and national policy-making institutions that often fail to recognise the needs and the importance of artists and cultural workers in social development:

> *Independent evaluator, Palestine*: I find it easier to have dialogues with city governments so I am a strong advocate for city development in the [MENA] region. Because cities tend to have more elections and less political appointments. I like to work with cities and I have considered them to be more receptive than the Ministry of culture.

There are great and well-known disparities between the geographical and socio-political contexts in which our interviewees operate, including ones that pertain to institutional and financial sustainability of organisations as well as disparities that are determined by the differences in the organisation of cultural spheres and the overall objectives of cultural policies (and politics in a wider sense). As much as positions of cultural operators in Western European countries differ from those in Turkey, Palestine, or Bosnia and Herzegovina (especially in terms of available resources), our interviewees have much in

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

common in terms of the conditions in which they operate. First of all, they face similar pressures of top-down imposed priorities when it comes to the conditions of production, both in terms of content and in relation to delivery to audiences. Regardless of a specific geographical locale, all of our interviewees have testified having difficulties constantly adjusting to demands of decision-making and/or funding institutions, where tools for evaluation are often seen as a negative type of instrumentalisation of independent cultural actors in a larger scheme of things. In Western European, so-called 'developed' countries, these pressures are often expressed through demands for structural rationalisation and adoption of a corporate organisational culture. Up to a certain level, similar tendencies are present in Eastern Europe and the MENA region, with one notable difference. Namely, while in Western Europe pressure often comes from governmental bodies and/or agencies connected to governments, in the MENA region and Eastern Europe the pressure often stems from diversified sources (government and private funding bodies) as the determining need is to obtain finance and other resources necessary for production, which are scarce. This often leads to a situation that can be crudely described as follows: While in Western countries pressures are put primarily on organisational structuring and management and governance of organisations, in the East the pressure is more emphasised through programming priorities that often determine the content of organisations' work.

In the East, collectives rely heavily on personal enthusiasm of the involved cultural actors, often without formal professionalisation of roles and relations. While in the Western countries, organisations are being coerced into a hyper-structuralised ecosystem that lacks potential for experimentation and development of synergistic momentum outside of siloed views on artistic and cultural production:

Cultural operator, Serbia: It's also that the small organisations here are very difficult to formalise: everything between civil society organisations, small start-ups, some things that function as a rock band or whatever, and also a lot of personal, almost family relations. They often don't have professional structures, even though they have results that are high quality. And organisations like that produce lots of good cultural content in Serbia. It does not apply any kind of professional logic. It's difficult because they're not organised. They're like some friends decided to do something together. And then you have everything in between your relationship.

Cultural operator, Belgium: We have top-down management being implemented more and more, and a sort of rationalisation happening in this very fragmented art field. If anything, the Flemish art scene is a very hybrid one, with super small organisations, many institutions collaborating in many diverse ways and the government doesn't really like this uncontrollable situation – big spaghetti that we work in. So, they're now implementing categorisation and with this categorisation come new rules. ... So we are facing a big rationalisation and categorisation of the field in very strict categories and with these categories come evaluation points which are different but it also creates a total immobility, because if you're

classified as a certain type of organisation, you should do a certain work and you cannot reinvent or redefine yourself or maybe have a different mobility inside of this, because you would not meet the evaluation point.

Maybe the biggest point of contradiction between positions of actors from Western Europe and the Eastern countries became visible during an interview with a colleague who operates in Turkey. While colleagues in the West struggle with excessive structuring and pressure to adopt business practices, cultural actors in Turkey avoid formal registration in order to escape being pressured by the current political and administrative regime:

> We use the benefits of being unregistered. We can do anything political, about the government. No one knows about it, and on paper we don't exist. It's a plus to defend these rights.

From these insights it is clear that all organisations we were in touch with need to navigate a set of complex, often oblique rules within their respective contexts, and these circumstances have a major impact on the development of organisational narratives and practices of evaluation. One thing all actors included in this brief research had in common was searching for places and platforms that would enable more freedom from excessive coercion, places for experimentation, failure, and reflection. The next two parts of this research will look into more details about existing evaluation practices as well as new tendencies that organisations are developing in this regard.

References

DiMaggio, P., & Powell, W. (1983). 'The Iron Cage Revisited: Institutional Isomorphism and Collective Rationality in Organisational Fields'. *American Sociological Review, 48*(2), 147–160. Retrieved October 20, 2020, from http://www.jstor.org/stable/2095101.

Habib Engqvist, J. and Möntmann N. (2018). *Agencies of Art – A report on the situation of small and medium-sized art centers in Denmark, Norway and Sweden.* OK BOOK, Oslo.

Zembylas, T. (2019). 'Why Are Evaluations in the Field of Cultural Policy (Almost Always) Contested?' In: *Major Problems, Frictions, and Challenges in Arts and Cultural Management, Sense and Sensibilities in the State of the Field.* Routledge, New York and Abingdon. Pp. 151–173.

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

Collecting Narratives as Data

In this text, we attempt to understand the points of view, methodologies, and motivations of arts and culture practitioners, learning about complementary tools that embrace testimonies and storytelling. We look at experimentation with shared creation of knowledge and reshaping our evaluations towards processes of learning and transferring that knowledge in order for it to be truly empowering.
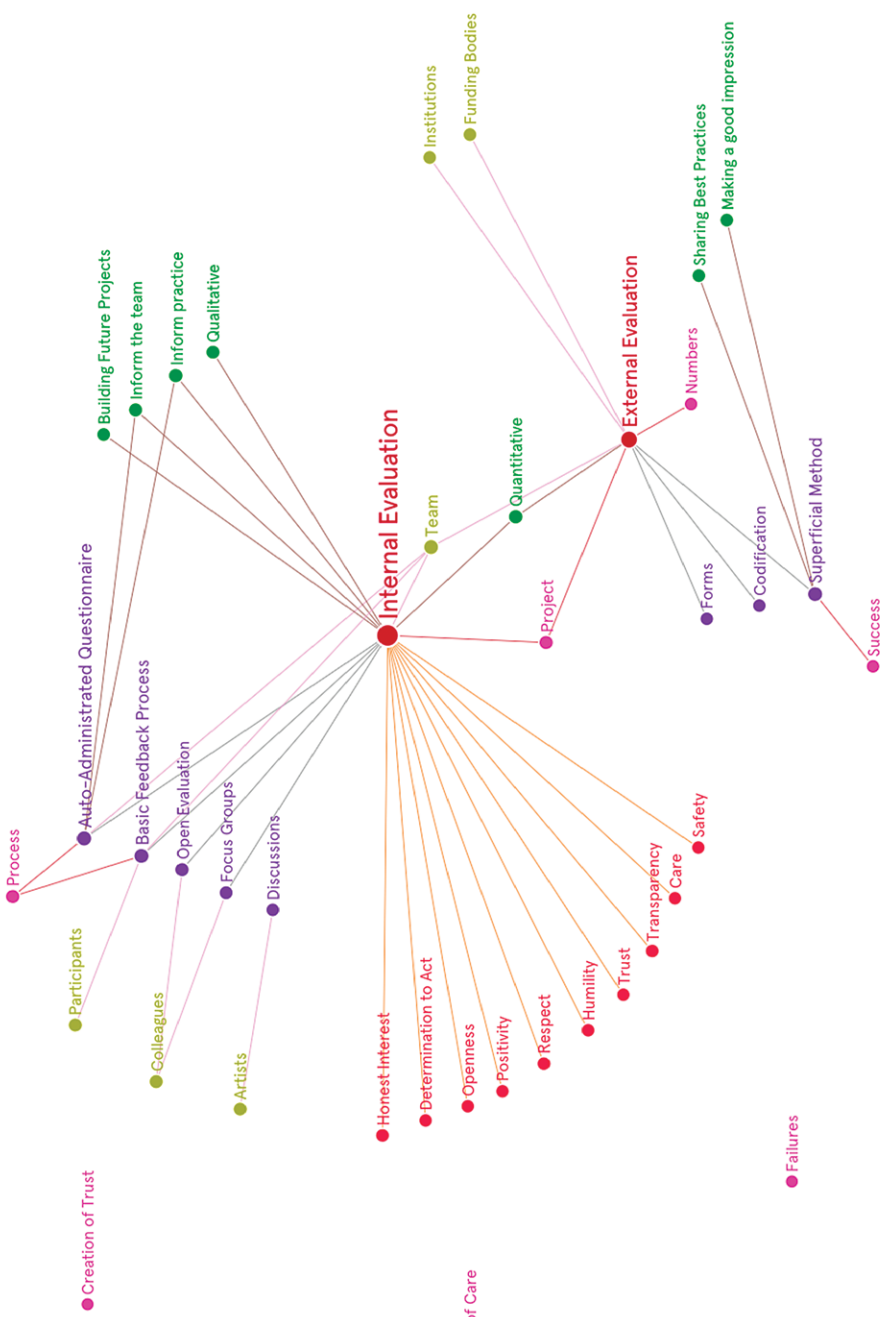
We have chosen to share these narratives as raw data, as conversations around organisational or individual practices and approaches that confirm the connections between evaluation and governance and the theoretical findings that are already available in the existing literature and research.

This section follows the logic of both the interviews and the questionnaire, including the presentation of words, terminologies and quotes from the interviews and the compilation of our data. We attempt to reveal commonalities without erasing complexities, examining the language and the narratives as data that can be reflected upon. These are neither uniform nor frozen in time. They resonate with our fundamental question, which can now be brought into perspective.

From the questionnaire: mapping narratives

How do we present the data we have collected? How do we look at the answers and the material we have at hand and make sense of it? To answer these questions, we carried out an experiment in visualising qualitative and narrative materials using Graph Commons, created by Burak Arikan (Turkey), a collaborative online platform for making and openly publishing interactive network maps.[01] Graph Commons is dedicated to investigative journalism, civic data research, archival exploration, creative research, and organisational analysis. Using a simple interface, it allows users to compile data, define and categorise relationships, and transform them into interactive network maps, discovering new patterns and sharing insights about complex issues. Maps can be publicly shared and collectively edited. The act of network mapping becomes an ongoing, shared practice among contributors and collaborators (Arikan 2015).

The full graph and story are available at https://graphcommons.com/graphs/ba7da024-8e46-4888-b955-0d19c0bb3472.

01 https://graphcommons.com.

Evaluation – Actors, Values, and Metrics

EDUARDO BONITO, KATARINA PAVIĆ,
AND CLAIRE MALIKA ZERHOUNI

RESHAPE

Cultures of evaluation

Do organisations and practitioners have a culture of evaluation? If so, what motivates the evaluation process, and what drives the organisational attitude towards evaluation? Our interviewees confirmed that, both in the literature and in practice, there are two types of evaluation, and they are opposed to one another. From cultural practitioners in the United Kingdom:

> For us there are two aspects: there is the formalised evaluation and there is the informal evaluation. Often formalised evaluation is to enforce somebody else's agenda rather than our own. The informal would be more like a critical feedback within the team or an ongoing conversation with the artists, following a set of criteria or questions depending on the artist you are working with.

What first transpires here is the association of evaluation with external factors. This 'external evaluation process' primarily relates to project funding or institutional support that imposes monitoring methodologies, requirements, processes, and specific agendas on the organisations that receive such support.

One cannot speak about a single form of evaluation, however, and although external evaluation seems to predominate, organisations also develop their own processes of internal evaluation. For some, the internal evaluation is a formalised process that is entirely inherent to and part of the culture of the organisation itself and its own programmatic strategy. From a cultural worker in Serbia:

> We are doing evaluations on a regular basis. This is not connected to the projects. Firstly, it is important to keep talking with the people in our organisation. The director of the organisation and I have evaluation meetings with every employee. Twice a year, we speak with everyone about what they did in the previous period. … We also have a strategic planning meeting at the end of each year. We do an evaluation of the previous year, of all the plans and the results. … Every team makes their own smaller action plan for the upcoming year. We set some general results that we want to see at the end of the year. That is something we are looking at throughout the whole year.

Both internal and external evaluation processes are sometimes fully integrated into the culture of the organisation. The motivations for each process are clearly established, and while internal evaluation is seen as a process that serves and accompanies the development of the organisation in a programmatic and structural aspect, external evaluation is still very much only described as a forced transposition of the organisation's vision, values, and programmes into a very limited and limiting set of quantitative criteria. From a cultural worker in Belgium:

We work on evaluation at three levels. We have the process of re-evaluation that we have in our collective governance structure. We don't really work with any methodology, but around questions. It is a lot about re-asking questions and evaluation protocols; there's a constant ritual of rethinking and re-evaluation. ... We are doing evaluations with our artists on a daily basis, and this is really embedded in our practice. ... With the long-trajectory artists with whom we collaborate for years at a time, sometimes it's a ritual visit to their house or their workspace. We all go there, we sit together, we talk, we evaluate all aspects of collaboration and we formulate new lines for the future. And then – let's say at the residency level – we do much the same, but it's much more on an invitational basis, not an obligation. Lastly, there's the realm of how we need to report to the government, and what we try to do is get a lot of the narratives we have amongst us, and to translate that into the form that the government has given to us. There is another level of percentages that we need to prove, such as income, number of shows produced, audience numbers, and so on. There's a whole set of criteria we need to evaluate very objectively, on governance, a set of rules that we need to go through. We need to say that we do this and that, and then we get a score.

In some organisations, evaluation is only defined as external and is motivated by the monitoring of funding and reporting processes. In this case, practitioners consider their evaluations as opposed to other types of feedback sessions, meetings, or informal discussions. Although a specific terminology might not be formally identified, it is still part of the organisation's culture. Informal and organic, this process still informs programmatic or strategic orientations. The cultural worker from Serbia:

We have a steering committee, because we have projects and programmes, and we have a venue. I think maybe that is also important because we constantly cooperate with a lot of people. We have a lot of people coming to the house and discussing everything. I think that that is what we're looking for here. I hadn't been thinking about it that way before. We have a lot of informal stuff happening. If someone were to sit down and call it differently, you know, they would give all that a proper name. We don't, because it just happens. I think that actually, all of it can be considered to be some form of evaluation. But somehow it just goes along the way it goes.

Evaluation in practice: tools, methodologies and metrics

The methodologies, criteria, or metrics employed vary according to the different types and cultures of evaluation defined by practitioners' own motivations.

Funding programmes, institutions and/or private foundations set clear methods and criteria that lead the external evaluation process. If the criteria or metrics used in the methodology are determined in advance, it can be especially difficult for small or medium-sized organisations, or for

the evaluators themselves, to apply them. The diversity of contexts and ecosystems, the complexity of projects and the unpredictability of the creative process often make the strict implementation of these methodologies difficult. The evaluator for the Creative Europe programme, Turkey:

> It is a very systematised process, with a set of criteria that are very well defined. ... Take the activities, for example: are they concrete, deliverables, outcomes, measurable or not? Here, we are also expected to score our own evaluation strategy. Does the project have an evaluation strategy, a qualitative and quantitative base? What kind of deliverable does it propose and how do we propose to measure it? I never know how to score this. Because every project is a journey, I find it very difficult to evaluate the evaluation strategy of a project on paper.

Bureaucracy, the obligation to sustain daily operations, constant auditing, reporting, deliverables, quantitative measurements and so on... All this externally imposed evaluation and its methodology forces organisations and practitioners to comply with what Jonatan Habib Engqvist and Nina Möntmann refer to as 'corporate institutionalism', and to normalise the ideologies, strategies and managerialism defined by 'capitalist realism' in their programmes and structures (Engqvist and Möntmann 2018). The cultural worker from Belgium:

> We are facing a major rationalisation and categorisation of the field into very strict categories. With these categories come evaluation points, which are different, but this also creates an utter immobility, because if you are classified as a certain type of organisation, you have to do a certain kind of work, so you cannot reinvent or redefine yourself, or maybe have a different mobility inside of this, because you would not meet the criteria of the evaluation.

These criteria, metrics, and evaluations, if accepted and considered unavoidable by practitioners and organisations, are, however, being strongly criticised as an imposed process that cannot be integrated into the core programmatic culture of organisations, because of their uniformity. Their limitations also lie in what serves as a base for their formalisation. They rely on Eric Liedman's concept of 'pseudo-quantities', and do not consider nuances, complex dimensions, or even the relationships between ecosystems' (Engqvist and Möntmann 2018, 61-64). Short-term and essentially quantitative, they assess immediate, tangible and measurable created value in compliance with unrelated agendas and priorities. The cultural and artistic projects evaluator from Palestine:

> Funders who receive government money, from the EU or SIDA, for example, continuously remind me how they want to see concrete outputs, because it concerns taxpayers' money. Which is really interesting. They say: This is taxpayers' money, so we also need to see the short-term outputs and impact. We cannot go back to the scene five years from now to see how

this experience has shaped people's lives. They have to demonstrate or prove an impact to their own respective governments. It is not because they want to be obnoxious; it's because they have to do their own lobbying to get the money from the governments. This is a part of funding that makes me very uncomfortable, something I cannot understand fully. ... The point is that funders vary, depending on where the money comes from, and to whom they are accountable. The less they are accountable to a government, the easier it is to work with the funder. With funders, it is not the methodology that makes the difference, but what they need to see towards the end.

Where internal or informal evaluation processes are concerned, methodologies and criteria seem to be defined differently. Usually initiated by a relational process within the organisation, the internal or informal evaluation is led more horizontally, in a non-linear way, valuing interactions, participation, transparency and needs over quantitative measurements (Engqvist and Möntmann 2018). The cultural worker from Bosnia and Herzegovina:

> For me, if it involves participants, then the most important part is the feedback that I get from those participants. I don't like anything numerical. Our work was focused on young people. We worked with a psychologist on that project. She led some great workshops. One of the things we did was ask each participant to write something, a small note, an essay about that project. For instance, what did they like? How did they feel during that process? What did they discover about themselves?

The cultural worker from Serbia:

> When we do an evaluation, we do not have strict questionnaires. We like to have it open. And these evaluation meetings with employees are very important. It is very important for us to see what they are thinking about, and how they are feeling about working in our organisation and working on particular activities. What is very important is to see potential, as well as any problems that arise. It is much more important for us to speak about conditions, about why this happened, or this did not happen, and to try to find solutions that we are all satisfied with.

The methodology and its formalisation are not the only things that are different in internal and external evaluations. There is also the time frame, and attention to qualitative elements, as well as the integration in the creative, artistic, and organisational structure and programme of the organisation. Often practiced as a verbal evaluation, internal methodologies allow for more conscious engagement in direct dialogues, permitting the formation of informal networks, relationships, and systems of sharing within the organisation and the ecosystem in which it grows. Where external evaluation methodologies seem to be at the service of the distribution of powers, internal and informal evaluation processes delegate responsibilities and allow for movement, flexibility, redefinition, and distribution (Engqvist and Möntmann 2018).

Responsibilities

Depending on the type of evaluation, the responsibilities and roles of the actors involved in the process vary. In some cases, and at specific steps of the evaluation of a project, external evaluators can be involved in the evaluation process. The cultural worker from Bosnia and Herzegovina:

> The particular difference that makes this chasm between the developed societies and economies and culture, and economies like ours is so big. That is why it is important to network with other people who are able to talk to us, and who maybe have similar issues. This is why the culture of the Cultural Capital project was important. We had a lot of support from the evaluators. They came to visit us. We had to engage in a lot of interaction with the local authorities, about what they wanted, what they were ready to do. In the end, everybody was rooting for us.

Most of the time, however, because of the budget restrictions and guidelines imposed by the methodologies of external evaluation processes, practitioners and organisation teams have to take on the realisation of the evaluation themselves. This process is usually considered a burden: it is unpaid work, with a time frame that is not adapted to either the project or the structure.

Interviewees often referred to the same difficulties where evaluation was concerned: lack of time, lack of means, and excessive bureaucracy or institutionalisation of the processes. The cultural worker from Belgium:

> You need to employ at least one person on archiving, you need to set your servers in certain ways, you need to upload your digital data in specific formats. It is a hyper-institutionalisation of these companies. For a bigger institution, it sort of makes sense, but in an organisation run by three people, it's completely silly how much attention goes into fulfilling these obligatory points.

The cultural worker from Croatia:

> Lack of time. The only evaluation that makes sense is the one that organisations do because of their own needs and those of the people they work with. At the same time, it is always so difficult to find enough time to do even this.

While any project involves lots of stakeholders, external evaluations rarely take the whole ecosystem into account. The cultural worker from Croatia:

> On the other hand, my organisation is always coordinating relatively large-scale, multi-stakeholder processes, where we have dozens of partner organisations, municipalities, individual civic initiatives, artists, neighbours and so on. In our campaigns and activities, there are so many grey areas and murky waters, so we are constantly evaluating this or that. This is not only about having a lot of actors involved, but also because their

positions and interests are sometimes highly discrepant. So we are in some way or other constantly engaged in thinking how to push things, mend them, negotiate, persuade, and so on.

There is a disconnect between practitioners and institutions. Information exchange and network sharing exist within the organisations and with their immediate environments, but the logic of power versus responsibility and hegemony (as discussed by Gramsci), and the question of impact and values relate to neither the ecosystems nor the interconnections. Dialogue remains internal, while the evaluation itself remains tedious and bureaucratic. The independent cultural programme evaluator from Palestine:

> I think we even have to let go of the word 'evaluation'. In Arabic, it implies a lot of value judgement. The terminology has to change. People need to stop being obsessed with impact. Impact comes in different shapes and forms. Sometimes you have these groups of ten kids who are part of a training programme. They all enjoy it, and that's fair. And enjoyment and entertainment are very important. Sometimes the impact does not have to be powerful, long-term, or life-changing. We have to be more humble, and accept that some processes are more joyful. We should sometimes trust our instincts.[02]

Learning, unlearning, or co-creating knowledge

In our interviews, we felt a clear disconnect between the values represented by external evaluation processes and the internal or informal processes. This confirms the radical differences between these two approaches, but it also questions the relationships between organisations, practitioners and the institutions, whether they are funding bodies or institutional support systems.

When it comes to external evaluation, values are often set by the (grant) proposal applications. They reflect institutional priorities and trajectories. Even if these values can find root in environmental or social aspects, their translation into the evaluation methodologies of the funding bodies or institutions lead to criteria and metrics being over-simplified in quantitative measurements. The cultural worker from the United Kingdom:

> In terms of evaluation, we also have to meet carbon emissions and the diversity that we have to meet within our programmes and the running of our organisations. On diversity and inclusion and all of these things that we've mapped, it all sits within the bigger framework of artistic excellence, audience access, leadership and governance and international connection – how you reach out. And across these you have to look into digital, environmental, equality and creative learning. This is how we need to report every year and write our business plans.

This explains why the question of value has been a central focal point in our research. For the RESHAPE community and our interviewees, the values that support evaluation processes seem to be closer to the foundations of the 'new institutionalism', giving space to less hierarchical, more interactive, flexible and interdisciplinary programmes, participation and transparency, in response to the need for new ecologies of care towards more sustainable institutional processes and policies (Engqvist and Möntmann 2018, 81–87). The cultural worker from Bosnia-Herzegovina:

> When I am evaluating, what I am trying to sense is the spirit of time. It always has to be linked to the audience and it's always about whom we are trying to reach. But I do not like that question about 'what' or 'how many people are going to come to the show?' Does it have to be that way? Because, as you know, some shows are meant to bring together just two or three persons. It asks the greater question, the spirit that we are living in. So usually in the evaluation, what I disagree with are the miracle numbers that indicate success. I really hate that. And I would like to have the guidance, more emotional, more empathetic, with a more empathetic sense of the art and culture, and the kind of regional area that you are living in.

The set of values supporting an evaluation process say something about the definition of impact and success. This is of course extremely important for art and cultural organisations, and most small and medium-sized organisations depend on grant income. What does the set of values used to measure success say about the true value generated by my project or organisation? And, if I do not meet or realise the expected value, how can I ensure a long-term sustainability? The cultural worker from Switzerland:

> Last year, I tried to extend the evaluation catalogue of our organisation – going from the numbers in an audience to a number of unpaid working hours, to a number of international partners, to a number of non-artistic or non-cultural institution partners, the number of material providers, as well as the money that's generated, and actually the money that is re-injected into the economy. So, actually trying to prove all this, and we wanted to do this on a bigger level, so that the whole political parameter is able to communicate with the numbers: how much is invested and how much is re-invested in the local economy through culture. This is what most of the cities and districts are already working on, actually just trying to say what culture is actually producing. It always looks as if culture costs a lot of money and there's no income, so it's just outgoing money. But if you communicate it differently, or you put it in a different way, then you can actually prove what culture is actually producing. It is a very naive and simple method, listening to your more artistic and sensitive ways of talking through our practice and reflecting on them through those processes.

Artistic, sensitive, emotional, transparent, honest, collaborative… In practice, the strategies of art and culture organisations already include aspects of exchange and mutual support, and at a local level, they allow a more nuanced

understanding of the values generated and integrated within their operation and programming. Decentralisation of values within organisations can be a response to the hegemony of the institution and its tool of evaluation (Fisher and Möntmann 2014).

The narratives and the language around evaluation should be examined, in order to create a baseline of already existing practices, terminologies, values and aspirations, through conversations, reflections and meditations that confirm the need for a shift in evaluation practices, towards qualitative, conversation-based methodologies, collaboration, co-responsibility and interconnection.

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

PROTOTYPE

References

Arikan, Burak. 2015. "Creative and Critical Use of Complex Networks." *Medium*, January 27, 2015. https://medium.com/graph-commons/creative-and-critical-use-of-complex-networks-412fe9eddecb.

Engqvist, Jonatan Habib, and Nina Möntmann. 2018. *Agencies of Art: A Report on the Situation of Small and Medium-sized Art Centers in Denmark, Norway and Sweden.* Oslo: OK Books.

Fisher, Mark, and Nina Möntmann. 2014. "Peripheral Proposals." In *Cluster: Dialectionary,* edited by Binna Choi, Maria Lind, Emily Pethick, and Nataša Petrešin-Bachelez, 176. Berlin and London: Sternberg Press.

New Metrics and Values Evaluation Website Prototype Proposal

A subgroup of six people was set up inside the Fair Governance Trajectory. They performed the research mentioned earlier, also connected with the work being developed by FARO, with the objective of proposing an interactive output to its current quest for a system that can be applied to evaluate projects and institutions in the socio-cultural sector, such as the ones participating in the RESHAPE context.

Culture has values that go far beyond numbers as it has the ability to transform societies, improve people's lives and activate the global and local economy. In this sense, it is necessary to develop new metrics that allow us to evaluate all this and value the wealth of the intangible that will be the basis of the economy of the future.

FARO is a learning community that joins forces for a broader, more effective, and innovative action in the sociocultural field, formed by professionals of twelve organisations[01] from Spain, Brazil, Bolivia, and Chile who have been researching and discussing new values for the past two years. FARO's challenge is to adapt their practices to an Ecosocial Transition scenario where linearity of people, material, resources, and time can be revised into the exponentiality of the nets, where a Culture of the tangible can become a Culture of the intangible, where Egocentrism gives way to Ecocentrism. They aim to create tools, systems, and methodologies using collaboration and new technologies for converging teams, talents, partners, resources, data, and time.

The Evaluation Subgroup started to study the theoretical base of FARO's actions, the 4D Fluxonomy, which combines Futuring and New Economies, created by Lala Deheinzelin[02] (Brazil). A bridge was established through

01 BAC Biennale of Arts of the Body, Image and Movement, Madrid, Spain // Consortium of Museums Comunitat Valenciana, Valencia, Spain // Feboasoma, Buenos Aires, Argentina // Graner Artistic Residences Center, Barcelona, Spain // Invisible Pedagogies, Madrid, Spain // mARTadero project, Cochabamba, Bolivia // NAVE Artistic Residences Center, Santiago, Chile // LABEA – Art and Ecology Laboratory, Pamplona, Spain //

Salmon Festival, Barcelona, Spain // Teatre L'Artesà, El Prat de Llobregat, Barcelona, Spain // Teatro de la Abadia, Madrid, Spain // Uniflux, Sao Paulo, Brazil.

02 Links to videos by Lala Deheinzelin explaining fluxonomy: https://www.youtube.com/watch?v=2YYpYuN1I98 and https://www.youtube.com/watch?v=gjxKqI8GV2E&t=815s

Eduardo Bonito (based in Spain) who participated in both projects. Fluxonomy works with four dimensions: cultural, environmental, social and financial, based on the four types of economy: creative, shared, collaborative and multi-value. The idea of the collaboration is to create a common metric system for measuring results highlighting the intangible wealth the projects and organisations of the culture sector have and create.

The collaboration enabled the Fair Governance Trajectory to do an exercise of a proposal for an evaluation website form based on 16 values/criteria, which have been constantly discussed within FARO over the past year and were put into an evaluation form website map with the support of the Evaluation Subgroup. The attached table of 16 questions for 4D-evaluation is the current version of a strong work of collective and progressive approach to this type of metrics and it reflects each word and each concept. The table has been translated into English by RESHAPE and reflects the current state of the research, with the understanding that these values are in constant evolution as they are tested with different projects, discussed and revised by the FARO members in a process which is expected to take many months of trial and error, tests and redefinitions before it could be released, as our Subgroup suggests, in a website format.

For us it has been a very important process to follow the development of the definitions of these values, discuss them internally using our own projects as reference and giving feedback to the FARO members for concept review. It is quite pertinent to point out that we have been looking at realities of smaller, peripheric as well as more established projects within the RESHAPE area of reach and exchanging our impressions with FARO members, contributing to the development of the values. This reflection process has been very enriching for us, and the prospect that it can inform a research that will generate tools for evaluation is already in itself quite satisfying for our Subgroup.

Fluxonomy values have been adapted to the socio-cultural sector, maintaining the theory's fractal vision of reality based on its 'zooming' in on four dimensions: cultural, environmental, social, and financial, which are in turn divided into four, generating a chain of meaning that facilitates a more holistic approach to reality. For instance, the cultural dimension of a project that in turn includes a cultural dimension of the cultural, an environmental dimension of the cultural, a social dimension of the cultural and a credit dimension of the cultural.

By answering four questions about each dimension, we will be able to evaluate a project or organisation on four levels:

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

PROTOTYPE

CULTURAL

THE REASON FOR BEING (TRANSMISSION – RELEVANCE)
How Convergent the organisation or project's Idea is, how Revealing its Language is, how much Capacity to Affect its Interaction has, how much Reciprocal the Learning involved in it is.

ENVIRONMENTAL

WHAT STRUCTURES IT (TRANSFORMATION VIABILITY)
How Transforming the organisation or project's Knowledge is, how Sufficient its Infrastructure is, how Evolutionary its Regulatory Body is, how Interdependent its Multi-Capital financial resources are.

SOCIAL

THE ABILITY TO DO TOGETHER (INTERDEPENDNESS – SCOPE)
How activating the organisation or project's Proposal is, how Conscientious and Translocal its Organisation is, how Co-Evolutionary its Governance is and How Influential its Credibility is.

FINANCIAL

WHAT GENERATES REPRODUCIBILITY (IMPACT – EXPONENTIALITY)
How Revitalising the organisation's or project's Thoughts are, how Deconcentrating its Distribution is, how much Multiplier the Circulation it promotes is, and how much Regenerative Flow its Economy promotes.

As one can see in the table, each of these 16 aspects mentioned above are informed by five forces that support the questions formulated.

The Fair Governance quest was an exercise to propose a map of a website that may support the evaluation of any kind of organisation or project and prepare it to be implemented and tested. It will contain a fixed picture of the definitions as they were in September 2020, acknowledging that the definitions of values and metrics by FARO are still in constant redefinition and fine-tuning, thus suggesting a structure that can be easily updated at any point.

The website structure presented[03] allows users to set up parameters for new projects, get multiple answers from the project's users and receive automatic numeric evaluation analysis as well as a list of all the answers divided into each of the 16 values. A summary analysis is produced by the project's evaluator with the information provided.

Each project's or organisation's member can register as a user and answer as many of the 16 questions as they can. The website form consists of one home page which directs to four dimension menus where users will encounter four values with four questions to be answered. There they can read and listen to definitions of each value, and give a numeric value of how advanced the project is on each aspect according to their perception. They also answer each question in writing.

03 The website map suggestion can be seen at this
    link: tiny.cc/ac9vtz

Once users have completed their answers, their numeric perception levels will be automatically updated in the home page, visible to all users who have finished answering. These users will also be able to see all answers listed on each section. Once all users have finished, the evaluator(s) can read all the answers and produce final synthetic answers to illustrate the numeric average perception produced automatically.

After all the analyses are produced the evaluation can be available to be seen by all users, or by guests with a code, or by the general public, depending on settings previously defined by the evaluator.

The Evaluation Subgroup understands that the website tool can be very useful if put in place, but it also recognises that tests and reviews should be run before it is offered as a public evaluation tool to any project or organisation. As a result of this collaboration process, many of the Subgroup members were invited to continue to reflect together with FARO on these issues so they may act as invited task force consultants in future projects, for instance at FARO's residence in November 2020 at the Cadiz Ibero-American Theatre Festival.

Our experience with researching on evaluation values and metrics has been a journey into a kaleidoscope of needs and views, giving us the certainty that the issue is very complex and diverse, and reflecting the immense possibilities of governance practices observed in the RESHAPE area of action and beyond. The process has enriched our perspectives and we hope that our reflections and suggestions described in this text, attached table, and website map may contribute to the development of practices more connected to the reality and needs of cultural projects being developed nowadays.

Evaluation – Actors, Values, and Metrics

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

PROTOTYPE

Cultural = THE REASON FOR BEING (TRANSMISSION RELEVANCE)

SCOPE	HOW WE DEFINE IT	UNDERSTOOD AS	FORCES	CONVERGING FORCE	UNDERSTOOD AS	QUESTIONS
CULTURAL / CULTURAL	IDEA	A set of concepts traced by imagination with the intention of doing something.	RELEVANCE (CUL) ECO-CONSCIOUSNESS (ENV) AFFECTIVENESS (SOC) SINGULARITY (FIN)	CONVERGENT	Capable of engaging resources and desires for common interests. It converges towards collective objectives.	*Is the project idea convergent?* Does the project (or institution) consider the themes to be developed based upon converging interests and needs of a diverse set of society's agents? Do these themes stand out for their uniqueness and triggering capacity for multidimensional processes related to its affectivity and eco-awareness? What formal and sustained mechanisms do you implement to achieve this'?
CULTURAL / ENVIRONMENTAL	LANGUAGE	A repertoire of expression tools that manages to transmit ideas to a diverse community.	AESTHETIC POWER (CUL) ACCESSIBLE (ENV) PERTINENT (SOC) ATTRACTIVE (FIN)	REVEALING	It illuminates, makes visible, provides evidences or certainties regarding non-obvious aspects It invites discoveries.	*Is the language used by the project revealing?* Can the project (or institution) develop an accessible, relevant, attractive and aesthetically powerful language to communicate ideas to a diverse community? What formal and sustained mechanisms do you implement to achieve this?
CULTURAL / SOCIAL	INTERACTION	Set of actions and relationships that operate in a reciprocal, distributed, and multi-directional way.	MOBILIZING / STIMULATING (CUL) CONNECTED TO A NETWORK (ENV) CAPABLE OF AFFECTING (SOC) BROAD RANGE (FIN)	SUSTAINED	Capable of continuing through time.	*Do the project's interactions have the capacity to affect?* Does the project (or institution) generate in the community involved a capacity to affect in a mobilising, interconnected, and sustained way that allows the actions' range to be extended? What formal and sustained mechanisms do you implement to achieve this?
CULTURAL / CREDIT	LEARNING	The ability over time to individually and collectively incorporate knowledge, experiences, actions and values for collective development	EXPERIMENTAL (CUL) MULTIDIMENSIONAL (ENV) TRANSDISCIPLINARY (SOC) MULTIPLIER (FIN)	RECIPROCAL	Learning that occurs in every sense/direction among those involved. Which shows co-responsible interaction with trust.	*Are the project's learning approaches reciprocal?* Does the project (or institution) manage to promote through its actions, within the community involved, a dynamic for reciprocal, multidimensional, experimental, multiplying and transdisciplinary learning to enable its exponentiality? What formal and sustained mechanisms do you implement to achieve this?

Evaluation – Actors, Values, and Metrics

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

PROTOTYPE

Environment ■ WHAT STRUCTURES IT (TRANSFORMATION VIABILITY)

SCOPE	OBSERVED ASPECT	FLUXONOMIC MEANING OF THE OBSERVED ASPECT	CONCEPT AXIS	CONCEPT AXIS PERSPECTIVE	FORCES	QUESTIONS
ENVIRONMENTAL / CULTURAL	KNOWLEDGE	Set of concepts that justifies, explains and supports a task or project.	TRANSFORMING	Capable of generating significant and positive changes towards a regenerative culture based upon a local approach.	CONSISTENT AND SOLVENT KNOWLEDGE (CUL) TRANSMISSIBLE KNOWLEDGE (ENV) COLLECTIVE KNOWLEDGE (SOC) MULTIPLIER KNOWLEDGE (FIN) TRANSFORMING KNOWLEDGE (AXI)	*Is the knowledge generated within the project capable of transforming?* Does the project (or institution) consider the transformational capacity that the solvent/consistent knowledge generated may have? Does it take into account its collective multiplier and transmission potential? What formal and sustained mechanisms do you implement to achieve this?
ENVIRONMENTAL / ENVIRONMENTAL	INFRASTRUCTURE	Set of natural and/or technological physical assets, movable and immovable which allows, in a sufficient/suitable way, the desired social function to be performed.	SUFFICIENT	Able to achieve its objectives with fair and available resources, safeguarding living systems' balance.	FUNCTIONAL INFRASTRUCTURE TO THE IDEA IN A PERTINENT WAY (CUL) MULTIFUNCTIONAL AND REUSABLE INFRASTRUCTURE (ENV) SHARABLE INFRASTRUCTURE (SOC) EFFICIENT INFRASTRUCTURE (FIN) SUFFICIENT INFRASTRUCTURE (AXI)	*Is the project's infrastructure sufficient?* Does the project (or institution) reflect on the available physical infrastructure and its sufficiency? Is it considering its relevance, multifunctionality, efficiency and capacity to be shared? What formal and sustained mechanisms do you implement to achieve this?
ENVIRONMENTAL / SOCIAL	REGULATORY BODY	Explicit, socialised and, sometimes, legally registered set of statements (mission, vision, principles, objectives, rules, and all self-definitions) that embodies the organisation with its consistency and reason for being.	EVOLUTIONARY	Capable of cultivating biocultural diversity and abundance for present and future life as a whole.	REGULATORY BODY OF THE DESIRABLE FUTURE DESIGNED IN ADAPTABLE OPEN SOURCE (CUL) COLLECTIVE CONSCIOUSNESS/AWARENESS OF THE REGULATORY BODY (ENV) PERMEABLE REGULATORY BODY (SOC) POSSIBILITATING REGULATORY BODY (FIN) EVOLUTIONARY REGULATORY BODY (AXI)	*Is the project's regulatory body considered to be evolutionary?* Does the project (or institution) establish a regulatory body in line with its internal coherence and collective consciousness? Can it at the same time enable desirable futures? What formal and sustained mechanisms do you implement to achieve this?
ENVIRONMENTAL / CREDIT	MULTI-CAPITAL	Set of financial resources capable of generating abundance and credit in multiple forms and aspects, oriented to common interests.	INTERDEPENDENT	Able to sustain the project in deep reciprocity with life as a whole, based on cooperative and complementary relationships.	MULTI-CAPITAL WITHIN SIGNIFICATIVE SYMBOLIC CAPITAL (CUL) MULTI-CAPITAL IN ITS METRICS AND TARGETABLE 4D ADMINISTRATIVE MODEL (ENV) MULTI-CAPITAL SOLIDARIES AND MONETARIES WITH SOLIDARY RESPONSIBILITY (SOC) MULTI-CAPITAL INTERACTING MIXED SOURCES (FIN) MULTI-CAPITAL INTERDEPENDENT AUTONOMY (AXI)	*Does the project work with interdependent multi-capital resources?* Does the project (or institution) generate an interdependent autonomy through: symbolic capital strengthening, 4D metrics evaluation, the use of mixed sources, and other solidarity and monetary resources? What formal and sustained mechanisms do you implement to achieve this?

Financial ■ THAT GENERATES REPRODUCIBILITY (IMPACT – EXPONENTIALITY)

SCOPE	OBSERVED ASPECT	FLUXONOMIC MEANING OF THE OBSERVED ASPECT	CONCEPT AXIS	CONCEPT AXIS PERSPECTIVE	FORCES	QUESTIONS
CREDITIVE / CULTURAL	THOUGHT	A set of interconnected driving ideas that are transmitted from a project or action to transform reality.	REVITALISING IN 4D	Able to re-establish dynamic life processes in ecosystem balance.	CREATIVE THINKING (CUL) ECOSYTHMIC THINKING (ENV) CRITICAL THINKING (SOC) PRODUCTIVE THINKING (FIN) REVITALISING THINKING (AXI)	*Does the project promote thinking of creditive resources in a revitalising way?* *Does the project (or institution) give rise to a regenerative culture by promoting reflection pertinent to its context? Are the generated thoughts connected and ecosystemic, addressing common interests with a critical, creative, and productive approach? What formal and sustained mechanisms does it implement to achieve it?*
CREDITIVE ENVIRONMENTAL	REDISTRIBUTION	Activation of mechanisms to ensure that resulting '4D resources' are distributed where necessary, in a fair way for the balance of the whole.	DECONCENTRATING	Capable of generating a resource distribution logic.	PROPOSITIVE REDISTRIBUTION (CUL) RECIPROCAL REDISTRIBUTION (ENV) CO-RESPONSIBLE REDISTRIBUTION (SOC) PARTICIPATORY REDISTRIBUTION (FIN) DECONCENTRATING REDISTRIBUTION (AXI)	*Is the project aligned with redistributive aspects and deconcentrating concepts?* *Does the project (or institution) allocate means to the deconcentration of 4D resources in a purposeful, reciprocal, co-responsible, and participatory way for the fair balance of the whole? What formal and sustained mechanisms do you implement to achieve this?*
CREDITIVE / SOCIAL	CIRCULATION	Promotion of a dynamic flow of resources and relationships which enables the activation of various areas of interaction.	MULTIPLIER	It develops circulation processes for results with reproductive intention.	CIRCULATION IN OPEN CODE (CUL) ACTIVATING CIRCULATION (ENV) CRITICAL MASS CREATING CIRCULATION (SOC) CIRCULATION IN EDUCATION 4D (FIN) MULTIPLIER CIRCULATION (AXI)	*Does the project activate a multiplier circulation of resources?* *Does the project (or institution) promote a multiplier flow of 4D resources, in open source and multiple scenarios? Does it promote critical mass and unfold its activating power? What formal and sustained mechanisms do you implement to achieve this?*
CREDIT / CREDIT	ECONOMY	Science that, from an awareness of abundance, investigates resources in their creation, production, distribution, and enjoyment in order to promote common and eco-systemic interests for the reproduction of life.	REGENERATIVE FLOW	Construction/ development of a trustworthiness/ reliability culture, oxygenating and exchanging wealth flows within the four dimensions.	CREATIVE ECONOMY (CUL) SHARED ECONOMY (ENV) COLLABORATIVE ECONOMY (SOC) MULTIVALUE ECONOMY (FIN) ECONOMY IN REGENERATIVE FLOW (AXI)	*Do the project's economic aspects promote a regenerative flow of resources?* *Does the project (or institution) work from and with a 4D regenerative flow perspective of economy, combining creative, shared, collaborative, and multi-valued economies? What formal and sustained mechanisms do you implement to achieve this?*

Evaluation – Actors, Values, and Metrics

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

PROTOTYPE

Social ▪ THE ABILITY TO DO TOGETHER (INTERDEPENDNESS – SCOPE)

SCOPE	OBSERVED ASPECT	FLUXONOMIC MEANING OF THE OBSERVED ASPECT	CONCEPT AXIS	CONCEPT AXIS PERSPECTIVE	FORCES	QUESTIONS
SOCIAL / CULTURAL	SIGNIFICATIVE PROPOSAL	Interrelated set of actions that an institution or group offers the community, based on declared principles and procedures.	ACTIVATING	Able to make available – according to common interests – relationships and resources that were not available before.	STRATEGIC PROPOSAL (CUL) CONSISTENT PROPOSAL (ENV) CELEBRATIVE/COLLECTIVE PROPOSAL (SOC) RESONANT PROPOSAL (FIN) ACTIVATING PROPOSAL (AXI)	*Is the project's proposal significative and capable of social activation?* Is the project (or institution) capable of implementing strategic mechanisms for tangibles and intangibles' combined activation? Does it aim to socially transform and respond to macro and micro needs? What formal and sustained mechanisms does it implement to achieve it?
SOCIAL / ENVIRONMENTAL	ORGANISATION	Set of individuals and groups that interact synergistically and consistently with clear and manifested commitments.	CONSCIENT / TRANSLOCAL	With an interdependent approach, it promotes fusion between communities and social/local movements; in cooperation, from a decentralising local logic and centralising global logic with transformative impact on micro actions.	LOCATED / CONSCIOUS ORGANISATION (CUL) SUSTAINED ORGANISATION (ENV) INCLUSIVE/INTERDEPENDENT ORGANISATION (SOC) RELIABLE ORGANISATION (FIN) CONSISCIENT/TRANSLOCAL ORGANISATION (AXI)	*Does the project build its organisation based upon conscientious and translocal concepts?* Is the project (or institution) responding to its mission in a situated and inclusive way? Was it executed in a reliable way over time? What formal and sustained mechanisms do you implement to achieve this?
SOCIAL / SOCIAL	GOVERNANCE	Set of criteria (fundamental principles and values) and tools for participation and management of an organisation.	CO–EVOLUTIONARY	It is organised by common sense strategies to interpret and channel/convey/ converge /steer events, putting into practice resilient processes to make the most of what it has and what it is.	PROPOSITIVE GOVERNANCE (CUL) DIVERSE GOVERNANCE (ENV) COMMITTED GOVERNANCE (SOC) RELIABLE GOVERNANCE (FIN) REGENERATIVE GOVERNANCE / CO–EVOLUTIONARY (AXI)	*Does the project adopt a co-evolutionary governance model?* Does the project (or institution) establish and fulfil its principles, mechanisms, and actions? Is it able to develop in a dynamic way, with continuous improvements on its management models? Is it a reference to others due to its coherence and commitment? What formal and sustained mechanisms do you implement to achieve this?
SOCIAL / CREDIT	CREDIBILITY	Reliability/trustworthiness achieved by an organisation or person who enables, based on their actions, further development of relationships and commitments.	INFLUENTIAL	Ability to impregnate in multiple cultural contexts, able to transfer, transpose, and spread overcoming practices for common interests.	CREATIVE CREDIBILITY (CUL) QUALITATIVE CREDIBILITY (ENV) WIDE/BROAD RANGE CREDIBILITY (SOC) IRRADIANT CREDIBILITY (FIN) INFLUENTIAL CREDIBILITY (AXI)	*Is the project's credibility influential?* Does the project (or institution) manage to radiate enabling qualities to influence and inspire other practices, institutions or projects? What formal and sustained mechanisms does it implement to achieve this?

EDUARDO BONITO, KATARINA PAVIĆ, AND CLAIRE MALIKA ZERHOUNI

Evaluation – Actors, Values, and Metrics

PROTOTYPE

LINA ATTALAH

On Fair Governance and Evaluation

An Interview with Katarina Pavić

METHOD

Katarina Pavić is a cultural worker and activist, who worked in the independent cultural scene in Croatia and the wider region of former Yugoslavia since 2005. Her work has combined advocacy and research at the intersection of civil society development, activism, and cultural critique. She has been the facilitator of the Fair Governance Models trajectory of RESHAPE, which describes it as a 'reflection-oriented process, where its focus – governance of artistic and cultural institutions and collectives – functions simultaneously as a form of critique and an open invitation to imagine and practice a different way of being-in-common'. In this conversation, she spoke from London where she pursued her MA in culture industry and to where she has just moved back.

LINA ATTALAH: How was the question of fair governance first introduced and debated throughout the various workshops and the process that followed? I saw questions about the future of governance, and whether fair governance can become a form of emancipation. What were these questions about and what were other questions?

KATARINA PAVIĆ: The workshops within this trajectory had eight different cultural workers and artists scattered throughout Europe and the southern Mediterranean. Each has their personal path as individuals embedded in their own context. So the main question was pertinent to the group in the widest possible context. Governance is a form of being together actively, a form of organising our work. Many can benefit from being together and this was the starting point for many conversations as a group. Very early in the process the group desired to treat governance not just topically but also performatively, as an experiment, looking into the different ways how governance could be challenged and practiced within the context of RESHAPE itself.

I participated in the group and was not just there in a neutral position or a technical role of facilitator. I actively took part in producing with one of the two subgroups that were formed from the trajectory. The group had decided from the beginning to think through principles of fair governance, and hence to abolish roles like that of the facilitator as a central role, as a secretary general to the group, dictating its tempo. We agreed that I'd be a person who had coordination tasks but who was also an equal participant. I had a voice content-wise, but no higher authority. That was important for the context of RESHAPE overall, in order to practice the notion of fair governance within it as an experiment.

The contexts we came from and our different personalities led us to these questions: How to distribute assets, money, and power? How to distribute these to the ones disenfranchised in the world and also understand the disenfranchised such as nature, as animals or other inanimate objects.

I come from the Balkans and I moved recently, currently living through my own diaspora experience in Great Britain. Once you move, be it temporary or permanently, you're always split between places, memories, and personal ideas and prejudices about how a certain place functions. Accordingly, we had a lot of challenges to surmount our differences and find the common denominator that connected our stories. Next is how to take that to the experimentation phase

and what this means for RESHAPE and the wider community of artists and cultural workers.

LA: **There have been discussions of different forms of governance in your encounters such as questions of self–governance and participatory governance. What were some examples of alternative modalities of governance that were discussed?**

KP: There were various existing practices that inspired the group, such as holacracy, which is an advanced type of decentralised decision making, a type of subsidiarity where as many decisions as possible are taken locally to avoid centralisation of decision making. There were other examples too, such as Bhutan's National Gross Happiness index and the work of numerous different collectives globally that have inspired our work.

What was really interesting is that we began to rethink who is allowed to be present at the table. Who is invited? Who is not invited? How do we detect these blind spots, these tropes of omission while having good intentions? And accordingly, who is allowed to speak? These are important questions in order to engage how the ones who are not there can become a voice, a legitimate part of decision making, and are not just being informed.

What is also important was to rethink our paradigms as a group, but also as the entire body of independent cultural actors. Our focus has been on how to secure the survival, this bare minimum of survival of the living, of the creatures, of freedom, of women, of speech, of justice. How to ensure this transition is solidary?

This made us realise that our ambition has been too big and our impact too small. We opted to ask how we can free ourselves from the logic of capital and rationalisation and instead rethink how things should be done. It was important as a group to think in this way, so we would not be distracted from the topic of our work.

LA: **It seems you have inhabited the conditions of that which you were set on to discuss and explore, but also the question of barriers to enter in such projects seems to have been present in the other trajectories too.**

I am interested to know how local experiences in Tangier and Sofia, where you held your first offline meetings with the group, informed the discussion. There was a plan, for example, in Sofia to present to the participants, the Reshapers, the case of a power plant turned into a cultural space, which sounded very interesting. How did this site specificity inform some of your conversations?

KP: Local contexts have been extremely important. If there was anything to criticise, it would be that there wasn't enough time. Three days isn't a lot of time, especially when you are trying to programme the days in order to create a balance between group work and getting to know local actors.

Through these local contexts, we witnessed the resilience and generosity of our host communities, specifically Think Tanger and Tabadoul, the organisations that hosted us. This was shown to us in our meeting in Tangier. People there did great work showing us urban realities of local development.

Tangier is radically changing through gentrification and massive investment from the Gulf region. You see these cinematic scenes of people living in slums with new developments evolving next door. What was moving for me was to see how local people are adjusting to these new situations and how they are doing a lot of hard work trying to emancipate themselves. We saw an immense amount of resilience.

In Sofia, Toplocentrala, the power plant we saw, was actually empowering the largest cultural centre in Sofia, and this is very symbolic. The plant hadn't been in operation for a long time, as the power supply system to the city had changed, so the space was emptied out and left vacant. It had become a barren space that looked like a video game space. After many years of negotiations, the city put some resources and political will behind it and put out an architectural tender for this cultural centre to be constructed. The big question here is the governance of the space because what often happens is that ideas are hijacked by both the private sector and the government, who take over noble plans by independent players and then install their own people in decision-making positions. The project brought up not just the question of spatial reinvigoration but also of how the space belongs to the community and how this community takes decisions. These questions are still open. And as I come from the region and I am familiar with how politics work there, I know how endemic corruption is. In order for things to happen, you need to be connected to powerful structures on the national and city level.

LA: **During your meeting in Sofia, the group divided itself into two subgroups. Can you explain what they were?**

KP: Yes. It was a decision we took to try and organise ourselves in small units, not just for efficiency but also given the different interests within the group. There was a big difference of experience and interests within the group, and while some people were more interested in broad sociopolitical transformations, others were interested in more concrete issues that cultural workers experience and ways to tackle these issues. The two groups met and briefed each other, but they worked more or less separately.

LA: **One of the groups worked on developing an evaluation prototype, which I would like to learn more about. But first, I would like to know your take on how you were encouraged to come up with a prototype as a concrete experiment as opposed to staying in a more conversational, dialectical, or discursive format.**

KP: I am not happy with the fact that we had to work towards a product but I guess the project was designed in line with a funding call, where you have to commit yourself to deliver something. There are usually doubts about the feasibility of projects where you say 'we will come together and discuss the meaning of our work' and that is sad because this is the biggest thing we need, without the expectations and the dictates of producing. However, we have tried to do our best to give some meaning to that prototype. So, while we were aware of the mercantile logic of producing, we were also aware that we wanted to do something that had value.

LA: **How did you tackle the question of evaluation as this interesting intervention in the context of fair governance and how did you go about creating a model for it?**

KP: We were thinking of avenues that inform good governance, and of questions of what we believe in, how we apply it in a governance model and how to measure all of that. When you toss these ideas together, you realise we are talking about evaluation. And when we are talking about evaluation, it is not just one, but many evaluations at the same time. It's a problematic field because it is connected to money, and to external powers that dictate our work, but it is also our own incentive to constantly question what we are doing. Are we really understanding what we are doing? Are we perhaps missing a weaker signal? How are we engaging people we are working with within the collective, as well as our broader audience? For me, the evaluation project is a form of prismatic thinking. You have the abstract notion of governance, and then you look at it as if through a prism and cast out evaluation as something you do when you are running projects. This is how we tried to channel notions of governance without making completely technical interventions or too abstract ones.

LA: **How did you engage with this issue of evaluation as a tool of true and genuine disruption of working in a mechanical way to produce the same thing over and over? In other words, how did you enact the idea of evaluation as a form of habit breaking and rethinking practices?**

KP: We did some research and interviewed 14 people from different countries. It was important for us to find out how people deal with what's imposed on them in terms of evaluation processes, what their organic practices of evaluation look like and how they cope with the differences between these two types.

What we found is that people always rely on close contact with each other, as they need a real and honest conversation. They need evaluation processes not just because these will improve their next projects but also because they help as a form of therapy, as you come to terms with things you have done wrong, but also things you did right. As humans, we tend to reference the positive quickly and then focus on the negative. But evaluation processes are there for us to see what we have done well and to analyse how we did it. It can be a visionary tool.

We had a concrete collaboration during the process with Faro, a collective of 14 cultural actors from Latin America and Spain who are mostly involved in theatre and performance. They have been developing advanced evaluation tools that are based on an examination of realities faced, with the intention to invent a new kind of metric not only made of quantification. It is still very empirical but also an attempt to work with real data in a human way. We based our work on the self-described futurist Brazilian philosopher, Lala Deheinzelin, who has a methodology connecting four different dimensions: culture, new economies of sharing and distributive mechanisms, environment, and social aspects. She argues that these four dimensions need to be examined in detail when you are embarking on an evaluation process. The collective took her theoretical work on what she calls 'futuring' and imagining better possible futures and used those four dimensions prismatically in order to invent a new methodology for evaluation.

One of our group members has been participating in this process and connected us to it. We stepped into their process and they were happy about having this other voice and this bigger geographical scope. Both groups were happy to find each other in this exchange and to see differences in thinking. For example, in Latin-American countries as well as the Global South in general, people tend to be more affective and less stiff. They turn emotions into something more pertinent. We have been dealing with how to inform our evaluation processes with affections, not to make them terribly emotional but to give emotions the legitimacy that they don't have.

Together with Faro we want to simplify their methodology, to test it on RESHAPE and to see with the whole RESHAPE family if this tool is interesting for them.

LA: **What about the tarot cards that the second group developed as a game and a tool? I understand they have used cards of the Modern Witch Tarot Deck. What have they been trying to do?**

KP: The second group started up with a collaborative writing experiment about broad issues such as the injustices of capitalism, current prices, and so on. But they realised that it was a post-doc type of endeavour and that they didn't have one question. Then we met and had a lot of exchanges, and ended up doing a collective tarot reading. We didn't do a classic tarot card reading. We were rather pondering questions on decision making in organisations, financial challenges, dealing with injustice, and one card was dedicated to evaluation, which was being developed by the first group and that created a connection between the two groups.

The Transnational / Postnational Artistic Practices trajectory within RESHAPE is also developing a set of cards and between us we will produce 22 cards altogether. This tool is a way of helping people come together, to discuss and evaluate using symbolic and visually enticing material.

LA: **As someone who has been both a facilitator and actively taking part, co-writing and co-designing one of the prototypes, what has been reshaped for you? Have you experienced any rerouting through this process?**

KP: Our experiences come in batches. We don't experience things separately but rather in waves. I decided to change my life in my late thirties; I am from Zagreb, where I had a stable life and career and I just moved into a completely unstable life in London, which is a difficult place especially in terms of finances. Yet I made the deliberate choice of leaving and opening myself to different realities. RESHAPE came into this process to expand my view on how complex the world is. It has given me more understanding of difference. For some of us who have been part of this experiment, working as an artist or as a cultural worker has been extremely precarious. RESHAPE has given us a platform where we didn't have to be too obsessed with the outcomes. We gained a lot more opportunity by just being together.

PASCAL GIELEN

Reframing European Cultural Production: From Creative Industries Towards Cultural Commons

Professor Pascal Gielen (Antwerp University) did research on the biotope around artistic careers, on the role of institutions, and how the transnational creative industries and the longing for a monotopic European identity put pressure on this biotope. Gielen formulates a number of suggestions on how a healthy artistic biotope may be maintained in the future, and how artists can offer us a more complex heterotopic understanding of Europe in a globalising world.

ZEITGEIST

Sustainable creativity

Over the past 15 years, we have conducted studies into artistic selection processes and careers in the arts. Originally, this research focused on contemporary dance and visual art in Belgium (Gielen 2005; Gielen and Laermans 2004; Van Winkel et al. 2012), and was later extended to include a great variety of disciplines, from architecture to theatre and film all over Europe (Gielen and Volont 2014). In 2016, the research was continued in a large-scale interdisciplinary European study on sustainable creativity in post-Fordist cities (2016-2021). Through in-depth interviews, panel discussions, surveys and case studies, 1739 respondents (of which 47% woman and 53% man; 4% younger than 25, 48% between 25 and 54, 4% between 55 and 64, and 1% older than 65; 30% of them have a Bachelor's, 43% a Master's degree and 76% of them did a training in art education) in ten European countries were asked more or less the same question: 'What does it take to build a career, especially a sustainable one, in the long term?'

This quest also brought the role of the institutional context to our attention (Gielen 2014; Gielen and Dockx 2015). Not just institutes for art education, museums and theatres, but politics and even family life have an important influence on a creative career. In the recent developments of the creative industry and creative cities, in which labour is organised on an ever-larger scale and even globally, these institutions find it increasingly difficult to guard the borders between the different spheres of life. This also means that pressure comes to bear on an artistic biotope, which is needed to do creative work in the long term.

In this essay we will begin by outlining this artistic biotope. Then we will describe how the various domains within the biotope used to be protected institutionally in a national context. Next, we will ponder the changing mediating role of institutions. This transformation is partly the result of the transnational policy for the creative industries and creative cities implemented Europe-wide nowadays, based on a global market competition and the longing for a monotopic European identity. These institutional changes put pressure on the artistic biotope. In a final conclusive section, we will, on the basis of recent and still ongoing research, put forward a number of suggestions as to how, in our opinion, a healthy artistic biotope may be maintained in the future too, and how artists can offer us a more complex heterotopic understanding of Europe in a globalising world.

Artistic biotope

The question of what artists and other creatives need to build and maintain a long-term career received roughly the same answers in various consecutive studies. In the variety of respondents' answers we were able to distinguish four separate domains into which their requirements can be categorised in an ideal-typical manner (Weber 1904):

1. The domestic domain
2. The domain of the peers
3. The domain of the market
4. The civil domain

Subsequent field studies, which included studio visits, in-depth interviews, and case studies, showed that these four domains are very different in terms of (1) social relations, (2) professional behaviour, (3) use of time and how it is experienced and, finally, (4) appreciation or assigning values.

Within the domestic domain, in terms of social relations, for example, the respondents prefer to work in isolation, without being disturbed. Visits to the studio are restricted to an inner circle of spouses or partners, relatives, and friends, especially when it comes to unannounced visits. What is important is that in the domestic domain, when it comes to social relations, intimacy, trust, and respect are the keywords. In interviews many respondents stated that in fact only their partners decided whether a work would even ever leave the studio. If the partner didn't find a work beautiful, interesting or relevant or even pronounced it 'bad', the work was sometimes even destroyed. In other words, partners and other intimate others also guard the borders between the domestic domain and other spaces. With regard to professional behaviour, everyday rituals have an important role in the domestic space. For example, a creative person may first drink two cups of coffee or listen to some music before starting to paint, sculpt, or rehearse. This implies that creatives are masters of their own time and can plan their work according to their own preference. Finally, in the domestic domain much value is assigned to personal judgement, personal taste, intuition, and insight to determine whether an artistic creation actually has any value. Self-reflection and personal experience therefore play an important part in assigning value.

The second domain is that of the peers. This is where (aspiring) artists make their first contact with creative professionals and experts who are knowledgeable about both practical and theoretical aspects of their (future) profession. Obviously, at art academies teachers often fulfil the role of discussion partner and critic, but fellow students can also be important peers. Open studios, workshops or other professional gatherings also make up the domain of the peers. Although here, as in the domestic domain, social relations can be characterised by respect, the evaluative nature of the exchange prevails. Among professional peers, there is a constant evaluation going on. Even when students go and have a beer with a teacher after school, they know that everything they say, each idea they come up with, may be evaluated. This relationship is continued in later contacts with programmers, curators, art critics, et cetera. Among peers, evaluative interactions come first. Behaviour is therefore defined, more so than in the domestic domain, by the active exchange of knowledge, by creating and practising skills, whereby one's own ability and creative talent are continuously measured against already known skills, already realised creations or against the artistic canon. The domain of the peers is one of research and development, where new ideas and artistic experiments are constantly measured against already existing works or against the knowledge and skills of other professionals. Here, recognition or assigning value is not

so much based on self-reflection and intuition, as in the domestic domain, but rather on (historical) knowledge and scientific reflection that are the result of social interaction. It is also the social interactions that define the organisation and experience of time in the domain of the peers. This may vary from an endless debate or a productive discussion during which one loses track of time, to institutionally imposed schedules and contact hours in a classroom. The own time of the domestic space is thus exchanged for collectively determined time in the domain of the peers.

The third domain, where money is all-important, we simply call 'the market', albeit in a very broad definition: each time an artistic activity or a creative product is exchanged for money, according to our ideal-typical definition we have a market situation. Therefore, this also applies to governments subsidising the creation of a theatre performance or the organisation of an exhibition. Commercial galleries, art fairs, auctions or the box offices of theatres are of course more obvious marketplaces. The important thing is that in those places social relationships are defined by money changing hands. This is why the art auction is probably the best example of an ideal-typically pure market. At an auction, the only thing that matters is how high an offer is made to acquire a work of art. Bidders can do this completely anonymously and don't necessarily need to know anything about art or art history. They don't need to maintain social relationships with artists or other professionals and don't have to publicly account for their purchase. When buying a ticket for the cinema or theatre, no one will ask us for an extensive motivation – the only thing that counts is paying for admission. The domain of the market in the artistic biotope is primarily defined by financial relationships and quantities. The social relationship is in the first place one between supplier and customer. This means that these relations can be relatively anonymous, which also gives artists a certain freedom, as they don't have to engage in personal relationship with each individual visitor or collector. In this respect, money 'liberates', as already stated in the classic sociology of Georg Simmel (1858-1918) (Simmel [1858] 2011). However, in the domain of the market the creative workers are obliged to constantly quantify their work. Not only do they have to estimate how much money they can ask for their work or how large a buyout amount should be (see, for example, Velthuis 2007), they must also learn to estimate production costs and how to work against a deadline. In short, an important aspect of professional behaviour in the market is the ability to express oneself in terms of quantities, which also applies to the organisation and experience of time in this domain. Time is converted into units and must be calculated as efficiently as possible. Projects with a clear deadline or delivery date are therefore a suitable method for organising one's work. In the market one cannot afford to lose track of time in endless reflection or introspection, as in the domestic domain, or by having interminable debates, as may happen in the domain of the peers. By contrast, in the market time is strongly rationalised, since time is money. Recognition or assigning value, finally, is expressed in quantitative terms too, such as the price of an artwork or the number of tickets sold, but also the height of production costs or the amount of time spent on making a creative product define the appreciation of a creative work.

The fourth and last domain of the biotope is then the civil domain. Here, social relationships are in the first place public ones. That is, they are visible in a public debate or in an interview or a review in a newspaper or other media. The point is that in the civil domain argumentation and public debate are central. Through argumentation an attempt is made to demonstrate the quality of creative work before a larger public. In arguing the quality, quantity, as in the market, no longer comes first, but rather the artistic, social, and cultural relevance. Such an argument may be that the work is artistically innovating or has a particular social value. Social support is therefore not simply measured in numbers of visitors or consumers, like in the market space. Rather, what is at stake is the broader recognition of an artistic idea or a creative product as a cultural value, without the need to go look at the work or buy it. This means that its recognition goes beyond the borders of the peer domain and also transcends monetary value. A thing only gains cultural value when a number of people use it, for example, to construct their own identity or confirm their social class and culture or subculture (Bourdieu 1984). Within the civil domain creative expressions can also carry political import, as we know from the national canon. In any case, in this last domain artworks can function as references for a collective or wider culture to define its self-worth and identity. This civil space plays also a very important role in building national and European identities. Cultural policies and subsidies or cultural and art education are therefore legitimised by this domain. These arguments are not only to be found in grant applications by artists but also in the policy plans of museums, theatres, biennials, and art festivals. In the civil domain, professional behaviour is no longer exclusively defined by artists who know how to make and defend their work on the basis of (specialist) know-how, as in the domain of peers. Here they also defend the values of the art world or creative discipline they represent to the outside world. In other words, civilly recognised artists assume a public role in which they represent and defend their own support base before a wider, heterogeneous public of politicians, students, journalists and 'the man in the street'. In order to obtain this recognition, a different time span than that in the other three domains is often involved. Not 'own' time, social (professional networking) time or quantified time but social incubation time defines the organisation and experience of time in the civil domain. It is the time of embedding that is required to gain public support. As we know, this may take very long, especially for new or idiosyncratic artistic ideas. In interviews, for example, successful artists and architects spoke of a period of ten years before their work really started to enjoy recognition in society. Prior to that, their work may very well have circulated and be recognised by peers (sometimes even mostly internationally) but not yet in the national media or a national museum or theatre. Civil recognition can take a long time coming and for many artists it simply never arrives. This is also true for artists and designers who are doing quite well commercially. Several of the interviewed creatives make a very decent living from their artistic work. Some artists are even represented by profitable galleries in New York or have no trouble selling their work at the art fair of Basel, even though they are hardly mentioned in the media or have exhibitions in museums. In short, recognition by international peers or the market does not automatically mean social recognition in the civil domain.
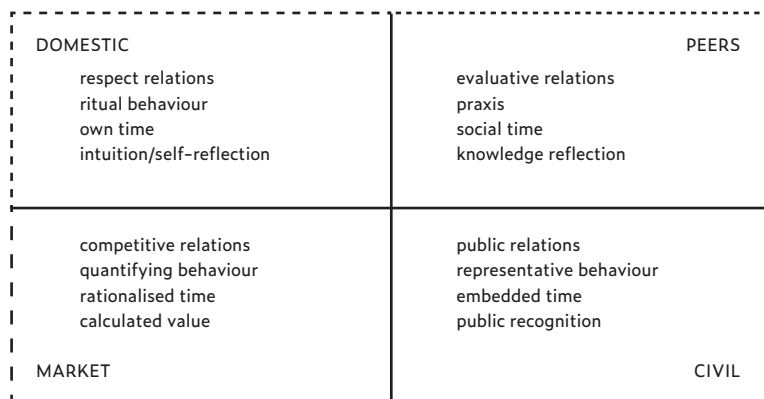
DOMESTIC		PEERS
respect relations ritual behaviour own time intuition/self–reflection		evaluative relations praxis social time knowledge reflection
competitive relations quantifying behaviour rationalised time calculated value		public relations representative behaviour embedded time public recognition
MARKET		CIVIL

Diagram 1: The artistic biotope

An analysis of creative careers shows that the above biotope is often navigated in the same way. Young creatives produce their first try-outs and experiments in the domestic domain. If they are not self-taught, they then go into art education and gradually integrate into the professional peers domain, and then – sometimes aided by teachers – they may be picked up by a gallery owner (the market) and/or a public museum or art critic (the civil domain). Although there is a certain 'chronologic' to this 'biotope trajectory', almost all respondents emphasise that at some point in their career a balance between the four domains is important. For example, successful artists who have been in the market and or civil domain for too long, volunteered in interviews that they felt it was high time to return to the peers or domestic domain. Dwelling too long in the market or the civil domain often generates the well-known phenomenon that artists keep 'endlessly' repeating an originally good idea simply because it brings them public acclaim and/or economic success. Being able to return to the domestic domain, to the 'own time' in order to reflect deeply on their work again, or to the environment of peers where they can in all confidence arrive at new insights through discussions with experts is always deemed necessary, at a certain point in their career, to further develop and deepen their own artistic or creative oeuvre. Reversely, those who keep 'hanging on' in the domestic domain will never become professional artists. Art then becomes a hobby or creative therapy, but no creative person can make a living from their artistic work when they remain in the comfort zone of the domestic domain. And also, those who only dwell in the domain of peers run the risk of remaining stuck in endless debates and experiments without ever arriving at an artistic outcome or product. In short, artists who wish to be able to continue to develop their own work in the long run and also wish to make a living from art will continually have to perform a balancing act between the four domains of the biotope outlined above.

National institutional security and its global transformation

When we take a second look at the diagram of the biotope, this time from a more theoretical and macro-sociological angle[01], we can draw at least two conclusions. First, we may assume – and this is frequently stated by respondents in the interviews – that the outlined domains enjoy, or at least did enjoy, some form of collective or institutional protection, often on a national level. From interviews, documented artists' biographies and sociological studies (Adams 1971; Bott 1957; Weeda 1995) we may infer that, for example, the traditional family structure is crucial during the first professional years of creative individuals. After all, much trial and error doesn't pay many bills and older respondents readily admit that during the first five or even fifteen years of their career they were in fact living off the income of their partner. But the institution 'family' is not only important for financial reasons. Partners also provide mental support, often a crucial element in the developmental phase of creatives. During their start-up and experimentation stage creatives can have serious self-doubt and often have to deal with disappointments. In short, in the domestic domain both own time and intimacy are institutionally protected by the family. But as we know, this traditional family structure started to erode substantially since the 1970s. The number of divorces and single-parent families has grown tremendously over the past forty years. A changing labour market, which not only welcomed more women but also placed higher demands on mobility and flexibility (see, for example, Zaretsky 1977; Sennett 2006 and 2011) started to take its toll on the private sphere and therefore on family life. Especially creative labour – which often means precarious project work and expects increasingly international mobility in a globalising cultural industry – is hard to combine with traditional family life (Gielen 2009 and 2013). All this contributes to the decline of the institutional protection of the domestic domain.

The same can be said for those institutions that have traditionally played a protective role for the peers domain or the civil domain. Especially after the Bologna Declaration, universities and academies in Europe came under pressure from international competition. It's one of the reasons they have grown in scale over the past ten years. They have merged with other

01 As we said before, the diagram of the artistic biotope is an ideal-typical construct based on empirical research. This research consisted mainly of individual interviews and therefore took place at a micro-sociological level. In order to see what role institutions play at the meso level and even macro level other methods are called for, such as case studies, discourse analysis (of policy documents) and sociological theory, and research done by others. Especially when it comes to establishing historical transformations, we could not rely on interviews that were mostly conducted over the past ten years. The analysis laid out in this section is therefore only partly supported by empirical findings. However, these are continuously measured against sociological theories that focus on explaining macro-sociological and socio-historical evolutions. The sociological work of theorists such as Luc Boltanski and Eve Chiapello (2005) and Richard Sennett (2006 and 2011) has been leading in this respect. In the field of philosophy, the critical theories of Paolo Virno (2004) and Michael Hardt and Antonio Negri (2009), but also the work of philosopher and educator Gert Biesta (2013) provided us with the most accurate interpretive frameworks (see also Gielen and De Bruyne 2011; Gielen 2013; van Heusden and Gielen 2015).

educational programmes and have strongly rationalised educational space and time through measures such as strict contact hours and competencies (see, for example, Biesta 2013; Gielen 2013). And although this may have increased the efficiency of education, it has made it increasingly difficult for our education to safeguard its characteristic social time for debate and trial and error. A similar analysis can be made for national museums, theatres, art critique, and other public art institutions in the civil domain. The continuing global economic crisis is not only causing subsidies and political support for such institutions to cave in. Within a globalised cultural industry, both cities and art organisations are increasingly forced to compete against each other. Cultural and creative cities try to survive in an economic sense or enhance their position (Nowotny 2011; Gielen 2013). In this competition, economic value is mistaken for cultural value, just as visitor numbers are mistaken for a social support base. As a result, institutions no longer, or do less so, protect the incubation time for the social integration of artistic work. Fewer art reviews in the national mainstream media also mean that artists have fewer public platforms, making it increasingly difficult for them to realise their public role (Lijster et al. 2015).

At first glance, it seems like the current tendencies of globalisation are reinforcing only one institution, i.e. that of the market. At least at the European policy level we see that European citizenship, culture, and education since the Lisbon Council of Europe in 2000 are understood as a means of making the Union the most competitive and dynamic economy of the world (Biesta 2011). The market with free mobility of goods, money, and people was already seen from the very beginning, after World War II, as the foundation of its politics and institutions. Official cultural policy on the European level is seen in the first place as an economical tool for welfare improvement (Minichbauer 2011).

Encouraged by this European official policy, the borders of the other domains of the biotope are less institutionally protected and the logic of the market does intrude in these domains more than before. As a result, an important quality of the market, namely the ability to quantify one's own creative labour and results, is now being integrated in the other domains. For example, we learned from interviews with architects that they are increasingly using design software in their studios that monitors risks and feasibility, also in a financial sense, already during the creative process itself. This means that the creative process is already quantified and formatted in its initial stages. Also, the global advent of Internet access in the home enables creatives to move from the initially domestic space into other domains with ease. For example, from the studio one can chat with one's peers about artistic work at an early stage, or put work on offer on the market, virtual or otherwise. Many respondents said that nowadays they use the Internet to maintain social networks, both with peers and the market, as well as in the civil domain. In any case, email and other virtual communication appear to hold great attraction. Some of the respondents said that they consciously banned the computer (and especially the Internet) from the studio, precisely because it was a constant threat to their concentration, and also invaded their 'own time' and intimacy.

In the domain of the peers the quantification logic of the market intrudes via, for example, the rationalisation of the educational space, via the Bologna Declaration in Europe, as stated before. Contact hours, competencies,

the duration of studies and all the concomitant monitoring in the form of accreditations and audits alter the relationship between student and teacher and interfere with the social time for debate and knowledge exchange (Biesta 2013). Besides, the competition between teachers and students and among the students themselves is being fuelled by contests, teamwork, (Sennett 2011) and by agencies within the schools aimed at 'marketing' the students even before they graduate. In the civil domain we see how institutes such as museums and theatres also tend towards a logic of quantification. For example, visitor numbers are meticulously kept and become more and more decisive in making artistic choices and legitimising policies. In the case of governments giving subsidies, the emphasis is more and more on the number of venues played and on how much income (including that from ticket sales) is generated by the artists or institutes themselves. This strongly encourages national museums and theatres to orientate themselves on international art tourism or the cultural industry. Diagram 2 illustrates how this expansion of the market space – again, encouraged by European policy – installs hybrid zones in which the values and logics of various domains start to intermingle. The already noted confusion of visitor numbers with public support in the overlap between the market and the civil domain is but one example of such a zone. Courses in cultural management and artistic entrepreneurship in which students learn how to calculate their creative talent and measure it against the potential market value in advance, are expressions of another hybrid zone in the fusion of the market and the domain of the peers. With its heterogeneous zones, diagram 2 therefore illustrates the paradigm of the creative industry in which creativity is not only quantified, measured and formatted, but is also assigned a well-demarcated district in creative cities.
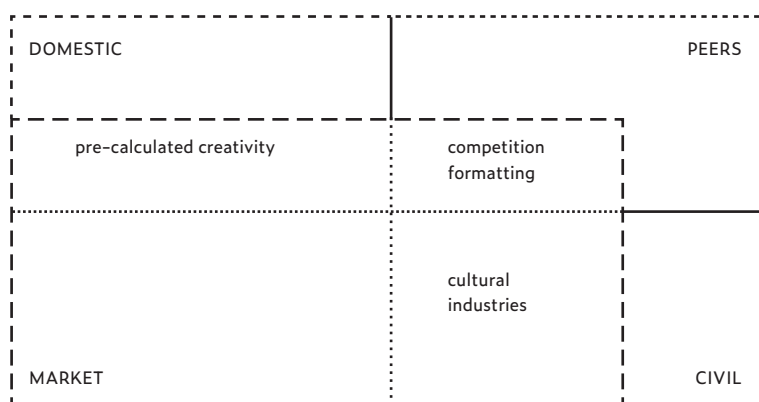
Diagram 2: The artistic biotope in the creative industries paradigm

Feedback

Worth noting in this is that a market that imposes its quantitative logic onto other domains, thereby also begins to transform itself. This is why we stated in the preceding section that 'at first sight' only the institution of the market was reinforced. As it is, the expansion into other domains also generates a remarkable feedback to the market domain. A traditional free market that is governed by the rules of supply and demand and by free competition begins to undergo a transformation because of this. For instance, illegal downloads, hacking, and piracy are known and even frequently occurring practices amongst the creatives we interviewed. From their presumably safe place in the domestic domain the respondents are frequently navigating the fine line between creativity and petty crime in order to expand their creative horizon. However, such practices are known to be dysfunctional to the traditional functioning of the market. They at least disrupt the relation between supply and demand. The tendency to quantify, formalise, and standardise education in turn stimulates the homogenisation of cultural products in the market. In combination with the encouragement of competition among students this leads to increasingly competitive isomorphism in the market (DiMaggio 1991): artistic and creative products, including festivals and biennials, are beginning to look more and more alike because they are constantly comparing and mirroring each other. In any case, not just the artworks but also the artists themselves who are presented there seem to be becoming more and more interchangeable.

At the European level this evolution to homogenisation is again encouraged by defining the European territory as a monotopic market of interchangeable cultural capitals and creative cities. In any case, in the past decade in Europe, the dream of a common market with free competition and frictionless mobility has turned into a problematic political name-calling, troikas, and barbed wire. In particular the use of troikas such as in Greece are evidence of the belief that unity within the European Union can be achieved or restored by fixing the economy, that mutual trust can be gained by balancing budgets. In this belief, the European territory is seen as a monotopia in which the competition between (creative) cities, regions, and countries benefits everyone. Until recently, no one would have dared to predict that this European utopia might very well turn into a dystopia of reactionary divisive politics and exits. Nevertheless, social geographers Ole Jensen and Tim Richardson neatly pointed out, as early as 2004, that a policy of competition between cities, regions, or countries might raise the common prosperity, but would also always generate winners and losers. No matter how relative differences may be, the inherent logic of competition is that it creates a hierarchy of at least gradual inequalities between those who have more and those who have less. Those who see the free market as the foundation of Europe apply the same measure to all residents, cities, regions, and countries, looking only at their differences in quantitative terms. From that perspective there are only actors who do better or not so well, who are very successful or do very badly. Then there are only front runners and stragglers and everyone in between, but everyone is going in the same direction, towards the same worthy goal. That goal is after all easy

to calculate and can be expressed in numbers. Within Europe, this leads to the ironic but rather apt spectacle in which glances are mostly cast from down to up, or from the geographical south to the north. At the moment, in Europe fierce competition inevitably leads to envy and exclusion, along with the occasional foul play. The fundamental problem of Europe on the cultural level is the belief that cultural differences can be smoothed over by making everything mutually comparable in exchange value. And this we finally can also detect in the last domain: the civil space. The partial 'occupation' of the civil domain also produces curious effects in the market. Within the paradigm of the cultural industry more and more artistic clusters and chains of private institutions are formed (for example Guggenheim or the majors in pop music), which leads to monopolies. As we know, monopolies also form a threat to traditional markets. Diagram 3 sketches the situation in which not only the institutional grip on the domestic domain, the peers domain and the civil domain is loosened, but also that on the domain of the market. In our view, this represents what the global terrain of artistic and creative production looks like today.
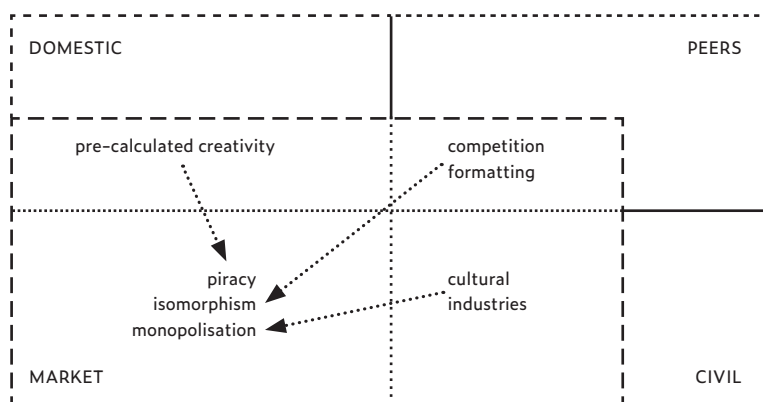
Diagram 3: Feedback in the creative biotope

The above diagram illustrates how traditional, mostly national, institutions are having trouble protecting their institutional borders. Encouraged by a European policy, this results in changes in the relationships, professional attitudes, experiences of time and recognition (of quality) within each domain. Grey, or rather, hybrid and heterogeneous zones arise in which the logics of different domains and various institutions begin to intermingle. This macro-sociological shift and hybridisation doesn't alter the fact that individually, the interviewed creative workers and artists still distinguish between the various domains on the *micro*-sociological level. Also, they deem a balance between the domains necessary if they are to survive artistically in the long run. However, the point is that this balance is less and less guaranteed or enforced institutionally. On the contrary, finding the right balance is increasingly seen as an individual responsibility. Drawing borders between work and private life, between the market or civil domain and the domestic domain, is a task that has come to rest squarely on the shoulders of the individual. The artist, the creative worker – often a freelancer – decides individually when to close

the laptop. In a competitive atmosphere at school, a student makes a personal decision whether or not to measure a still fresh artistic idea against the opinion of fellow students or teachers, or to keep it private and thereby safe (because it is then protected against 'theft'). And in the civil domain the creative must individually decide whether to resist the pressure from a museum director (or subsidising government) who is only interested in showing work that draws a public (because it is already known) or to stubbornly persevere and choose to present little-known or not yet recognised work. Collective responsibilities are increasingly shifted towards the individual, bringing more and more pressure to bear on creatives. This leads to well-known post-Fordist anomalies: stress, burnout, depression, and dropout. We have seen it all in the course of our frequent research visits, studio visits and in-depth interviews. It was one of the reasons why we set up a new study to specifically focus on the issue of sustainability and the role of the artistic biotope in this respect (see http://CCQO.EU). In what follows a number of hypotheses as tentative conclusions of this study are articulated.

Creative commons

In interviews with artists and creative workers, the same complaints often came up. When asked why a respondent came under pressure or suffered from a burnout, they pointed at more or less the same causes: increasingly shorter deadlines, resulting in too little time for development and experimentation, and heightened competition with fellow artists, which not only eroded trust and solidarity but also led to less exchange of knowledge and information among professionals. Schematically, these complaints were included in diagram 3, where the growing free-market system generates all sorts of effects in domains whereas this didn't occur, or at least occurred less, in the past. And, as we said, in the end this has a relatively disrupting effect on the traditional operation of the market itself. The situation makes respondents sometimes cast a 'nostalgic' look at diagram 1, where the domains are still neatly delineated and protected by national institutions. We call such utterings 'nostalgic' because they primarily look back at an idealised – and mainly Western – art world as it was in the first half of the twentieth century. In this image the (bourgeois) family is represented as a safe haven, royal and national art academies as friendly environments where one could debate and experiment until late at night, and museums, philharmonic orchestras, national operas, and theatres protected the (mostly national) art canon and cultural hierarchy. Most likely, this ideal world never really existed. Nevertheless, we may surmise that in those days of nation building the domains within the biotope were better protected than today. Our hypothesis, however, is that a restoration of national institutions in that vein is hardly likely. Whatever subsidising governments there were, over the past decade they appear to be mostly making cutbacks in educational and cultural spending, making it difficult for (national) institutions to protect the peers concerned and the civil domain. Likewise, it is very doubtful whether the traditional family structure will be fully restored any time soon. This doesn't take away from the fact that the creative professionals, often working

as freelancers, are in need of collective protection. Anyway, during interviews this was mentioned frequently. Sometimes, solutions were sought in, literally, 'collectivisation'. Artists then form collectives in which they share materials and studio space as well as social contacts, thereby cutting costs. In some cases this even leads to more complex systems of solidarity in which participants in, for example, cooperatives set up an alternative health insurance and provide other forms of social security. In order to interpret these young, sometimes still budding initiatives we use the notion of the 'commons'. This concept has gained prominence both in recent philosophy (Hardt and Negri 2009) and in law research (Lessig 2004). According to Hardt and Negri, guaranteeing such a commons is necessary to safeguard future creative production. These philosophers have described the commons as a category that transcends the classic contrast between public property (often guaranteed by the state) and private property. In the area of culture, Negri and Hardt mention knowledge, language, codes, information, and affects as belonging to the commons. This shared and freely accessible communality is necessary to keep the economy running in the long term, to regain the balance in the ecological system, and to keep our cultural fabric of identities dynamic (Hardt and Negri 2009: viii).

It is because of this importance of the commons that our recent research focuses on this aspect, especially on concrete forms of organisation or even institutions that can support and protect these creative commons. So far, our explorations have led us to civil initiatives originating in the wasteland between market and state, between commercial value and political-cultural value. Especially after the financial crisis, artists have sought and continue to look for a way out through alternative forms of selforganisation and collective solidarity structures. One example of this we find in the music world in Amsterdam, where fifty composers and musicians have joined forces in order to acquire and collectively manage a former bathhouse in the city centre as a music venue. Splendor, as the organisation was named in 2010, has no hierarchic management, no PR or programmer, no public funding and no free market mechanisms either. In the tradition of the Do-It-Yourself culture the artists simply do everything themselves and have meanwhile established a broad audience for not always evident and sometimes also experimental new music. These fifty artists share responsibility for all aspects of the cooperative institute. Its financial structure consists of a modest one-time contribution (1000 euro per artist), bonds that were issued, and subscription fees of 100 euros per year providing access to membership concerts. Since the agenda of the venue provides playtime for all, a grassroots-democratic programming is assured in a simple manner, guaranteeing full artistic freedom for all. The curious thing is that the fifty participants have never physically held a meeting, neither for the establishment or management of the organisation nor for the programming. This means that the board relies completely on mutual trust and in its by now eighth year of operating that trust has hardly ever been betrayed. All this makes Splendor one of the examples of new art institutes that organise themselves according to the principle of the commons (Ostrom 1990; De Angelis 2017). All over Europe similar developments can be noted in which civil initiatives create their own third space between government (or state) and assemblies. Following constantly recurring bottom-up organisational

principles, such as a grassroots-democratic decision-making structure, a horizontal organogram, self-governance, peer to peer consultation, and assemblies, an age-old principle of shared use of common ground is given new life (Gilbert 2014).

At Splendor this collective management – following one of the design principles for the commons as defined by economist Elinor Ostrom (1990) – is done by a relatively closed and homogeneous group with a shared culture. Other cultural organisations try to break open this relative seclusion by following the commoning principles as developed by political economist Massimo DeAngelis (2017) and others. Here, following radical democratic principles of inclusivity, the aim is to give access to cultural goods and their production to anyone, regardless of social class, age, nationality, gender, religious persuasion, and so on. One example of this is the impressive venue Ex Asilo De Filangieri in Naples, where weekly assemblies determine how a landmark cultural building is used. The result of this decision-making structure is that the studios and rehearsal spaces are used by both local carnival clubs and renowned theatre directors. All those who participate in the assembly are allowed to co-determine the organisation's functioning and programming. The Spanish architectural studio Recetas Urbanas takes that grassroots-democratic commoning principle even further by providing its designs for free on the Internet and by actively inviting, in their interventions, collaboration with those who are not yet being represented (by politics, unions, NGOs or organised social interest groups). Prisoners, people with disabilities, drug addicts, refugees, illegals, Roma, and so on, who are neglected by representative democracy – often having literally and legally no voice or right to vote – are given the opportunity to still have an impact on society through collaboration in building projects. In that sense, the commoning practice of these artistic and creative organisations, in line with Jacques Rancière, is always also political: they render visible what was until then invisible. According to this philosopher, every political act is aimed at a rearrangement of that communal visible space. In relation to this he speaks of the common basis of art and politics as 'the sharing and (re)distribution of what can be perceived with the senses' (partage du sensible). This is the aesthetic moment of politics, but also precisely the 'political of art', in that it is capable of showing what had been neglected until then. Art can make us aware of voices that we did not hear before, of political emotions and interests that suddenly acquire a public face (Rancière 2000; Gielen and Lijster 2015).

Splendor provides self-governance for the bottom layer in the creative chain, especially the artist. L'Asilo and Recetas Urbanas attempt to uncover neglected cultures from the bottom up, time and again. Whereas with Splendor it is done by a limited number of 'initiated' from the same art discipline. L'Asilo attempts to reach out to everyone who wishes to organise cultural activities in the city, according to grassroots-democratic principles. By doing this, at Splendor they may be rewriting music history but this re-articulation remains the privilege of a relatively exclusive group of commoners. L'Asilo and especially Recetas Urbanas are opening the door to a much more permanent cultural recalibration.

The three examples all focus on those who are not yet being represented; those who are at the bottom of the symbolic or economic ladder or have very little power over making decisions. That's why their practices can be called *constitutive* and their organisations can be called *con*stitutions instead of *in*stitutions. They share the aspect that they are trying to provide firmer ground to that or those who do not yet have it, to those whose voices are not really heard or those who are not yet represented. In Dutch, the word for 'the constitution' is *grondwet* (literally 'ground law') containing the prefix *grond* (ground, soil, bottom, base). The fact that this operation is done through communal decision-forming processes also supports the choice for the term 'constitutions'. The prefix 'con' is a reminder of its collective character. Finally, Splendor, L'Asilo, and Recetas Urbanas operate in a civil domain between market and state for which very little is legally regulated so far. Commoning art organisations therefore frequently find themselves in the same position as the founding fathers of the constitution. The philosopher Hannah Arendt once said about them:

> … those who get together to constitute a new government are themselves unconstitutional, that is, they have no authority to do what they have set out to achieve. The vicious circle in legislating is present not in ordinary law making, but in laying down the fundamental law, the law of the land or the constitution which, from then on, is supposed to incarnate the 'higher law' from which all laws ultimately derive their authority (Arendt 1990, 183–84).

Whereas Splendor made the conscious decision not to apply for public funding as it does not wish to play according to the rules of the government (and the Dutch Performing Arts Fund), Recetas Urbanas calls its field of operation 'a-legal'. Ex Asilo Filangieri produced its own Declaration of Urban, Civic and Collective Use for the commonal running of its venue in Naples. This declaration was later adopted by the city authority and thereby also became applicable to other civil initiatives. In addition, both Recetas Urbanas and L'Asilo often rely on the national constitution to defend and legitimise their activities and self-regulation (De Tullio 2018, 299–312). After all, many national constitutions already guarantee commonal principles such as the democratic use of and free access to basic community goods and services (such as education, culture, work, healthcare), inclusivity, equality, and the right of self-governance. Constitutions were, in most cases, drawn up by people who once fought for commonal principles themselves, such as autonomous government, equality, and mutual solidarity for the people of, in those cases, nation states.

On our explorative research trip, we encountered a growing number of artistic initiatives that generate completely different forms of working and organising. Despite their great diversity, what all those initiatives such as Splendor, L'Asilo and Recetas Urbanas, have in common is that they are built within the civil domain. That is to say, they all start with a civil initiative for which a government has not or not yet designed regulations or subsidies and that is not or not yet of commercial interests to a free market. This is why in diagram 4 we present them as an expansion of the civil domain. From there

they trickle into the domestic domain (for example, open source projects such as Wikipedia and Linux) where they make free knowledge and free creative tools available. They generate free knowledge by launching debates and sometimes activist discussions in art academies, during artist-in-residencies and open studios where they analyse their social position from an economic, political and social perspective, as well as from an ecological perspective. In addition, they penetrate the market itself by introducing alternative economies (via, for instance, cooperatives) and alternative laws (such as the already mentioned Creative Commons licence) (Lessig 2004).
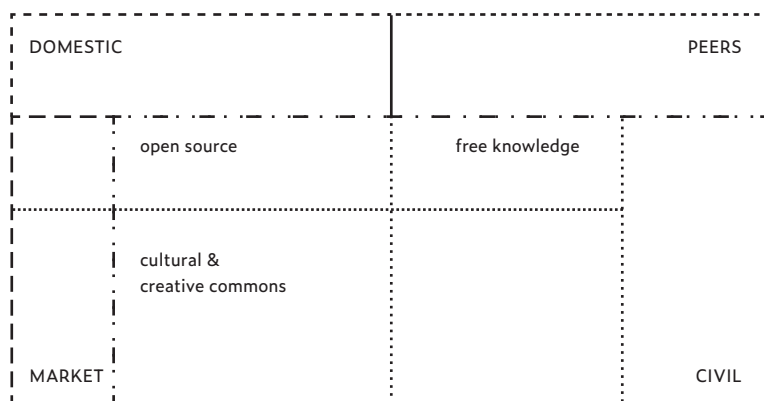
Diagram 4: The creative commons biotope

The organisations we have so far encountered in the domain of the Commons not only have in common that they all originate in civil initiatives. What is often also striking, is their highly heterogeneous configuration. They not only develop, simultaneously, activities in the most divergent fields, such as architecture *and* fashion *and* education *and* visual art, they also freely mix formal and informal relations, public and private, politics and labour in how they are structured. Just as in mixed farms or the traditional circus, family relations and friendships are combined with professional roles, and commercial and civil activities merge into each other to the point that they can no longer be distinguished. Also, whereas many services are exchanged for free, others are strictly regulated and formalised in contracts. Precisely because of this heterogeneity these new institutions of the commons lend themselves to further study. Our hypothesis is that their organisational form may be more suited to the creative labour model in which individuals are involved as a whole. In relation to the biotope we have outlined, we could also say that these institutions of the commons attempt to solve the issue of the balance between the various domains internally through mutual agreements and a division of tasks. To illustrate this with a concrete example: when one artist 'works the market', another artist within the same organisation has time and space to experiment and develop new work, since the latter is temporarily exempt from earning money, through a system of reciprocity. It is evident that social relations or the collectivisation of activities make it possible to establish a new balance within the biotope, while also allowing oneself a more independent

attitude towards external, traditional institutions such as an art academy, a museum or an auction, or even a government. In any case, the collective labour model provides better opportunities and also more security than the dominant freelance model of the creative industries. After all, this latter, post-Fordist model only pays for production time, while other things the creative worker needs to be able to produce at all (such as education, time to experiment and to develop) are being shifted more and more to the individual level. By contrast, a collective and heterogeneous labour model tries to meet these needs, which lie outside the sphere of labour and the market.

The potential advantages of these organisations of the commons do not prevent them from running into certain problems. For example, the typical hybridity can also carry the seed of dysfunctions we are familiar with from traditional mixed (family) businesses, such as nepotism and fraudulent tendencies. And such organisations are not only threatened from the inside, but from the outside as well. Civil self-organising makes it easy for governments to relieve themselves of public tasks that were initially theirs. Governments may find it easy to ignore their cultural and educational responsibilities, if these tasks are already spontaneously taken care of by volunteer initiatives. However, less government involvement also means that it becomes more difficult to develop a broader social support base in the civil domain. Organisations of the commons are therefore at risk of becoming relatively closed peer communities of insiders or 'connoisseurs'. In addition, commercial parties can then pass on a large part of the labour costs to these commons and only reap the lucrative benefits. Commons organisations have always run the risk of attracting 'free riders' (Ostrom 1990), individuals or organisations trying to walk away with the profit without investing in the commons proportionally. Further research will have to reveal what are the values and traps of these new artistic and creative labour models. What, for example are fitting legal and political conditions for an optimal functioning of the institutions of the commons?

As long as futurology is not an empirical science, it will be hard to predict whether this advent of the commons will continue. And therefore the question whether the new institutions of the commons will replace or complement the traditional private and public art and (national) cultural institutions, will remain unanswered for now. But their observed potential for re-balancing the artistic biotope and for generating more sustainable creative labour makes further research necessary, to say the least. It may even be our scientific and civil duty. But we see it also as the duty of European policy to give research about and testing of the commons at least a chance. Rethinking and developing new legal and economic models seems to us the main political task of a region that nowadays easily can draw lessons from its monolithic orientation on global economy and the free market. The colourful multitude of singular artistic and cultural initiatives we met in the commons teaches at least that this restricted orientation neglects a divers and heterotopic potential to rethink human relations of exchange within Europe and its global relationships with the world. To safeguard culture and its multitude of identities assumes at least that we not only look at its economic side, for instance by encourage creative industries in a free market, but also and probably more so that we develop and stimulate

a strong civil society where our human creative commons can take up a pivotal position between a global market and a national state.

References

Adams, Bert. 1971. *The American Family. A Sociological Interpretation*. Chicago: Chicago University Press.

Bal, Mieke. 2006. "Exposing the Public" in *A Companion to Museum Studies*, edited by Sharon Macdonald, 525–542. Malden, Oxford and Victoria: Blackwell.

Biesta, Gert. 2013. *The Beautiful Risk of Education*. Boulder and London: Paradigm.

Biesta, Gert. 2011. *Learning Democracy in School and Society. Education, Lifelong Learning, and the Politics of Citizenship*. Sense Publishers: Rotterdam, Boston & Taipei.

Boltanski, Luc, and Eve Chiapello. 2005. *The New Spirit of Capitalism*. London and New York: Verso.

Bott, Elizabeth. 1957. *Family and Social Network*. New York: Free Press.

Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgement of Taste*. Cambridge: Harvard University Press.

Bourdieu, Pierre. 1995. *The Rules of Art. Genesis and Structure of the Literary Field*. Stanford, California: Stanford University Press.

Dockx, Nico, and Pascal Gielen, ed. 2015. *Mobile Autonomy. Exercises in Artists' Self-Organization*. Amsterdam: Valiz.

DiMaggio, Paul, and Walter Powell, ed. 1991. *The New Institutionalism in Organizational Analysis* edited by Walter Powell. Chicago: University of Chicago Press.

Gielen, Pascal, and Rudi Laermans. 2004. *Een omgeving voor actuele kunst. Een toekomstperspectief voor het beeldende-kunstenlandschap in Vlaanderen*. Tielt: Lannoo.

Gielen, Pascal. 2005. "Art and Social Value Regimes", *Current Sociology* 53 (5): 789–806.

Gielen, Pascal. 2009. *The Murmuring of the Artistic Multitude. Global Art, Politics and Post-Fordism*. Amsterdam: Valiz.

Gielen, Pascal, and Paul De Bruyne, ed. 2009. *Being an Artist in Post-Fordist Times*. Rotterdam: NAi.

Gielen, Pascal. 2010. "The Art Institution in a Globalizing World", *The Journal of Arts Management, Law and Art Institution in a Globalizing World*, *41* (4): 451–468.

Gielen, Pascal. 2013. "Artistic Praxis and the Neoliberalization of the Educational Space", *Journal of Aesthetic Education* 47 (1): 58–71.

Gielen, Pascal, ed. 2013. *Institutional Attitudes. Instituting Art in a Flat World*. Amsterdam: Valiz.

Gielen, Pascal, and Louis Volont. 2014. *Sustainable Creativity in the Post-Fordist Condition*. Groningen: University of Groningen (internal report).

Gielen, Pascal, and Thijs Lijster. 2015. "Culture: The Substructure for a European Common" in *No Culture, No Europe. On the Foundation of Politics*, edited by Pascal Gielen. Amsterdam: Valiz.

Gielen, Pascal. 2016-2021. *Odysseus Research Project: Sustainable Creativity in the Post-Fordist City*. Brussel/Antwerp: Fund for Scientific Research Flanders/Antwerp University https://www.uantwerpen.be/en/research-and-innovation/research-at-uantwerp/funding/flemish-funding/fwo/odysseusprogramme.

Foucault, Michel. 1998. *Aesthetics. Essential works of Foucault. 1954-1984*. London: Penguin Press.

Hardt, Michael, and Antonio Negri. 2009. *CommonWealth*. Cambridge: Harvard University Press.

Hetherington, Kevin. 1997. *The Badlands of Modernity. Heterotopia & Social Ordering*. London, New York: Routledge.

Lessig, Lawrence. 2004. *Free Culture. How Big Media Uses Technology and the Law to Lock Down Culture and to Control Creativity*. New York: The Penguin Press.

Lijster, Thijs, Suzana Milevska, Pascal Gielen, and Ruth Sonderegger. 2015. *Spaces for Criticism. Shifts in Contemporary Art Discourses*. Amsterdam: Valiz.

RESHAPE

Minichbauer, Raimund. 2011. "Chanting the Creative Mantra: The Accelerating Economization of EU Cultural Policy" in *Critique of Creativity. Precarity, Subjectivity and Resistance in the 'Creative Industries'*, edited by Gerald Raunig, Gene Ray and Ulf Wuggenig, 147–163. Mayfly: London.

Nowotny, Stefan. 2011. "Immanent Effects: Notes on Cre-activity" in *Critique of Creativity. Precarity, Subjectivity and Resistance in the 'Creative Industries'*, edited by Gerald Raunig, Gene Ray and Ulf Wuggenig, 9–21. Mayfly: London.

Ostrom, Elinor. 1990. *Governing the Commons. The Evolution of Institutions for Collective Action*. Cambridge: Cambridge University Press.

Jensen, Ole B., and Tim Richardson. 2004. *Making European Space. Mobility, Power and Territorial Identity*. London & New York: Routledge.

Sennett, Richard. 2006. *The Culture of New Capitalism*. London: New Heaven.

Sennett, Richard. 2011. *The Corrosion of Character: The Personal Consequences of Work in the New Capitalism*. New York: Norton.

Simmel, Georg. (1858) 2011. *The Philosophy of Money*. London & New York: Routledge.

van Heusden, Barend, and Pascal Gielen, ed. 2015. *Arts Education beyond Art. Teaching Art in Times of Change*. Amsterdam: Valiz.

Van Winkel, Camiel, Pascal Gielen, and Koos Zwaan. 2012. *De hybride kunstenaar*. 's-Hertogenbosch: Expertisecentrum Kunst en Vormgeving, AKV/St. Joost Avans Hogeschool.

Velthuis, Olav. 2007. *Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art*. Princeton: Princeton University Press.

Virno, Paolo. 2004. *A Grammar of the Multitude*. Los Angeles and New York: Semiotext(e).

Weber, Max. [1904] 1949. "Objectivity in Social Science and Social Policy" in *The Methodology of the Social Sciences*, edited and translated by Edward A. Shils and Henry. A. Finch. New York: Free Press.

Weeda, Iteke. 1995. *Samen Leven. Een gezinssociologische inleiding*. Amsterdam: Stenfert Kroese.

Zaretsky, Eli. 1977. *Gezin en privéleven in het kapitalisme*. Nijmegen: SUN.

JUSTIN O'CONNOR

Art and Culture after Covid-19

Everyone seems to agree that the Covid-19 pandemic has a huge impact on the economy, social relations, politics, and culture. We're nowhere near through this crisis yet, and alternative futures are already being promoted, others wait to 'get back to normal', while most people are too busy coping with the emergency. In this ferment of events and contestation, it's valuable to be reminded of the bigger picture. This essay by Professor Justin O'Connor (University of South Australia) places the current situation of cultural organisations and workers in a historical context, reminding us of their developing relationship with the political economy of recent decades. It is also challenging because it asks what compromises have been made by cultural actors in pursuit of recognition and at what costs.

ZEITGEIST

The Experience of our generation: that Capitalism will die no natural death.
Walter Benjamin, 1935

Business as Usual?

All around we hear 'let's not go back to business as usual, after this crisis we must do things differently'. A 'people's war', there is talk of 1945, Beverage and Attlee, Curtin and Chifley (Chalmers 2020), popular sacrifice making it impossible that we go back to what was before. We hear that 'we are all in this together', with Churchillian overtones from national leaders, though the absence of the US and Russia from the new global wartime coalition is telling. But underneath the war rhetoric (Meadway 2020), humanity united in the face of a common enemy, is a sense of deep systemic crisis, putting us more in mind of the Great Depression and the geopolitical catastrophe that followed. Business as Usual, the enemy vanquished, let's get back to normal: if this is a systemic crisis, then C-19 is more than a test of our defences, it says something much more fundamental about who we are and where we are going.

Unlike the Spanish Flu, which appeared as a gratuitous death-bringer in an age already awash with slaughter and destruction, C-19 is much more central to this systemic crisis. There is evidence that the growing frequency of cross-species viral mutation (Vighi 2020) is closely correlated ("Social Contagion: Microbiological Class War in China" 2020) to intensive farming and concentrated population growth, as well as the specific socio-economic and environmental disruptions which have led, in this case, to the intensification of the hunting and storing of wild animals in South China 'wet markets' (Zhong, Crang and Zeng 2009). Intensified agribusiness, rapid urbanisation, accelerated interconnectedness of global mobility. This is the revenge of Gaia, a reminder of our dependency on a terrestrial life-support system (Latour 2018) that is not ours simply to 'master'; this is a dress rehearsal (Latour 2020) for the challenges of climate change to come, a shot across the bow. The systemic crisis comes from the sense that it is the capacity of a whole social system (Harvey 2020) that is being probed, and that the enemy is within.

The crisis has highlighted a general reduction of the state's own capacity for action, along with the public services (Badham 2020) it provides – a reduction damaging in the Global North but catastrophic in states of the Global South, systematically dismantled in the 1990s. The 'small state' thinking of neoliberalism is dead, we are told. At the same time, 'bringing the state back in' is also the 'rediscovery of the social'. Boris Johnson, like Scott Morrison, announcing unprecedented stimulus/ survival packages, burns forty years of economic orthodoxy – 'there is no alternative', 'there is no magic money tree' – announcing ("There is such a thing as society, says Boris Johnson from bunker" 2020) that, after all, 'there is such a thing as society', thereby bringing to a close the period opened by Thatcher and Reagan in 1979-81. But though the Right squeal 'socialism' (Zitelmann 2020) – as they did during the New Deal and WWII (Mann 2012) – this is no reason to take it at face value. The return of the state (Phillips and Rozworski 2020) is not necessarily socialism,

nor even Keynesianism. Similar squeals also accompanied the bank bailouts that began in 2008, though not for long. Then, the state also came roaring back (Tooze 2019) in, the 'free market' now revealed as utterly dependent on it: but the result was a new accommodation between neoliberal financialisation, rising inequality, and the state. Not only did things not get better, they got worse. Whatever is happening now with the renationalised private hospitals, or airlines, or other 'essential services'; with the underwriting, via employers, of wages and income; with the eviction freezes, free childcare, and expanded payments from Centrelink (itself undergoing some kind of re-nationalisation) – these need careful scrutiny. This frantic action by states (Tooze 2020), whose capacity to act has been compromised, might be delivered by emergency de-commodification – a 'holiday for exchange value' (Davies 2020) – but is likely to be skewed in its targeting and, through the corporate agents with which it works, entrench us more deeply in a malfunctioning Business as Usual.

So too, though we hear stories of human solidarity, rather than the Zombie apocalypse (Monbiot 2020) we constantly watch on Netflix, the 'return of the social' comes after forty years of arguing that this very 'social' – give or take the residual, grimly administered 'safety net' – was nothing but competitive market individualism. Old habits die hard, especially when the economic, cultural, institutional, and administrative fabric of that 'social' has not so much been allowed to go threadbare but is woven around other principles (Davies 2020). It is not at all clear that we know what this 'social' actually means anymore – or who is included in it, some leaders (think Trump, Bolsonaro, Orbán) tempted to set 'the base' against those 'others' suspected of bringing infection. After all, 'social' media is a highly ambiguous term, built on a networked view of society not just analogous to the cybernetic 'information processing' model of Hayek's neoliberal market, but now, as 'platform' (Srnicek 2017) or 'surveillance' (Zuboff 2019) capitalism, deeply enmeshed with it. In fact, since the shock of 2008, and the social discontent (amongst non-bankers) to which it gave rise, the neoliberal state has seen government as a kind of 'platform', where 'nudges' (Bacevic 2020), Big Data and algorithmic predictions (Andrejevic 2019) are now the stuff of public administration.

Before celebrating the return of state and social as a version of Polanyi's 'double movement' (Polanyi 1944), a re-assertion of the human and the social against the fictitious and abstract 'market' (Jäger and Klein 2020), we should also remember that in his account we first had to go through the fires of totalitarian Communism and Fascism, and of world war, before we got to 1945. Since 2008, (financial) markets and the state have had a partial reconciliation (or interpenetration), and the post-austerity shift to 'populism' has brought back the 'social nation', the new Right flirting with nationalisation and protection of 'our' environment. If the social has crept back in, then any 'left' political consequences have been strongly policed. The Right have not only ramped up the culture wars, setting a popular nation against metro-cosmopolitan elites, stridently denouncing (O'Connor 2020) 'globalisation' along with any accommodation (Medcalf 2018) with Communist (now no longer 'transitional') China. As in the McCarthy era, an attack on an external Communist threat (Hartcher 2019, 25) serves to sever any resonances between that project (however degraded, or distorted) and transformative politics at

home. Expect calls for the repatriation of manufacturing, a National Capitalism to combat the global export of Communist State Capitalism that has been going on, 'under our noses', for a couple of decades. Underneath this rhetoric, and impelled by the viral emergency, the re-tooling of social governance around surveillance, big data, and algorithmic nudge – the social stripped of any sense of effective participatory democracy – is likely to go on apace (in both systems (Davies 2015, 431–450)), if left unchecked.

Responses to the crisis will be, inevitably, contested and multiple – strong state intervention, laissez-faire ('let it rip'), decommodification, mutual aid all in the mix (Mair 2020). States will learn things, ready for the next time, but how far this learning will go beyond enhanced crisis capability to address systemic issues, is an open question. Rather than waiting for neoliberal capitalism to die its natural death, state and society marching back in after markets and individuals, we need to think very clearly and urgently about what is systemic in this crisis and what needs to change at the end of it. This is not just about what the state needs to survive this crisis, nor only how it might re-think the principles of its organisation, but also what value does it represent for society and how might this be articulated. This systemic reckoning also demands we address how far art and culture have been deeply entangled with the system-in-crisis.

Art and culture?

It is perfectly understandable that the first response of the arts and cultural sector has been to seek state protection for its livelihood – income for the part-timers, casuals, recently laid-off and self-employed – and to secure on-going organisational capacity and business viability for the bigger companies and 'sector organisers'. Arts and cultural events and venues were amongst the first to be cancelled and closed, and no doubt, will be amongst the last to re-open. Other forms of cultural production – film and TV (Eltham 2020), regional newspapers (Meade 2020) – have been suspended along with the rest of 'non-essential' services. The sector has been the hardest hit (Coates, Mackey and Chen 2020); art and cultural workers are in dire need – *bare life* – and need support immediately and until the 'recovery' is well underway. This has been forthcoming (to various extents) in Australia, UK and across Europe. In Germany (Brown 2020) – at Federal and state (*Länder*) level – support has been made explicitly for arts and culture, 'essential to our democracy', at a time when their 'creative courage' is needed, artists being 'indispensable' and 'vital, especially now'. Australia cut their funding (Eltham 2020). For the rest, support for cultural workers seems to be delivered primarily as part of a general package for similarly affected workers. We can't yet give an assessment of how successful these various schemes are for the cultural sector, and they need to be closely monitored as they too will affect the post-virus landscape. What we can say, if anyone was still under any illusion, is that the widespread impact of the emergency on art and cultural workers has shown them neck-deep in the precarity of the 'gig economy' (Crouch 2019). After the crisis, many are asking if getting back to Business as Usual is what we need – especially as this crisis comes at the end of a long period of declining income and conditions.

Lead organisations from the cultural sector have made a case for immediate need – as with any group of vulnerable people – and for the wider importance of the sector. In some cases, this was a re-application of the arguments from the last twenty years – 'the sector is worth $xxx billion, compared to that one which is only worth $xx billion, and thus we are deserving of support as an important industry.' (O'Connor 2020) This argument, given decades of funding cuts (Eltham 2020), has failed to make any impact on most governments up until now; let's hope this time it will fare better. Perhaps there will be a 'creative industries' argument, that the sector will be vital for our economic recovery; after the 2008 crisis we heard a lot about how the creative industries had proved to be amongst the most resilient sectors (Pratt 2009, 495–496), leading the rebound. I suspect that this time, 'not going back to business as usual' would have to mean that the accelerating precarity of the cultural sector – AKA 'resilience' – must be reversed. This would involve a whole set of new labour regulations – applicable to the 'gig economy' generally – and maybe a Universal Basic Income. But must we accept the inevitability of the 'gig economy', with its intensification of anxiety and fragmentation of work, and the complicity of the arts and cultural organisations, who have promoted and normalised it? As Bruno Latour (Latour 2020) suggests, once we begin to ask questions about how we might fix the things we think are broken, we get into the kind of radical territory of the New Deal and post-1945 settlement. Maybe more so…

The demands for immediate support, and the recognition of cultural workers' shared material condition of precarity with other workers, previously marginalised and dismissed as 'low-skilled', is important. Health and aged care workers, cleaners, transport workers, farm labourers, supermarket shelf-stackers, delivery riders, all are now recognised as indispensable, at least for the duration of the silence left by the suspension of the rat race and its 'bullshit jobs' (Graeber 2013). But there are important caveats (Neilson and Rossiter 2006), as there always have been when 'creatives' are lumped into the general 'precariat', the self-employed illustrator with the hotel cleaner. Any effective sense of a shared fate, one which might help the arts and culture sector re-position itself after C-19, needs to register the differences as well as the similarities.

In the meantime, we hear that cultural workers, like these other devalued workers, also need better recognition and acknowledgement. 'We in the cultural sector produce all those things – books, games, TV shows, music, streaming entertainment – that make life in and out of quarantine bearable, enjoyable; but we also provide a sense of belonging, of human connection, of social cohesion that will be crucial for a time after neoliberal competitive individualism.' This social indispensability certainly means 'decent wages and conditions', and, as with Health for example, the state needs to reverse its ongoing funding cuts to culture. These cuts, as to Health, were symptomatic of the hollowing out of the state whose deleterious consequences we are now facing. In these claims culture is not just a victim of small state austerity, it also needs to be an essential part of any expanded 'social state' provision of collective services whose post-emergency retention, for many, would be the most beneficial outcome of the crisis. Not Business as Usual for arts and

culture would require a restoration and expansion of state funding for culture and, necessarily, a renewed acknowledgement, by government, of art and culture's importance for any liveable post-virus society.

Trouble ahead

Well, before we get to this, let me suggest that the cultural sector is not yet in any position to make these sorts of claims, on public funding or on a reinvigorated social purpose, until it has come to terms with its own complicities with the last twenty-five years of neoliberalism.

Let me start – more or less at random – with an '*Open Letter to the EU*' from *Culture Action Europe* ("Open Letter to the EU Demanding Support for CCS during Covid-19" 2020), which argues that the EU emergency funding package should, under the 'Cohesion and Values' heading, be extended to arts and culture:

> Culture is the foundation of who we are as human beings. It grounds our collective life, binding us together, nurturing our feeling of belonging. Without the explicit recognition of the European project's cultural dimension, the future of the European Union as a common endeavour is difficult to imagine.

This is laudable of course, but its claims are weakened if we acknowledge the current situation of Europe, where 'cultures of belonging' have also gone in a 'blood and soil' direction, and where the 'culture of belonging' to Europe and its 'project' is itself deeply compromised. Compromised, that is, by the EU's capture by the neoliberal project, one whose link to rising inequalities within and between member states is clear now for all to see – despite its other valuable progressive social, democratic, and environmental aspects. In short, to what, and in what ways, are we being asked to belong? This applies equally to calls for a national belonging: is it about social solidarity, or putting our collective backs into a national economic recovery, or maybe keeping the borders closed?

The call for a re-invigoration of culture's role is also compromised by how many in the cultural or 'creative' sector, especially at the leadership levels, whilst acknowledging the growing inequalities all around them, have failed to acknowledge how these inequalities are actually deeply entangled in their idea of 'culture'. We have witnessed the shocked disbelief of many urban, educated 'creatives' – the majority of whom are by no means rich – when their compatriots or co-Europeans embrace blood and soil nationalism, and seek out other 'retrograde' 'populist' forms of cultural belonging. What we have seen, since 2008 certainly, but starting well before that in the 1980s, is a growing divergence, on multiple registers, between 'winners' and 'losers'. The 'cultural and creative sector' may identify with the latter – ethically, politically, and sometimes materially through its own participation in precarious labour – but in significant ways it is aligned with the former.

This is not an argument about the 'elitism' of the arts, nor of the lack of representation – women, ethnic minorities, working class – within them, to be rectified by various forms of 'positive discrimination' and diversity programmes. I am suggesting that what the cultural sector sees as universal – the possibilities opened up by culture and creativity – is in fact highly circumscribed by class chances (intertwined with gender, ethnicity, and regionality). That is, it is no longer so much a question of the content of culture being 'elitist' – those battles fought by Cultural Studies, by Bourdieusians, by pop culture warriors – but that the chances of participating in cultural production or creative labour as a viable career path are now closely circumscribed by class, as refracted above all through education.

Over the last thirty years, the primary policy justification for the cultural sector has become an economic one. Beginning with 'arts impact' (Myerscough 1992, 1–13) studies in the 1980s, then its identification as 'growth sector' in the 1990s, culminating in its systematic integration as catalytic economic driver within a wider 'creative economy', culture, in the form of the 'creative industries', sought to move itself away from the periphery of 'the arts' and towards the powerful centres of economic development and innovation. This happened in Europe and Australia, extended across Africa and Asia, and is revving up in South America ("Everything you need to know about the Orange Economy" 2020). 'Creative economy' is now used by international agencies such as UNESCO ("Creative Industries" 2020) and UNCTAD ("Creative Economy Programme" 2020), as well as diplomatic agencies such as the British Council[01] and the Goethe-Institut[02], as the main legitimating discourse for the adoption of 'modern' cultural policies by governments, and 'creative cities'[03], across the globe.

Clearly there are other strands, some older, some emergent, that weave their way through this, but it is indisputable that 'creative industries' or 'creative economy' has become the central organising concept for contemporary cultural policy in many areas of the Global North and Global South. It is not as simple as 'economic impact' and 'multipliers', a line used by art organisations from the 1980s. It is rooted in claims for a more epochal shift, where the practice of symbolic creation, of meaning-making, was to be part of a wider transition from an industrial Fordist to a post-industrial economy. The transformative potential of art and culture no longer lay in its complex symbolic, meaning-making function but, rather, in the possibilities it held out for meaningful work and the realisation of individual creative potential in a post-industrial world. This was set within an 'imaginary' of creative social (though mostly metropolitan) transformation which validated the aspirations of educated young people able to identify themselves with a viable and desirable future. This creative transformation would, in turn, be recouped by government gaining a 'key economic driver', expressed variously in increased GDP, innovation, soft power, development, modernisation, progress, and so on.

01 see: https://creativeconomy.britishcouncil.org

02 see: https://cultural-entrepreneurship.org

03 see: https://en.unesco.org/creative-cities/home

This creative 'imaginary', I would suggest, was running out of steam even before the C-19 crisis. It was an aspirational future, an economically framed historical narrative of transition from one form of production (industry, mass, material) to another (information, knowledge, individuated, immaterial). In this there would be winners and losers, people inevitably left behind as others – the educated young especially – made the transition to the new economy. The 'cultural and creative industries', if I may use that term, overwhelmingly employ educated people, at higher rates than other industries. Since the arrival of digitalisation this has accelerated, the sector has been staging its own internal de-industrialisation, losing huge swathes of 'blue collar' jobs in printing, publishing, textiles, ceramics, and the wholesale, retail, and distribution of physical 'creative goods'. The famous 1998 definition (Creative Industries Mapping Documents 1998) of creative industries, as those based on 'individual creativity, skill and talent', with a 'potential for wealth and job creation through the generation and exploitation of intellectual property', worked to combine the heroic struggle of the avant-garde artist with the amoral 'creative destruction' of the Schumpeterian entrepreneur. The creativity mythos effected a trade-off between individual creative fulfilment and collective social justice.

This is the story told by Luc Boltanski and Eve Chiapello (Boltanski and Chiapello 2018), who chart the emergence of 'creative capitalism' in the growing separation between the younger white-collar workers looking for 'quality of work/life' and the blue-collar workers seeking better pay and condition in the older trade union manner. The ways in which the former, over the 1970s, became re-attached to a new form of creative capitalism, whilst the organised working class was systematically marginalised, is a complex one, but the rise of the 'creative economy' is clearly entangled with it. This story re-appears in Richard Florida, who blithely consigns the industrial working class to economic, social, and cultural irrelevance (Florida 2005). Thomas Picketty's new book charts the consequences in detail (Piketty 2020). The parties of the Left become the parties of the educated ('Brahmins'), those of the Right of the (educated) wealthy ('Merchants'). Left outside, disenchanted, are the (disorganised) working class. The acceptance by Brahmins and Merchants of an educational meritocracy, and the abandonment of redistributive policies as futile or undesirable, has had deleterious political consequences, as we know. The 'creative industries' are set deep within this ideological formation.

This has not served 'creatives' well. The transformative potential of the creative economy gave way to new forms of exploitation and labour discipline; the financialisation of the 'new' economy meant public services that used to be free or state subsidised – health, education, social insurance – were now transmuted into private debt (Lazzarato 2015). Public housing shrank, gentrification ripped through urban real estate, above all in 'creative' cities, and younger people were locked out of the housing market. Young (and not so young) creatives (along with their educated peers) have increasingly resembled the losers, the uneducated precariat, stuck endlessly in low paid work rather than temporarily paying their dues in Bohemia. It is less and less likely that they will join the 'progressive' middle aged, middle class ('Gen X') (Davies 2020) who benefitted so much from the 'third way' social democracy of the

1990s – let alone the now infamous 'Boomers'. Piketty's work points to some of the baleful consequences of this age of galloping inequality, within and between countries and regions. But already we can see how precarity drives cultural workers into the bigger cities, a necessity in order to make a living across multiple employments, pushing up rents and pushing out the older 'blue collar' workers to the urban outskirts. Inequalities explode within and between cities, between cities and countryside, between region and region (take a look at the Brexit map, Doré 2018).

How this will play out in this crisis nobody knows, though already the armature of inequality is showing through (Scheiber, Schwartz and Hsu 2020) the skin of 'we are all in this together'. What seems clear is that it will accelerate further the exit of cultural workers from the 'creative imaginary', its promises now hollowed out further. Though it still appeals to aspirations to self-fulfilment within an imagined global modern, the dissonant juxtaposition of this imaginary with deepening inequality and ecological catastrophe is becoming difficult to ignore. If this crisis really means Not Business as Usual, with some form of a return of 'state' and 'social' focused on social justice, solidarity and re-embedded markets then, possibly, we might emerge with a different configuration of culture and society. But for this to happen it will take more than just saying 'see, you need culture now'; what that need for 'culture' actually is no longer seems clear, and the growing discontent amongst those inside and outside the creative imaginary currently finds no collective articulation.

The legacy of this last thirty years will be hard to shake off. A full recognition of, and accounting for, the entanglement of the creative imaginary with exacerbated global inequalities will be difficult.

In the last two decades, governments and cultural agencies in both the Global North and South have presented creative economy as a vision for equitable and sustainable growth and development. It has not been that; there is little evidence, outside of China and South Korea, of any creative economy shift to the Global South, and none to suggest that this new 'economic' driver is less – rather than more – inequitable and exclusionary. The creative economy discourse has become increasingly self-serving as cultural agencies refuse to register any of the downsides for fear of getting thrown out of the meeting room, not allowed back to the top table. The desperate bid to promote culture through its direct association with economic development – jobs, exports, innovation, branding – has had a corrupting effect on those international agencies. Its altruistic illusions of culture being a universal 'good', able to deliver greater equality, social mobility, gender equity, and sustainability, have shielded the promotors of the global 'creative class' from acknowledging their complicity with 'actually existing neoliberalism' (Peck, Brenner and Theodore 2018, 3–15) – its investment in an educational meritocracy of 'talent', its caving in to an economy-centred vision of human progress, its lip-service to the disenfranchisement of those left outside (Therborn 2014, 7–16) – the rural migrants, the old and the new working classes, the vast precariat. Always presenting itself as the 'clean', sustainable development option – what resource is more ubiquitous, inexhaustible, and cheap than human creativity? – creative economy's association with unsustainable urbanisation, gentrification,

resource extraction ('no copper, no digital'), the diffusion of the languages of entrepreneurial self-improvement and of endless, insatiable consumption – this is all firmly locked away in the attic.

Thirty years of chasing neoliberalism's tail has left the established voices of the cultural sector mute. Their self-positioning as willing servants of culture as economic development, modesty ensured via the fig-leaf of 'sustainability', has left them unable to articulate anything like a critical purchase on the current global situation. Without this reckoning, avoiding Business as Usual will be impossible. If the 'return of the state' or the 'social' is to mean simply more funding for arts and culture (itself still a distant hope), then all this will simply continue unabated, feeding resentment of the 'metropolitan elites' and the growing disaffections of the 'age of anger' (Mishra 2018) which now apply as much to the 'creative precariat' as they do to the uneducated excluded.

Learning to speak again

It might come as a surprise, to somebody who has not had a steady salary for a decade nor managed to earn more than $40k a year in that time, to be told they are 'complicit'. In many of the most socially devasted areas of our cities, towns, and rural areas, the shoe-string funded arts and cultural projects, barely surviving cinemas, struggling book shops, occasionally functioning music venues, underfunded local museums and galleries – these represent some of the few signs of hope and life. In the last decade the shift to non-commodified production and exchange, mutual aid, co-operatives, socially embedded cultural projects have gone on apace; it is just that these register as the 'not-for-profit' part of the creative economy 'ecosystem'. These everyday life-worlds make up the 'social factory' (Gill and Pratt 2008, 1–30); or the 'dark matter' (Sholette 2010) of local art practice sustaining the glittering art world; or act as an assemblage of non-commodified labour, integrated nonetheless into capital's global supply chains, like the *matsutake* mushroom pickers at the 'end of the world' (Lowenhaupt Tsing 2015). That all this might, in fact, represent something very different from the organising narrative of the creative economy, built on a different organising principle, a different way of seeing the future, is barely registered by cultural sector leaders. Whilst this sector represents the most vulnerable workers who require urgent support, in seeking 'creative justice' (Banks 2017) we might also look for the beginnings of a different way of organising arts and culture outside the imaginary of 'creative economy'.

Calls now for a return to social values, with culture as its 'heart', ignore how deeply the cultural sector has absorbed the language of neoliberalism. The 'creative economy' was always about horizontal networks, the state 'getting out of the way', albeit after it had invested heavily in research and capacity-building. It was about entrepreneurship plus markets, set within a distributed social innovation system. The consequences of such 'network sociality' (Wittel 2001, 51–76) have been well documented (McRobbie 2015). The reality of the creative industries – winner takes all, supply chain domination, platform oligopolies, massive financialisation, aggressive free trade and intellectual

property legislation – was something very different, as were the actually existing 'big industry' policies of countries such as China (O'Connor and Gu 2020) and South Korea (Lee 2018), the US, and Japan. The less industrialised arts and cultural sector developed its own economic impacts, as 'core R&D', generators of tourism and essential to city branding. They also had a 'social impact' which, suitably metricised, justified state subsidy framed as 'market failure'. Not a failure of the market *per se* but rather culture's failure in the market. The positioning of art and culture as 'welfare' worked to cow its leaders, as they, along with all those who took hand-outs, were reminded that their dependency on benefits would only be tolerated by taxpayers if they showed themselves to be deserving. In accepting this mendicant position, and the need to fill in the ever-expanding forms detailing how money was spent and with what results, they also accepted the right of a certain kind of economic theory to define not just 'the economy' but also the whole purpose of public administration, and indeed, society as a whole.

The period since 2008 has accelerated critiques of neoliberalism, about which we now know much more. We also know that it stubbornly persists. In Australia, even though the Rudd government bought in a stimulus package after 2008, heralded (Rudd 2009) as a 'return to Keynesianism', it was vehemently attacked by the opposition Coalition, who attempted, when in power, to bring in the 'austerity' that was sweeping the UK and EU. This stimulus did little to change the basic acceptance of (soft) neoliberal orthodoxy within the Australian Labor Party. The massive spending in this crisis, completely dwarfing that of the ALP (and of 2008 globally) is not a return to Keynesianism but something else, about which little is known, and which will require considerable parlaying. What seems clear, is that, outside the secure firewalls of the current emergency, the basic settings of economic rationality, as established at the heart of treasury and economic development departments across the globe, remain locked firmly in place. It is the market not the state which delivers efficient growth, and all values are, ultimately, expressible as a numeric economic value.

So too, the language of public administration has been re-written in these market and metric fixated terms by the New Public Management (Hood 1991) of the 1980s, which in turn had roots in the cybernetics and logistics (Mirowski 2012) of the 'military-industrial complex' (remember that?). The cultural sector finds it difficult to see beyond this, thoroughly internalising its position as welfare recipient whose value-for-money must be accounted for to taxpayers in a set of metrics. In this logic, as Terry Flew (Cunningham and Flew 2019) writes, it is its economic contribution that 'demonstrates the social license to operate of the cultural sector'. The reality of the massive on-going transfer of state revenue to banks, hedge-funds, mining, real estate, airlines and so on, is completely ignored in this kind of account. More damagingly, the memory of an older form of public administration (Yeatman 2015), based on need and addressed through a professional public service corps responsible to indicators of success set by its substantive value-laden assessment of that need – this has evaporated. The history of how this economic rationality utterly transformed public administration – its ethos and that of the polity it served – is retrieved only with difficulty from the recesses of a collective amnesia.

If the state and society are to come back, along with a re-invigorated role for culture within these, then a lot un-forgetting needs to take place, and not just at the abstract theoretical level either; our everyday language is sodden with the common sense of economic rationality. We may point out how 'efficiencies' in public administration have hollowed out the state's capacity to act efficiently in this emergency, but still economists stubbornly claim the high ground of 'hard' (Guest 2020) rationality. Prioritising saving lives is 'sentimental', economists must think with the head not the heart: when this is over the efficiencies must begin again. Choice of lives and livelihoods is indeed very hard, but that hard choice rests squarely on the ground of a shared political ethics not sub-contracted to the death-rattle calculations of our economist-actuaries.

The 'social' which we hope to bring back has also lost much of its capacity under the onslaught of this economic common sense. When we have been told that acting rationally means taking individual responsibility for our own life choices, maximising our opportunities whilst the market aggregates this into statistically expressed 'social outcomes'; and that public administration must use informational levers ('signals', 'nudges') built around the rationally optimising individual; then it is difficult to ask people to self-isolate, and take a significant cut in income in order to save, not themselves – 'it's not a plague for God's sake, calm down' – but somebody else, over there, with whom they have little connection. Altruism is a social capacity. There is no need to idealise or mystify (Maçães 2020), but the capacity of many Asian countries to act with collective solidarity in this emergency is something to be taken seriously. Especially when the global hegemon has gone AWOL: for, propaganda aside, this is the first global crisis since 1945 that is being faced outside any US (Glasser 2020) attempts at leadership.

Culture's ever-growing reliance on economic impacts (Meyrick, Phiddian and Barnett 2018), and the social metrics that accompany this, has not only undermined its sense of its own value but has blinded it to the fact that the values culture claims to stand for are at best surplus to requirements and at worse, threats to be contained. 'Culture employs more than agriculture, as much as construction; music adds millions to the economy, the tourism industry is unthinkable without art': the failure of these arguments to cut through, then and now, should indicate that the burial of art and culture under a mountain of metrics is not just part of the collateral damage from New Public Management. It is purposefully punitive. Culture must be (seen to be) put to work in the creative economy, its residual values eradicated or de-fanged (or taped to the wall of an art gallery). Neoliberalism is not (just) some outbreak of hyper-instrumental rationality, spread by 'bean counters': it is part of a long counter-revolution set in motion at the end of the 1960s against the culture of that epoch. Culture must be made to pay for the temerity it had to challenge – however symbolically – the fundamental values of a modern capitalist society. For those parts of culture than cannot be moved wholesale to commercial distribution, where the only 'intrinsic value' that matters is that which results in a purchase, there is a long slow death by reporting on 'outcomes', that expands in inverse proportion to the amount of funding.

Art and Culture after Covid-19

JUSTIN O'CONNOR

ZEITGEIST

The success with which economic rationality has colonised 'common sense' can be in the way evolutionary biology and cognitive neuroscience replaced sociology and psychoanalysis in the popular imagination. The 'selfish gene' (Dawkins 1976) responds to informational signals, from which the 'blind watchmaker' (Dawkins 1986) constructs the edifice of creation. Networks of individual neurones, responding to electrical signals, produce a subject with a set of behaviours, responding to external (or in the case of drugs, artificial internal) stimuli. 'One day', Matt Ridley promises (Ridley 1994), thinking of Romeo and Juliet, 'some scientist will know exactly how the brain of a young man becomes obsessed by the image of a particular young woman, molecule by molecule.' Enter art as serotonin. And the promise (Andrejevic 2013) of Big Data, after all, is that it allows us to go 'below' culture, directly accessing the real, aggregating its vast data outputs through computational power rather than a wet-wear based symbolic system. Culture (Andrejevic 2019) is not needed in a world of algorithmic governance.

As with universities, reporting to metrics is not about 'bean-counting' but control. They dissolve any form of participatory democracy – collegiality, peer-review – and replace crucial occasions for substantive judgement by robo-scheduled data input. Art and cultural workers, taking the money, are bound by contracted deliverables, not the mutual trust of partnership. In the face of such an onslaught the arts and culture sector diligently offers up its metrics as down-payment on its social license to operate, though it continues to clutch an 'intrinsic value' like an orphan with a crumpled photo of her parents. That this 'intrinsic' value is precisely its social, its human value, rather than some residual self-indulgence, barely rates a mention.

Others have valiantly tried to add 'cultural value' as a 'fourth pillar' ("Culture, fourth pillar of sustainable development" 2020) of development (economic, social, environmental) or adapting the 'triple bottom line'[04] (the phrase is telling), adding culture to economic, social, and environmental outcomes. What these ignore is that art and culture's job has always been to give meaning to the world, a world that includes within it what we call the 'economic' and the 'social'. It makes no sense to identify 'economic', 'social' and 'cultural' outcomes unless you have already previously separated the world into these distinct categories. The 'four pillars', as viewed from government, are grotesquely asymmetrical, the pathetic stump of culture overshadowed by the tower of economy. In fact, buried inside the black box of 'intrinsic value' culture's ongoing challenge is that to organise the world in terms of the absolute priority of individual and collective economic advantage is a disaster. It is culture's job to protest that the sheer preponderance of 'economy' can only lead us to a catastrophic social and environmental nihilism. It is art's job – along with the other natural, social, and human sciences – to help articulate how we might inhabit the world in a manner that might promote human thriving not its extermination.

04 According to https://en.wikipedia.org/wiki/Triple_bottom_line: The triple bottom line (or otherwise noted as TBL or 3BL) is an accounting framework with three parts: social, environmental (or ecological) and financial. Some organisations have adopted the TBL framework to evaluate their performance in a broader perspective to create greater business value.

From 'Not Business as Usual' to 'Another World is Possible'

Not Business as Usual, where culture regains its role in a post-neoliberal state and society, cannot just be about more funding. It is also about how this funding is allocated and distributed, along with a clearer articulation of the grounds on which that funding is given and for what purpose. This is crucial, for without it more funding will come with more metrics, expanded 'dashboards', more triple bottom line Key Performance Indicators (KPI).

We must think how we organise the economy of culture – how public funding is given (the conditions of acceptance, reporting and judgement), but also how commercial and state agencies produce cultural goods and services. Crucially important is to start the long haul back from a default system in which advertising and marketing not only represent the main source of employment for cultural workers – what a crying waste of creative time and energy – and the only socially acceptable form of funding for some of the most crucial parts of our political, social and cultural life. We are currently living with the disastrous consequences of giving over the public sphere wholesale to private sector companies – not just the late evolved forms of FAANG (Johns 2016) but also older reptilians, such as News Corps. Just thinking how to organise all this, outside of 'let the market decide', will be a huge challenge. Not many in government have this capacity, and the accumulated knowledge of public broadcasting and cultural administration have been allowed to dissipate.

This must go hand in hand with a new settlement with art and cultural workers, not only refusing the inevitability of the gig economy but also extracting them from their association with 'creative entrepreneurship'. We must look instead at promoting greater de-commodification (Davies 2020), through forms of direct public funding but also co-operatives (Boyle and Oakley 2018) and community-based enterprises. Why try desperately to call the thousands of underpaid musicians in break-even venues 'an industry', when we could see it as a fantastically enlivening collective enterprise, for musicians, venue managers, and audiences alike? Rather than paying for music industry masters' programmes we could facilitate a thriving network of co-operatives and community-owned music venues. So too an increase in cultural funding must come with a new conceptualisation of public funding as accountable not to metrics but to the full range of participatory democracy, from *Porto Allegre*-style budgeting to peer review based on substantive judgement not generic KPIs – including cultural worker representation on high level decision-making boards (rather than just bankers and lawyers).

Think of the energies such a radical rethinking might release! The chance to reframe the way we think about funding, producing, and enjoying culture together, outside the ideology of market efficiencies. To re-embed the economy of culture in the social life of those it serves. And while we are at it, we might want to use the words 'art' and 'culture' again, giving the term 'creative' a well-earned and extended holiday.

This would also help us reset relations with those excluded from the educational meritocracy of the creative industries. There can be no conception of a new equitable social state that does not include strong re-distributive policies; this also means a reassessment of the accelerating credentialism,

bringing with it crippling debt, over-qualification and the corruption of the university system that willingly supplies them. Re-investment in 'technical' or 'further' education not only financially but in social recognition – valuing differently skilled education for those performing crucial social tasks, not underfunded job training for career market losers. For the cultural sector, this might herald a reappraisal of all those making skills which have so rapidly diminished or disappeared, buried under a narrative of progress in which immaterial creation supersedes material making.

We also need to reset our relationship to the 'audience', to establish a different language, a new way of talking, that can re-centralise culture's role in our public life, and articulate how these relate to our collective conception of 'the good life'. To reframe the public beyond 'bums-on-seat' metrics, or digitally enabled audience feedback dashboards. To fundamentally rethink what 'public' actually means – more diverse, more active, more adept but also more united than ever before. Something like this happened in 1945; it happened again, more chaotically, in the 1960s and '70s, but rolled back over the course of the 1990s, reduced again to the mass of consumers after the brief frisson on the 'digital revolution'. Such a reframing did not happen after 2008, social solidarity extending only to the bankers, with culture (and social services) taking a massive hit. I think some kind of reframing of the social will have to happen after this crisis, but which way will it go? To some new post-neoliberal authoritarian 'Big State' with an expanded social reach and firmly policed borders, or a social state, operating within an expended democratic participation, whose common values are expressed, amongst others and in appropriate fashion, by art and culture?

In this crisis it is not just the organising narrative of the global hegemon that has absented itself, so too have the routines and infrastructures of everyday life. This is a global experience, involving a dimly imagined community the like of which I do not think we have seen before. Many have tried to call this community into being in the face of global climate catastrophe, to limited avail. Now we are all locked up together, and we all know it.

What words do we use for such a collective experience – neither trauma nor celebration, neither war nor world cup? It is less the spectacular stopped moment of Diana's funeral, perhaps more the collective, slightly unsettled leisure time of the 1968 general strike (Ross 2008) in Paris. What words will be used – an interruption, a glitch, a void, an interregnum, a pivot, a birth?

What we have is a momentary **[Pause]**. For those of us whose time is not overshadowed by hunger, domestic violence, debilitating isolation, and precarious anxiety, the question is: What do we do with that time? In the **[Pause]** brought on by this crisis will we, who are concerned with art and culture, find the time to think and reflect, and then the will to plan and act, in a way that will allow art and culture to come out and take their rightful place in the debates about the future of human society on the planet, our common terrestrial life? For this is what comes next, the virus being just a first global red light – though there are whole rooms, buried or locked away, full of such desperately flashing red lights.

The cultural sector may have jumped last into the new world order that grew apace from 1980; it is currently looking like the last one out too.

Political debate is aflame, as are dissident economists, feminists, ecologists, philosophers, and artists and cultural workers too: but, like the global hegemon, the cultural leaders are missing in action, ready for Business as Usual, with a bit more cash to splash around, some new 'post-virus' KPIs to add on the end of their funding applications, some more creative economy programmes to mop up the unemployed.

We do not only have to have a **[Pause]**, we can also have a **[Reset]**. This could be to the default factory settings of Business as Usual; it might brutally delete years of hard work in an unequal 'now we have to pay for it' austerity; or it might connect the return of the social state to the need for the systemic reforms exposed so brutally by C-19. Art and culture are there to help show us how another world is possible.

Why should we expend our collective creative labour on keeping afloat the rusted hulk of a catastrophically dysfunctional system, when we could be diving for pearls?

Art and Culture after Covid-19

JUSTIN O'CONNOR

ZEITGEIST

References

Agenda 21 for culture. 2020. "Culture, Fourth Pillar of Sustainable Development". Accessed September 2, 2020. http://www.agenda21culture.net/documents/culture-the-fourth-pillar-of-sustainability.

Andrejevic, Mark. 2019. *Automated Media*. New York: Routledge.

Andrejevic, Mark. 2013. *Infoglut. How Too Much Information Is Changing the Way We Think and Know*. New York: Routledge.

Arbair, Paul. 2020. "COVID-19 – A Few Thoughts on the Meaning of a Global Pandemic", March 16, 2020. https://paularbair.wordpress.com/2020/03/16/covid-19-a-few-thoughts-on-the-meaning-of-a-global-pandemic/#more-1582.

Bacevic, Jana. 2020. "No Such Thing as Society? Liberal Paternalism, Politics of Expertise, and the Corona Crisis", *Discover Society*, March 20, 2020. https://discoversociety.org/2020/03/20/no-such-thing-as-society-liberal-paternalism-politics-of-expertise-and-the-corona-crisis.

Badham, Van. 2020. "Hope in the Time of Coronavirus Lies in Rebuilding the State", *The Guardian*, March 23, 2020. https://www.theguardian.com/commentisfree/2020/mar/23/hope-in-the-time-of-coronavirus-lies-in-rebuilding-the-state.

Banks, Mark. 2017. *Creative Justice: Cultural Industries, Work and Inequality*. London: Rowman and Littlefield.

Boltanski, Luc, and Eve Chiapello. 2018. *The New Spirit of Capitalism*. London, New York: Verso.

Boyle, Dave, and Kate Oakley. 2018. *Co-operatives in the Creative Industries*. Manchester: Co-operatives UK. https://www.uk.coop/sites/default/files/uploads/attachments/coop_creative_industries_final.pdf.

Brown, Kate. 2020. "Germany Has Rolled Out a Staggering €50 Billion Aid Package for Small Businesses That Boosts Artists and Galleries – and Puts Other Countries to Shame", *Artnet News*, March 25, 2020. https://news.artnet.com/art-world/german-bailout-50-billion-1815396.

Chalmers, Jim. 2020. "It's Not Too Early to Start Thinking about Australia after the Crisis", *The Guardian*, March 31, 2020. https://www.theguardian.com/commentisfree/2020/apr/01/its-not-too-early-to-start-thinking-about-australia-after-the-crisis.

Chuǎng. 2020. "Social Contagion: Microbiological Class War in China", *Chuǎng*, February 26, 2020. http://chuangcn.org/2020/02/social-contagion.

Coates, Brendan, Matt Cowgill, Will Mackey, and Tony Chen. 2020. "The Employment Impact of COVID-19? It's Bad", *The Conversation*, April 19, 2020. https://grattan.edu.au/news/the-employment-impact-of-covid-19-its-bad.

Crouch, Colin. 2019. *Will the Gig Economy Prevail?* Cambridge: Polity Press.

Culture Action Europe. 2020. "Open Letter to the EU Demanding Support for CCS during Covid-19", April 3, 2020. https://cultureactioneurope.org/news/open-letter-to-the-eu-demanding-support-for-ccs-during-covid-19.

Cunningham, Stuart, and Terry Flew, ed. 2019. *Creative Industries. A Research Agenda for Creative Industries*. Cheltenham: Edward Elgar Publishing.

Davie, Will. 2020. "The Holiday of Exchange Value", *Political Economy Research Centre*, April 7, 2020. https://www.perc.org.uk/project_posts/the-holiday-of-exchange-value.

Davies, William. 2015. "The Return of Social Government: From 'Socialist Calculation' to 'Social Analytics'", *European Journal of Social Theory* 18, no. 4 (April 15, 2015): 431–450.

Davies, William. 2020. "Bloody Furious", *London Review of Books*, February 20, 2020. https://www.lrb.co.uk/the-paper/v42/n04/william-davies/bloody-furious.

Dawkins, Richard. 1976. *The Selfish Gene*. Oxford: Oxford University Press.

Dawkins, Richard. 1986. *The Blind Watchmaker*. New York: W. W. Norton & Company.

RESHAPE

Doré, Louis. 2018. "15 Maps and Charts That Explain How Brexit Happened", *Indy100*, March 28, 2018. https://www.indy100.com/article/maps-charts-explain-brexit-european-union-referendum-8279206.

Eltham, Ben. 2020. "'We'll See Bankruptcies': How Coronavirus Has Shut Down Australian Film and TV", *The Guardian*, March 27, 2020. https://www.theguardian.com/film/2020/mar/28/well-see-bankruptcies-how-coronavirus-has-shut-down-australian-film-and-tv.

Eltham, Ben. 2020. "We Are Witnessing a Cultural Bloodbath in Australia That Has Been Years in the Making", *The Guardian*, April 6, 2020. https://www.theguardian.com/culture/2020/apr/06/we-are-witnessing-a-cultural-bloodbath-in-australia-that-has-been-years-in-the-making.

Florida, Richard. 2005. *The Flight of the Creative Class: The New Global Competition for Talent*. New York: HarperCollins, 2005.

Gill, Rosalind, and Andy Pratt. 2008. "In the Social Factory?: Immaterial Labour, Precariousness and Cultural Work", *Theory, Culture & Society* 25, no. 7–8 (December 2008): 1–30.

Glasser, Susan B. 2020. "The Coronavirus Is the World's Only Superpower. Trump's America? Not So Much", *The New Yorker*, April 2, 2020. https://www.newyorker.com/news/letter-from-trumps-washington/the-coronavirus-is-the-worlds-only-superpower.

Graeber, David. 2013. "On the Phenomenon of Bullshit Jobs: A Work Rant", *Strike!*, August 2013. https://www.strike.coop/bullshit-jobs.

Guest, Ross. 2020. "Social Distancing May Be Worth It, but We Need to Talk about Economic Costs", *The Conversation*, March 19, 2020. https://theconversation.com/social-distancing-may-be-worth-it-but-we-need-to-talk-about-economic-costs-133907.

Hartcher, Peter. 2019. "Red Flag: Waking Up To China's Challenge", *Quarterly Essay*, no 76 (November 25, 2019): 25. https://www.blackincbooks.com.au/books/red-flag.

Harvey, David. 2020. "Anti-Capitalist Politics in the Time of COVID-19", *Jacobin*, March 3, 2020. https://jacobinmag.com/2020/03/david-harvey-coronavirus-political-economy-disruptions.

Hood, Christopher. 1991. "A Public Management for All Seasons?", *Public Administration 69*, no 1 (March 1991).

Jäger, Anton, and Steven Klein. 2020. "Coronavirus against the Market", *Tribune*, March 23, 2020. https://tribunemag.co.uk/2020/03/coronavirus-against-the-market.

Johns, Brian. 2016. "Cultural Institutions and Ideas of Australia in the Age of FANG", recorded May 2, 2016, presented by Macquarie University's Centre for Media History. https://www.griffithreview.com/2016-brian-johns-lecture-australia-in-the-age-of-fang.

Latour, Bruno. 2018. *Down to Earth: Politics in the New Climatic Regime*, translated by Cathy Porter. Cambridge: Polity Press.

Latour, Bruno. 2020. "What Protective Measures Can You Think of So We Don't Go Back to the Pre-crisis Production Model?", translated by Stephen Muecke, March 30, 2020. http://www.bruno-latour.fr/sites/default/files/downloads/P-202-AOC-ENGLISH_1.pdf.

Lazzarato, Maurizio. 2015. *Governing by Debt*, translated by Joshua David Jordan. South Pasadena: Semiotext(e).

Lee, Hye-Kyung. 2018. *Cultural Policy in South Korea. Making a New Patron State*. New York: Routledge.

Lowenhaupt Tsing, Anna. 2015. *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*. New Jersey: Princeton University Press.

Maçães, Bruno. 2020. "Coronavirus and the Clash of Civilizations", *Hudson Institute*, March 10, 2020. https://www.hudson.org/research/15801-coronavirus-and-the-clash-of-civilizations.

Mair, Simon. 2020. "What Will the World Be Like after Coronavirus? Four Possible Futures", *Centre for the Understanding of Sustainable Prosperity*, March 30, 2020. https://www.cusp.ac.uk/themes/aetw/sm-blog-four-post-corona-futures.

Mann, Michael. 2012. *The Sources of Social Power. Vol.3: Global Empires and Revolution, 1980-1945*. Cambridge: Cambridge University Press.

McRobbie, Angela. 2015. *Be Creative: Making a Living in the New Culture Industries*. Cambridge: Polity Press.

Meade, Amanda. 2020. "News Corp Australia Warns of Coronavirus Crisis Job Cuts as Smaller Regional Papers Close", *The Guardian*, March 25, 2020. https://www.theguardian.com/media/2020/mar/25/news-corp-australia-warns-of-coronavirus-crisis-job-cuts-as-smaller-regional-papers-close.

Meadway, James. 2020. "The Anti-Wartime Economy", *Tribune*, March 19, 2020. https://tribunemag.co.uk/2020/03/the-anti-wartime-economy.

Medcalf, Rory. 2018. "Silent Invasion: the Question of Race", *The Interpreter*, March 21, 2018. https://www.lowyinstitute.org/the-interpreter/silent-invasion-question-race.

Meyrick, Julian, Robert Phiddian, and Tully Barnett. 2018. *What Matters? Talking Value in Australian Culture*. Melbourne: Monash University Publishing.

Mirowski, Philip. 2012. *Machine Dreams. Economics Becomes a Cyborg Science*. Cambridge: Cambridge University Press.

Mishra, Pankaj. 2018. *Age of Anger*. London: Penguin Books.

Monbiot, George. 2020. "The Horror Films Got It Wrong. This Virus Has Turned Us into Caring Neighbours", *The Guardian*, March 31, 2020. https://www.theguardian.com/commentisfree/2020/mar/31/virus-neighbours-covid-19.

Myerscough, John. 1992. "Measuring the Impact of the Arts: The Glasgow 1990 Experience", *Market Research Society*, *Journal* 34, no. 4 (July 1, 1992): 1–13.

Neilson, Brett, and Ned Rossiter. 2006. "From Precarity to Precariousness and Back Again: Labour, Life and Unstable Networks", *Variant*, no. 25. https://www.variant.org.uk/25texts/Precarity25.html.

O'Connor, Justin, and Xin Gu. 2020. *Red Creative. Culture and Modernity in China*. Bristol: Intellect.

O'Connor, Justin. 2020. "Art as Economy", *Wake in Alarm*, June 20, 2020. https://www.variant.org.uk/25texts/Precarity25.html.

O'Connor, Justin. 2020. "Escaping the Lockdown: Misreporting China", *Wake in Fright*, March 25, 2020. https://wakeinalarm.blog/2020/03/25/escaping-the-lockdown-misreporting-china.

Peck, Jamie, Neil Brenner, and Nik Theodore. 2018. "Actually Existing Neoliberalism" in *The SAGE Handbook of Neoliberalism*, edited by Damien Cahill, Melinda Cooper, Martijn Konings and David Primrose, 3–15. London: SAGE Publications Ltd.

Phillips, Leigh, and Michal Rozworski. 2020. "Why We Need Economic Planning", *Tribune*, March 31, 2020. https://tribunemag.co.uk/2020/03/why-we-need-economic-planning.

Piketty, Thomas. 2020. *Capital and Ideology*, translated by Arthur Goldhammer. Cambridge: Harvard University Press.

Polanyi, Karl. 1944. *The Great Transformation*. New York: Farrar & Rinehart.

Pratt, Andy C. 2009. "The Creative and Cultural Economy and the Recession", *Geoforum* 40, no. 4: 495–496. https://openaccess.city.ac.uk/id/eprint/6658/1/Pratt_2009_Creative.pdf.

Procolumbia. 2020. "Everything You Need to Know about the Orange Economy", Invest Colombia, accessed September 2, 2020. https://investincolombia.com.co/news/943-what-is-the-orange-economy.html.

Ridley, Matt. 1994. *The Red Queen: Sex and the Evolution of Human Nature*. London: Penguin Books.

Ross, Kristin. 2008. *May '68 and Its Afterlives*. Chicago: University of Chicago Press.

Rudd, Kevin. 2009. "The Global Financial Crisis", *The Monthly*, February 2009. https://www.themonthly.com.au/issue/2009/february/1319602475/kevin-rudd/global-financial-crisis#mtr.

Scheiber, Noam, Nelson D. Schwartz, and Tiffany Hsu. 2020. "'White-Collar Quarantine' Over Virus Spotlights Class Divide", *The New York Times*, March 27, 2020. https://www.nytimes.com/2020/03/27/business/economy/coronavirus-inequality.html.

Sholette, Gregory. 2010. *Dark Matter Art and Politics in the Age of Enterprise Culture*. London: Pluto Press.

Srnicek, Nick. 2017. *Platform Capitalism*. Cambridge: Polity Press.

The Guardian. 2020. "There Is Such a Thing as Society, Says Boris Johnson from Bunker", *The Guardian*, March 29, 2020. https://www.theguardian.com/politics/2020/mar/29/20000-nhs-staff-return-to-service-johnson-says-from-coronavirus-isolation.

Therborn, Göran. 2014. "New Masses?" *The New Left Review* 85 (January/February 2014): 7–16. https://newleftreview.org/issues/II85/articles/goran-therborn-new-masses.

Tooze, Adam. 2019. *Crashed. How a Decade of Financial Crises Changed the World*. London: Penguin Books.

Tooze, Adam. 2020. "Shockwave", *London Review of Books*, April 16, 2020. https://www.lrb.co.uk/the-paper/v42/n08/adam-tooze/shockwave.

UK Government. 1998. "Creative Industries Mapping Documents 1998". Accessed September 2, 2020. https://www.gov.uk/government/publications/creative-industries-mapping-documents-1998.

UNESCO. 2020. "Creative Industries", UNESCO. Accessed September 2, 2020. http://www.unesco.org/new/en/culture/themes/creativity/creative-industries.

United Nations Conference on Trade and Development. 2020. "Creative Economy Programme". Accessed September 2, 2020. https://unctad.org/topic/trade-analysis/creative-economy-programme/creative-economy-network.

Vighi, Fabio. 2020. "Covid-19 as Symptom: Notes on the Production of a Virus", *MR online*, March 24, 2020. https://mronline.org/2020/03/24/covid-19-as-symptom-notes-on-the-production-of-a-virus.

William, Davies. 2020. "Society as a Broadband Network", *London Review of Books*, April 2, 2020. https://www.lrb.co.uk/the-paper/v42/n07/william-davies/society-as-a-broadband-network.

Wittel, Andreas. 2001. "Toward a Network Sociality", *Theory, Culture & Society* 18, no. 6 (December 2001): 51–76.

Yeatman, Anna, ed. 2015. "Neoliberalism and the Crisis of Public Institutions", *Working Papers in the Human Rights and Public Life Program 2*, December 2015. https://www.whitlam.org/publications/2017/10/24/neoliberalism-and-the-crisis-of-public-institutions.

Zhong, Shuru, Mike Crang, and Guojun Zeng. 2019. "Constructing Freshness: The Vitality of Wet Markets in Urban China", *Springer Link*, October 17, 2019. https://link.springer.com/article/10.1007/s10460-019-09987-2.

Zitelmann, Rainer. 2020. "Left-Wing Intellectuals Are Thrilled: Corona and Dreams of the End of Capitalism", *Forbes*, March 30, 2020. https://www.forbes.com/sites/rainerzitelmann/2020/03/30/left-wing-intellectuals-are-thrilled-corona-and-dreams-of-the-end-of-capitalism/#51c94be67420.

Zuboff, Shoshana. 2019. *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*. New York: PublicAffairs.

Biographies

Participants in RESHAPE

ACT Association
Partner organisation
SOFIA

ACT Association is an alliance of non-governmental organisations and artists active in the field of contemporary performing arts. Since its establishment in 2009, the association has actively worked on developing, advocating, regulating, promoting, and connecting independent organisations and artists in the performing arts in Bulgaria and abroad. In 2011, ACT established the ACT Independent Theatre Festival.

— **Veselin Dimov** is a theatre director and has directed more than twenty performances since 2003. He is a co-founder and a chairman of ACT Association and artistic director of ACT Independent Theatre Festival. He is one of the initiators of Toplocentrala, a project to transform an old heating facility in the centre of Sofia into a cultural centre.
— **Vesela Kondakova** is a project coordinator of the ACT Association and Executive Director of ACT Independent Theatre Festival.

Ana Alexieva
Reshaper, Art and Citizenship
Fine Acts
SOFIA

Ana Alexieva is Projects Director at Fine Acts (https://fineacts.co) – a global platform for socially engaged creative solutions that operates across issues and borders. Fine Acts believes in the power of art and play, and creates novel avenues to empower human rights activism. Ana is a cultural manager with a strong background in international documentary film production. A graduate in media and gender studies from Ruhr University Bochum and Utrecht University, she specialised in audio-visual entrepreneurship at EURODOC and EAVE. Fellow of the Friedrich Ebert Foundation, YTILI (US State Department & German Marshall Fund) and Mercator Stiftung. WEF Global Shaper. 2019 G-20 Young Global Changer. Selected in '30 under 30' of Forbes Bulgaria. She is the founder of 'Your Future', a local youth support and mentoring network. Mother of Philip.

AltArt Foundation
Partner organisation
CLUJ

AltArt mobilises culture for social change. AltArt designs and implements experimental and process-based activities that range from artistic interventions in public space to socially engaged art, creative workshops with members of vulnerable communities, research, community radio, advocacy, exhibitions and mixed reality events exploring new cultural dimensions through the use of new technologies.

— **Cristina Bodnărescu** is a cultural manager working with various independent associations in Cluj, Romania. She coordinates Someş Delivery event and for two years was the manager of the contemporary art space The Paintbrush Factory. Since 2012, she coordinates the Temps d'Images Festival in Cluj and collaborates with other projects of the CollectivA, miniMASS Association, AltArt Foundation.
— **Lavinia Jaba** has been collaborating with the AltArt Foundation since 2008 as a production manager, financial manager, and communication officer. She is also involved in other Cluj-based independent projects carried out by miniMASS Association, White Cuib, Fabrica de Pensule, and Galeria A1. She has also worked as chef and financial auditor.
— **István Szakáts** is an artist, curator, and cultural producer. He is president of the AltArt Foundation and member of the board of directors of Fabrica de Pensule (space for contemporary arts) in Cluj. He has been advocating empowerment through culture, socially engaged art, and active citizenship for more than twenty years.
— **Rariţa Zbranca** has experience in arts management, curating, cultural research, and policymaking. Her current areas of interest are the role of culture for social transformation and urban development and the relation between culture and well-being. She is director and co-founder of AltArt Foundation, and programme director at Cluj Cultural Centre.

Artemrede
Partner organisation
SANTARÉM

Artemrede is a Portuguese cultural cooperation project that gathers 16 municipalities. Since 2005, it has been promoting artistic creation, cultural programming in network, qualification, training and cultural mediation strategies. Artemrede has been developing several artistic projects with local communities and advocating for culture as an important actor in the development of the territories.

— **Marta Martins** is the executive director of Artemrede. She has been responsible for the design and coordination of several projects, most of them anchored on audience engagement strategies and participatory activities. Marta has a degree in Law, a Postgraduate in Cultural Management in Cities and a Master's Degree in Culture Studies.

The Arts and Theatre Institute (ATI)
Partner organisation
PRAGUE

The mission of ATI is to provide the Czech and international public with a comprehensive range of services in the field of theatre and individual services connected to other branches of the arts. The ATI collects objects and work related to the theatre, processes and provides access to them, pursues research, initiates and participates in international projects.

— Since 2008, **Pavla Petrová** is the director of the ATI and the general director of The Prague Quadrennial of Performance Design and Space. She is a member of Czech and international think tanks, networks, and platforms, and the author of the national profile of the Czech Republic in the Compendium of Cultural Policies and Trends in Europe. Her research and academic activities focus on cultural policies and arts management.

— Since 1996, **Pavel Štorek** has been the artistic director of 4+4 Days in Motion International Performing Arts Festival in Prague. Most recently he was also a curator and realised site-specific projects, co-produced international artists in the field of contemporary theatre, dance, music and new media. He has worked at the ATI since 2008.

Helga Baert
Reshaper, Fair Governance Models
wpZimmer
ANTWERP

Since 2006, Helga Baert has been active as an art worker in the independent arts scene of Belgium. After finishing her MA in performance studies, she collaborated with many independent artists in Brussels and Europe and took part in several transnational projects. In 2008 she founded Mokum, a production & management platform for independent artists. In 2013 she merged it with another structure, Margarita Production, to what it's called today: Hiros. Currently she is coordinating wpZimmer, a space for artistic development, practice building, and residency, located in a multicultural working-class neighbourhood of Antwerp. wpZimmer is

led by a multivoiced artistic team and operates with a shared governance structure. Rather than fitting into restrictive pre-defined frameworks, they claim this space to reimagine their practices and ways of being together.

Tewa Barnosa
Reshaper, Value of Art in Social Fabric
WaraQ Art Foundation
BERLIN

Tewa Barnosa is a Libyan Tamazight artist and cultural producer, she was born and raised in Tripoli and is currently based in Berlin. Her practice moves around definitions of identity and belonging, ancient histories, and uncertain futures of languages, written and spoken words, and collective memory in the social and political context of Libya and North Africa. She founded WaraQ in 2015, an independent non-profit organisation dedicated to support the contemporary Libyan art scene locally and in the diaspora, through encouraging socio-critical dialogue between artists and audiences.

Ouafa Belgacem
Reshaper, Solidarity Economies
Culture Funding Watch
TUNIS

Ouafa Belgacem is an expert in resources mobilisation and sustainability and a researcher interested in topics related to cultural policies and arts financial engineering. She is the founder and CEO of Culture Funding Watch (https://culturefundingwatch.com), a leading cultural and creative industries financing intelligence platform in the MENA and Africa regions. CFW offers support to financers and CC entrepreneurs on how to strategise and raise resources. She is also the initiator of https://www.cciboost.com, the cultural and creative enterprises global index. She has work experience in the Middle East, Africa, and Asia. Prior to founding CFW she worked with Oxfam in Myanmar and West Africa, with SNV in Laos and for the European Commission in Cairo. Ouafa was also assigned as head of the fundraising unit within the Supreme Council of Antiquities of Egypt.

Martinka Bobrikova & Oscar de Carmen
Reshapers, Transnational / Postnational Artistic Practices
The Union, Nomad AIR, Anti-symposium
OSLO AND BRATISLAVA

Martinka Bobrikova & Oscar de Carmen have been working together as an artistic duo since 2005. Their practice, which is often community-based, aims at setting up new social ecosystems. Since 2012 they have run Nomad AIR, a nomadic artist-in-residence programme that focuses on

the notion of hospitality and the social relations between 'host' and 'guest' para-siting the infrastructure of other institutions. Between 2017 and 2019 they co-ran the residency programme Future Utopia Community Key, in the rural village of Uddebo, Sweden. Since 2018 they curate an annual anti-symposium IECES (International Encounters of Community and Environmental Sociology, New forms of contemplation for a new society). In late 2019 they founded 'The Union', an organisation with the aim to bridge the international diaspora of artist and art spaces in Oslo with those in South America, Africa, and Asia.

Eduardo Bonito
Reshaper, Fair Governance Models
LABEA - Laboratory of Art and Ecology, BAC - Biennale of the Arts of the Body, Image and Movement of Madrid, hello!earth, Dança em Foco
PAMPLONA, MADRID, COPENHAGEN, AND RIO DE JANEIRO

Eduardo Bonito is a cultural manager, independent curator and consultant for various contemporary culture companies and organisations. Living in Spain since 2016, he has extensive international experience in the field of the performing, visual, and audio-visual arts both at the level of strategic planning and in fundraising, production, and curation. Educated in Performing Arts at the University of São Paulo (Brazil) and Middlesex University (UK), he is now the executive director and co-artistic director of the Biennial of Arts of the Body, Image and Movement of Madrid and of the Dança em Foco Festival (Brazil). He is also a creative producer for the Danish collective hello!earth (since 2017) and works regularly as mentor in artistic processes and as a strategic consultant for various venues, festivals, foundations, and public institutions in several countries.

Silvia Bottiroli
Advisor
AMSTERDAM AND FORLÌ

Silvia Bottiroli, PhD, is a curator, researcher, organiser and educator in the field of performing arts. Since 2018 she is the artistic director of DAS Theatre in Amsterdam. Between 2012 and 2016 she directed the Santarcangelo Festival and in 2018 curated the programme 'The May Events' for KunstenFestivalDesArts in Brussels and Vooruit in Ghent. She is interested in the intersections between theoretical research, curatorial practices, and education. In these fields she has written numerous articles, focusing in particular on the politics of performativity and spectatorship. Since 2011 she teaches Methodology, Critique and Research in the Arts at Bocconi University in Milan.

British Council
Partner organisation
GLOBAL

The British Council is the UK's international organisation for cultural relations and educational opportunities. Their work in the arts finds new ways of connecting with and understanding each other through the arts and to develop stronger creative sectors around the world that are better connected with the UK.

— **Laura Alos** has a BA in Arts and Events Management and more than twelve years of experience of working in the arts. She joined the British Council's Theatre & Dance team in 2013 as Touring Coordinator and, for the last year, has provided coordination and support for the RESHAPE programme. In April 2020, Laura's role changed to that of Coordinator for the Europe Beyond Access Project.

— **Steven Brett** is the Theatre and Dance Programme Manager for the Americas and the EU countries in Europe. He has developed several projects, including UKMoves, led on the SPACE UK showcase, and continues to work on the RESHAPE project across Europe and other activities. Prior to working at the British Council, Steven danced professionally and was Rambert dance company's Rehearsal Director, and later its Associate Artistic Director.

— **Sarah Moir** joined the British Council in 2017 as a Coordinator for the Music team and is now a Coordinator for both the Theatre and Dance and the EU Arts and Disability teams. She has project-managed and coordinated numerous international delegations to attend UK music festivals, supported artists to perform globally and is currently supporting the RESHAPE project as well as many others.

Bunker – Institute for the organisation and realisation of cultural events
Partner organisation
LJUBLJANA

Bunker produces and presents contemporary theatre and dance performances, organises workshops and educational programmes with a special focus on cultural and artistic education, participates in or leads numerous international projects, organises international discursive forums and produces a prominent international festival, Mladi Levi. Since 2004, Bunker manages the Old Power Station in Ljubljana.

— **Tamara Bračič Vidmar** studied Cultural Studies at the Faculty of Social Sciences in Ljubljana. She has worked with different artists and festivals as executive producer and fundraiser. Since 2002 she works at Bunker as Producer and Head of Communication. She is active in the advocacy organisation Asociacija

and in several international projects. She is the president of the Association Balkan Express.

— **Nevenka Koprivšek** studied at Ecole Jacques Lecoq. She was artistic director of the experimental Glej Theatre, then founded Bunker and ever since acted as its director. Nevenka won several awards for her achievements in culture. She was also a certified practitioner and teacher of the Feldenkrais method. Nevenka sadly passed away in 2021.

— **Alma R. Selimović** holds a Master's degree in Management of non-profit organisations and is a PhD student of Cultural Studies at the Faculty for Social Sciences Ljubljana. She is the Development Director in Bunker, focusing on fundraising, development of projects bringing together education and contemporary art and she is leading the Create to Impact network. Her work focuses on the empowerment potential of arts.

Pau Català
Reshaper, Transnational / Postnational Artistic Practices
CeRCCa, Platform HARAKAT
BARCELONA

Pau Català is a researcher and curator from Barcelona. He is the co-coordinator of CeRCCa Center for Research and Creativity Casamarles and Platform HARAKAT. He obtained his MA in Critical Arts Management and Media Cultural Studies at the LSBU (London) after graduating in History from the University of Barcelona. He is currently a PhD Artistic Research candidate at the University of Edinburgh. He has been selected to be part of several programmes such as Dawrak, Tandem Shaml, and South Med CV and has co-curated several shows in SWAB_ Barcelona International Art Fair 2016 and 2017, El Behna (Alexandria), Maumau (Istanbul), Le18 (Marrakech) as well as at Es Baluard in Palma de Mallorca. His research has been published in the peer-reviewed journals *re-Visiones*, *Artnodes*, and *Trans Cultural Exchange*.

Pedro Costa
Facilitator, Value of Art in Social Fabric
ISCTE — Instituto Universitário de Lisboa, DINÂMIA'CET
LISBON

Pedro Costa is Professor at the Department of Political Economy at ISCTE — Instituto Universitário de Lisboa (Portugal) and Director of DINÂMIA'CET-Iscte (Research Center on Socioeconomic Change and Territory), where he coordinates the 'Cities and Territories' research group. Economist, PhD in Urban and Regional Planning, he works primarily in the areas of territorial development, planning, and cultural economics. His research activity has been particularly centred on the study of the relations between cultural/creative activities, space and territorial development. He has published several books and articles, and presented papers at scientific and policy-oriented meetings in these fields. He has also been a consultant and coordinated and participated in multiple research projects in these areas, at national and international levels.

The Danish Arts Foundation
Associated partner
COPENHAGEN

The Danish Arts Foundation is the main state funding organisation in Denmark supporting artists, projects, and institutions.

Virdžinija Đeković Miketić
Reshaper, Fair Governance Models
BELGRADE

Virdžinija Đeković Miketić is a researcher, activist, and cultural worker based in Belgrade. She is a PhD candidate at the Faculty of Dramatic Arts (Belgrade) and project manager for a number of cultural organisations. Her research field is cultural policies and common goods, related to new political approaches, and she is especially interested in horizontal governing models and possibilities of participating in decision-making processes for 'bottom up' cultural policies models. She hosts the radio show *Sceniranje* with other colleagues from NKSS (Association Independent cultural scene in Serbia). On an everyday basis she works for Magacin – a small cultural centre in Belgrade, always open for independent art. She is also a member of various local grassroots initiatives and a super fresh mom.

Laure de Selys
Reshaper, Solidarity Economies
LONDON

Working under various spellings of her name, Laure de Selys is an artist and researcher who works collaboratively with words, lenses, multi-definitions of space, and their users and inhabitants. From 2007 to 2011, she wrote, filmed and acted for Aether9, a transnational project exploring collective and performative real-time storytelling. She is one third of the artistic, curatorial, and artistic research projects Planetary Erotics, Weather or Not — World or Not and Radio Earth Hold, different study-groups revolving around translocal forms of solidarity. She has shown her work internationally in Belgium (Etablissement d'en face), Lebanon (Ashkal Alwan, 98Weeks, Centre Culturel

Français, Beirut Art Center), France (Palais de Tokyo), Poland (CCA Ujazdowski), Italy (Mediterranea 16) and in other places.

Petr Dlouhý
Reshaper, Transnational / Postnational Artistic Practices
Cross Attic
PRAGUE

Petr Dlouhý is a curator and culture organiser based in Prague. His praxis is shaped around a key aspect of a shared environment; time-space established within the frame of an artistic event that invites artists and audiences from different backgrounds to meet & talk and learn from each other. Considering this, his praxis is collaborative work. Therefore, he would like to use this biography space to give credit to at least a few of his most inspiring co-creators: Adam Bláha, Adriana Světlíková, Anna Chrtková, Antonín Brinda, Dana Račková, David Somló, Eric Stevenson, Evgenia Chetvertkova, Ewan McLaren, Heidi Hornáčková, Husam Abed, Joanna Klass, Kenzo Cross, Lena Szirmay-Kalos, Maria Zimpel, Mirek Buddha, Peter Pleyer, Studio Alta, X10, Zefv, as well as all his trajectory colleagues and many human & other-than-human beings of our shared time-space.

Nico Dockx
Advisor
ANTWERP

Nico Dockx works as a visual artist, curator, publisher, and researcher with a fundamental interest in archives. His interventions, publications, texts, soundscapes, images, installations, performances, and conversations – which are usually the result of collaboration with other artists – embody the relationship between perception and memory, which he interprets differently each time. His work has won him a DAAD grant in Berlin (2005 – together with Helena Sidiropoulos); and since 1998 he has exhibited his work at home and abroad and has published more than forty artists' publications with his independent imprint Curious. He obtained a PhD in the arts at the Royal Academy of Fine Arts Antwerp (2014 – with the archives of Louwrien Wijers). With Pascal Gielen he also co-edited the book *Commonism* (2018).

East European Performing Arts Platform
Partner organisation
LUBLIN

The East European Performing Arts Platform supported the development of contemporary performing arts in Central and Eastern Europe. Their aim was to facilitate the international exchange of artists, professionals, curators, and thinkers in the field of contemporary performing arts in Europe and to develop educational programmes rooted in the context of contemporary society. EEPAP stopped its activities in December 2020.

— **Grzegorz Reske** was a permanent associate of EEPAP. He is a curator and producer, part of the ResKeil tandem. In recent years he collaborated with the Konfrontacje Festival (co-curator 2013-2017), Kalisz Theatre Meetings (2015-2017) as well as the Powszechny Theatre in Warsaw, the Labirynt Gallery in Lublin and Komuna/Warszawa. Reske is a member of the Performing Arts Institute collective and board member of IETM.

Heba El Cheikh
Reshaper, Transnational / Postnational Artistic Practices
Mahatat for Contemporary Art
CAIRO

Heba El Cheikh is an outdoor creative producer, steering committee member of Circostrada network, local Associate of NESTA Culture Entrepreneurship Programme in Egypt and a Clore Fellow 2016-2017. In 2011, she co-founded Mahatat for Contemporary Art. Believing in the democratisation of the arts, the cultural manager aims to decentralise the arts making them available to everyone, through art in public spaces and community arts projects. Her working experiences range from art management, creative entrepreneurship, facilitation, and training to journalism. She is a published author, having published her first travel book in 2017 in Arabic with Kotobna.net and in 2015 her thesis 'Community Arts Evaluation Practices in Egypt', Lap Lambert Academic Publishing.

Ekmel Ertan
Reshaper, Solidarity Economies
amberPlatform/BIS
IZMIR AND ISTANBUL

Ekmel Ertan works as an artist, curator, cultural manager, and educator. Ekmel is the founder and artistic director of the İstanbul-based amberPlatform/BIS (Body-Process Arts Association), a research and production platform on art and new technologies. Ekmel was the director of the international 'amber Art and Technology Festival', realised in Istanbul from 2007-2015. He curated local and international exhibitions as an independent curator. He has exhibited his new media installations, photography, and collaborative performance work in Turkey and abroad. Since 2007, Ekmel has been working as the site coordinator or director of EU-supported multi-partner international projects on behalf of BIS. Since 1999 he has taught new media art and design at several universities in Turkey. http://forumist.com

Ettijahat — Independent Culture
Associated partner
BRUSSELS AND BEIRUT

Ettijahat – Independent Culture is a cultural organisation founded at the end of 2011. Ettijahat seeks to activate and render the role of independent culture and arts more positive, in the process of cultural and social change. Ettijahat tries to achieve that by supporting artists and undertakers of cultural initiatives, enabling young researchers, working to build consensus and alliances between individuals and cultural institutions, promoting the arts and artists through regional and international platforms, and helping communities wherever they have access to culture and arts.

EUNIC
Associated partner
BRUSSELS

EUNIC, EU National Institutes for Culture, is the European network of organisations engaging in cultural relations. Together with partners, they bring to life European cultural collaboration in over 90 countries worldwide with a network of over 120 clusters. EUNIC advocates a prominent role of culture in international relations, engaging in the further definition of European cultural policy.

— **Gitte Zschoch** has been the Director of EUNIC since 2018. Previous roles include those of founding director of the Goethe-Institut's branch in Kinshasa (DR Congo) and Deputy Head of Communications at the Goethe head office. She previously worked as independent cultural manager and author focusing on visual arts and literature. She holds an MA in Korean Literature and a BA in Comparative Literature.

Fatin Farhat
Reshaper, Fair Governance Models
RAMALLAH

Fatin Farhat is a PhD researcher in cultural policy (University of Hildesheim), facilitator of the Task Force for Cultural Policy – Palestine, research fellow at the CEC ArtsLink NYC, an advisor in monitoring and evaluations, cultural management and the creative cultural industries. She is the vice head of Al Mawred Al Thaqafi's artistic board. Fatin has a long experience in the development and management of cultural and artistic programmes and has previously served as the director of the cultural and social affairs department at the Ramallah municipality and as the director of Khalil Al Sakakini Cultural Centre in Palestine. She has contributed to the establishment of numerous cultural initiatives and centres in Palestine and in the MENA region and has been involved in a series of cultural research and evaluation projects, and interventions internationally.

Flanders Arts Institute
Partner organisation
BRUSSELS

The Flanders Arts Institute (Kunstenpunt) is an interface organisation and expertise centre for visual arts, performing arts, and music in Flanders and Brussels. The Flanders Arts Institute stimulates the development of the arts and arts policy and feeds the debate about the arts in society.

— **Dirk De Wit** works on visual arts, international relations and transdisciplinary themes at the Flanders Arts Institute. Dirk worked as a free-lance curator in visual and media arts, was co-director of STUK (Leuven), has set up the institution for art and media Constant (Brussels) and was artistic team member of Brussels2000 – Cultural Capital of Europe.
— **Joris Janssens** is an expert in research and development projects and a public policy advisor, in Flanders and abroad. He was director of VTi (Institute for the Performing Arts in Flanders), Head of Research and Development at the Flanders Arts Institute, and currently works at IDEA Consult in Brussels on research projects and public policy advice, from the local to the international level.
— **Sofie Joye** is a practice-based researcher and arts facilitator with a specific interest in sustainable and inclusive ways of working within the arts. Working on field development and support at the Flanders Arts Institute, she focuses on several aspects of the arts ecosystem in Flanders, Brussels, and beyond: arts and urban development, fair practices, co-creation and cultural diversity.

Frame Contemporary Art Finland
Associated partner
HELSINKI

Frame is an advocate for Finnish contemporary art. They support international initiatives, facilitate professional partnerships, and promote the visibility of Finnish art abroad through grants, a visitor programme and residencies, seminars and talks, exhibition collaborations, and network platforms. Frame is the commissioner of Finland's presentation at the Venice Biennale.

Harald Geisler
Reshaper, Solidarity Economies
FRANKFURT AM MAIN

Harald Geisler is an artist working with typography. He created 14 crowdfunding campaigns for art projects that were supported by over 6600 individuals from more than 50 countries with a total funding of over €160,000. Born in Frankfurt, he studied at various places focusing on topics within the field of reading and writing such as font design, calligraphy, and bookmaking. He started his independent typography studio where he also collaborates internationally with dancers, experts, and institutions from a variety of fields such as the Einstein Archives Jerusalem, Freud Museum Vienna, and MLK Papers Project at Stanford University. Harald's work has been discussed in mainstream media, such as the *Wall Street Journal*, *Washington Post*, *Times of London*, *Physics World* and many others showing that art is relevant in society and not only in the art world.
https://haraldgeisler.com

Goethe-Institut
Partner organisation
BARCELONA

The Goethe-Institut is the cultural institute of Germany. Promoting knowledge of the German language and fostering international cultural cooperation, they convey a comprehensive image of Germany by providing information about its cultural, social, and political life. Their cultural and educational programmes encourage intercultural dialogue and strengthen the development of structures in civil society.

— Coming from the journalism sector and the creative expression through words and photography, **Lupe García** has undertaken various professional activities in the world of communication. Since 2004 she works in the Cultural Department at the Goethe-Institut Barcelona organising events, an activity that she combines with concerns in the social and political field.

— Since 2002, **Ursula Wahl** is responsible for all the cultural activities at the Goethe-Institut Barcelona, including conferences, exchange programmes, lectures, theatre, music, dance, exhibitions, and so on. Before, she was the chief of the Berlin office of the Cultural Promotion of Catalonia and had been teaching German as a foreign language in Berlin and Barcelona.

Joon Lynn Goh
Reshaper, Art and Citizenship
LONDON

Joon Lynn Goh is a cultural organiser and producer, working at the intersection of art, diasporic movement building, and community infrastructure. She is a founding organiser of Migrants in Culture, a network of migrant cultural workers organising against hostile immigration policies in the UK, and of Asia Art Activism, a network currently exploring structural racism exacerbated by Covid-19. She is developing Sex With Cancer, a cancer patient-led and -owned sex shop with Brian Lobel, and previously supported the set up of the seaside artist-led hotel, ArtB&B CIC. Joon Lynn previously curated and produced for international performance festivals and venues, and with Citizens UK lobbied for and partnered with Bristol City Council to set up a refugee resettlement programme.
https://joonlynngoh.net

Jessica Huber
Reshaper, Art and Citizenship
ZURICH

Jessica Huber works as an artist in the field of the performing arts and has co-founded, with Karin Arnold, the performance collective mercimax. During the past six years her (artistic) work has been focusing on practises of exchange, sharing, and collaboration – and on how to create spaces where different voices can coexist – not just as an inspiration, but as a radical (artistic & social) practise from which different formats and aesthetics emerge: e.g. the long term project 'the art of a culture of hope' with James Leadbitter aka the vacuum cleaner or being part of the team of CimaCitta which is a transdisciplinary residency place located in an old chocolate factory in the mountains in the Italian part of Switzerland. Currently she is working on/with rituals of tenderness/rituals of caring.

Milica Ilić
RESHAPE Coordinator, Onda
PARIS AND BRUSSELS

Milica Ilić is a cultural worker specialised in transnational cooperation and contemporary performing arts. Milica is deeply interested in collective processes of change-making in the arts and culture. She is a senior consultant and a member of Onda's team, as well as the coordinator of RESHAPE.

Peter Jenkinson & Shelagh Wright
Facilitators, Art and Citizenship
LONDON

Shelagh Wright and Peter Jenkinson are based in London but work internationally in over forty countries on every continent supporting creative and cultural work for progressive social, political, and economic development. Their current ventures are multiple across practices of care, municipalism, cultural activism, progressive politics and active citizenship at local and transnational scales. Peter has a long and award-winning career in museums and galleries and was the first national director of Creative Partnerships UK. Shelagh was a long-time associate of the think tank Demos, working on creative learning and democratic entrepreneurship and is Vice-Chair of Compass. They are both UK ambassadors to the Danish creative and cultural political party The Alternative.

Nike Jonah
Facilitator, Solidarity Economies
Counterpoint Arts, Pan African Creative Exchange
LONDON

Nike Jonah has various roles in the cultural sector. She is currently a visiting research fellow at the Central School of Speech and Drama, she's also the lead for the PopChange initiative at Counterpoints Arts. In 2018, she launched Pan African Creative Exchange (PACE) a platform for artists based in Africa. Between 2008 and 2012, Nike led the decibel programme, an Arts Council England initiative for African, Asian, and Caribbean artists in England. Nike is a Trustee of the following: The European Cultural Foundation, The Birmingham Contemporary Music Group, The Royal Africa Society, and The Bush Theatre.

Gjorgje Jovanovik
Reshaper, Transnational / Postnational Artistic Practices
SCS Centar-Jadro
SKOPJE

Gjorgje Jovanovik works in the SCS Centar-Jadro which is a public institution in the field of culture that strives to nurture a progressive culture through the creation of programmes and the affirmation, education, and development of art and socio-cultural practices in collaboration with individuals and formal and informal groups. As an artist, he has realised multiple projects that focus on the issues of integration and disintegration of contemporary man. He has realised numerous solo and group exhibitions in North Macedonia and abroad including: Chocolate Drops (Vienna, 2018); Invention for You Wonderful People! (Skopje, 2014); The Confession of a Cake Monster (Rovinj, 2013); Fragmented Archive of the Artist from the Country in Transition (New York, 2010); It's Complicated (Graz, 2010).
http://www.gjorgjejovanovik.com
https://www.centarjadro.mk

Marta Keil
Facilitator, Transnational / Postnational Artistic Practices
Performing Arts Institute Warsaw
WARSAW

Performing arts curator and researcher, based in Warsaw. She focuses her curatorial practice on alternative processes of instituting in the arts and redefining modes of working transnationally. Since 2019 she co-runs the Performing Arts Institute in Warsaw (https://inszper.org). She often works in a curatorial tandem, Reskeil, with Grzegorz Reske (https://facebook.com/reskeil). Recently, together with Tim Etchells, they curated the 'Common Ground', a season at Komuna Warszawa (2020). She has been working as a curator and dramaturge with Agnieszka Jakimiak, Lina Majdalanie, Rabih Mroué, Agata Siniarska, Ana Vujanović, and others. She initiated the EEPAP platform, and collaborated with it until 2019. She teaches curatorial practice and institutional critique and is the editor of numerous books, including *Choreography: Autonomies* and *Reclaiming the Obvious: on the Institution of Festival*.

Anastasya Kizilova
Reshaper, Solidarity Economies
SAINT PETERSBURG

Anastasya Kizilova presented the project The Artist's Uniform, the aim of which was to interact with the participants of the professional art system. In 2015 she co-organised the horizontal initiative Flying Cooperation, which unites multi-skilled young artists who were born in the Post-Soviet space (Belarus, Russia, Ukraine). Since 2016 she has collected an archive of unrealised artists' ideas entitled Found Project: authors share their ideas for free, so other people who are in need of ideas can realise them. At the moment she works in the field of environmental communication, which focuses on post-humanist and non-humanist ways of interacting, bringing together theoretical approaches such as queer-ecology, cyberfeminism, bioanarchism, and practical methods such as performative creation of an interspecific collective body.

Bojan Krištofić
Reshaper, Value of Art in Social Fabric
Ateliers Žitnjak Gallery
ZAGREB

Bojan Krištofić is a writer, art critic, designer and curator. He obtained his MA in Visual Communications Design at the Faculty of Architecture, Zagreb. He was a member of the editorial board of *Zarez*, a journal for cultural and social issues and has been writing on design, art, and visual culture for Croatian and regional magazines and websites, and public radio and television programmes since 2010. From 2012 to 2014 he worked as an assistant curator of the Croatian Designers Association Gallery, and after that he was the executive editor of the Design District Zagreb project. He presented his design work on several collective exhibitions in Croatia and abroad, and staged a number of exhibitions as a curator. He was a fellow at Akademie Schloss Solitude in the field of international literature and recently he started working as the head of the Ateliers Žitnjak Gallery in Zagreb.

Zoe Lafferty
Reshaper, Value of Art in Social Fabric
Creative Destruction
LONDON

Zoe Lafferty is a director, creative producer, and activist. Her work has been performed at leading theatres including the Young Vic, Schaubühne, and New York Skirball. She collaborates with people fighting on the forefront of social and political change, which has taken her to some of the most pressing issues in the UK, to wars in Afghanistan and Yemen, to the occupation in Palestine, humanitarian crises in Haiti, the refugee crisis in Europe, the Syrian revolution, and the Marshall Islands. Zoe is an Associate Director of The Freedom Theatre, Palestine, an Associate at The National Youth Theatre, a Trustee at the Liverpool Arab Arts Festival and spent a year as a director on attachment at The Old Vic as part of the OldVic12. She recently founded Creative Destruction, an initiative to explore the connection between arts, activism, and politics.

Virág Major-Kremer
Reshaper, Art and Citizenship
BERLIN

Virág Major-Kremer is an independent curator and cultural manager based in Berlin, with an academic background in international relations, art management, and curating. She has worked internationally in the field of visual arts, from contemporary galleries and the Contemporary Architecture Center in Budapest, an inspiring year working for the Curatorial Department of dOCUMENTA (13), to the Cultural Manager position of the Vasarely Museum – Museum of Fine Arts in Budapest. In her independent projects her interests are in (art) education, developing empowering formats for learning, and in participative, processual, practical as well as discursive approaches. She is artistic director of The School of Free Printing and DemoLab, a non-formal artistic-civic educational project in Hungary based on methods of the reform pedagogue Célestin Freinet.

Caroline Melon
Reshaper, Value of Art in Social Fabric
De chair et d'os
BORDEAUX

De chair et d'os creates site-specific projects. After overseeing the Chahuts festival in Bordeaux as its artistic director for twelve years, Caroline Melon has presented hybrid, multi-faceted, and unique art projects. Although her productions take on a variety of forms (performances, exhibitions, participatory installations, territorial projects), her preferred materials are still language, text, and writing, creating storytelling based on her experiences. Her practice therefore adapts to every new situation, but draws on recurring aspirations and working processes, using a method that blends documentary and creation, diverse teams, immersive approaches, and a clear penchant for partying, experimentation, games, mystery and surprise. Caroline Melon is one of the artists of the European public space network In Situ. She's an associated artist to Le Grand T (Nantes).

Minipogon (Tijana Cvetković & Vahida Ramujkić)
Reshapers, Value of Art in Social Fabric
BELGRADE

With the aim of exploring production relations that are able to produce social and economic equity through self-organised and collaborative work in the field of arts, Minipogon was initiated in 2017 in Belgrade by a group of artists, scientists, and activists. They made their own means of production by building machines for recycling plastic, had put them in operation first through weekly workshops at the refugee day centre Miksalište, and later by installing a permanent workshop facility inside the Asylum Centre Krnjača, which lasted more than one year. Their work was presented at the Wienwoche Festival and *Circular Economy Exhibition* in Vienna, *Silence is Deafness Here* (Cultural Centre Belgrade), *Re/thinking Production* (ULUPUDS Gallery, Belgrade). They also built machines for other organisations: Tek-Bunkeri Albania and Low-tech refugee volunteer organisation on Lesvos.

RESHAPE

Davor Mišković
Advisor
Drugo more
RIJEKA

Davor Mišković is a cultural worker from Rijeka. He is a Director of the non-profit organisation Drugo More, where his work ranges from program selection to executive production, including fundraising and PR. He is also working as a researcher of the cultural sector, actively participating in the creation of cultural policies and the management of cultural institutions and networks. From 2009–2016 he was a President of the national cultural network Clubture and he was leading teams that created cultural strategy in the region Istria and in the cities of Pula, Labin, and Pazin. He has a MA in sociology from the University of Zagreb. He has published more than 50 articles for cultural magazines and in 2013 he published a book *Research in Culture*. He has also worked at the Ministry of Culture (1997–2004).

Mondriaan Fund
Associated partner
AMSTERDAM

The Mondriaan Fund is the public fund for visual art and cultural heritage in the Netherlands. It enables plans, projects and programmes of artists, exhibition makers and critics, museums, publishers and commissioners. All contributions reinforce the production or presentation of art and heritage from the Netherlands, both at home and abroad. Cultural heritage and visual art are at one with society and put a face to our society.

Dorota Ogrodzka
Reshaper, Solidarity Economies
Theatre-Social Laboratory, Association of Theatre Pedagogues
WARSAW

Theatre director and pedagogue, social artist, curator, trainer, and researcher. President of the Association of Theatre Pedagogues, with which she runs an independent theatre place Lub / Lab and carries out artistic, social, and educational projects. She was associated with the Institute of Polish Culture of the University of Warsaw for years, where she was writing her PhD thesis and where she teaches. Founder and director of the Theatre – Social Laboratory, scholarship holder of the Ministry of Culture. A member of the Field Collective, practicing work with local communities and research in action. Co-organiser and curator of the SLOT Art festival programme. She constantly cooperates with many cultural organisations (e.g. Political Critique), institutions, and theatres. She writes and publishes texts on theatre, public space, and social art.

Onassis AiR & Onassis Foundation
Partner organisation
ATHENS

Onassis AiR (Artists-in-Residence) is a year-round programme that aims to support the artistic process and promote a less product-obsessed arts ecosystem. Started in Athens in 2019, it has become a home for (inter)national artists, curators, and art practitioners. It was established by the Onassis Foundation, a non-profit organisation that has been supporting culture, education, and health since 1975.

— **Ash Bulayev** has worked for 20 years as curator, producer and artist, at the cross-section of contemporary performance and time-based visual arts. As of 2018, he is the Director of Onassis AiR. He has contributed to artistic research and policy research by giving talks, leading mentoring sessions, and participating in EU network projects.
— **Nefeli Myrodia** is the creative producer and programme dramaturge of Onassis AiR. She has worked as producer and programme coordinator for Culturescapes, Athens Biennale, Sound Development City and Hellas Filmbox Berlin. Her previous experience was in dramaturgy, research and director's assistance for theatre productions.

Onda – French Office for Contemporary Performing Arts Circulation
Partner organisation
PARIS

Onda is funded by the French Ministry of Culture to promote the circulation of performing art works that follow a process of contemporary artistic creation. It covers all disciplines (theatre, dance, music, circus, puppetry, art in public space) and carries out its mission through information, expertise, networking, and financial support.

— **Bernard Borghino** has been Secretary-General of Onda since October 2017. He is involved in RESHAPE as project manager for Onda. Before, he was general manager at Nanterre–Amandiers, Centre dramatique national (National Centre for Dramatic Art) (2014–2017) and before that financial and general deputy director for the French Ministry of Culture – artistic creation department (2012–2014).
— **Clarisse Dupouy-Greteau** is currently working in Onda as project manager for international activities and administrative assistant for RESHAPE.

Chiara Organtini
Reshaper, Art and Citizenship
Santarcangelo Festival
TERNI AND SANTARCANGELO DI ROMAGNA

Chiara Organtini is a curator who is passionate about interdisciplinary art and public space, from site specific interventions to digital or participatory works that question genres and spectatorship. Until 2019 she was part of Indisciplinarte, investing in arts as an agent for urban change. She contributed to the development of CAOS a 6,000 sqm art space in a former factory and to the Terni International Performing Arts Festival. She recently joined Santarcangelo Festival as associated curator following the BEPART project, on participatory practices and the entanglements with power, politics, places, and public. She also collaborates with residency spaces in Europe to support artistic development. She is interested in the notion of civic imagination and in the curation of contexts in which contents can be collectively generated.

Katarina Pavić
Facilitator, Fair Governance Models
Clubture Network
LONDON

Katarina Pavić is a cultural worker and an activist from Croatia. Her primary field of interest is the transformation of the public cultural sphere and agency of cultural actors in a broader social and political context. In the past she participated in a number of long-term programmes, projects, and initiatives of the independent cultural and broader activist scene in Croatia and South East Europe. In the period 2009–2017, Katarina was the overall coordinator of the Clubture Network, a platform of independent cultural organisations in Croatia that fosters direct cooperation between independent cultural collectives. She currently resides in London where she enjoys reflecting on and critiquing the capitalist mode of production, and especially its ramifications in policies of affordable housing and spatial development.

Performing Arts Fund NL
Associated partner
THE HAGUE

The Performing Arts Fund NL is the largest culture fund for professional music, theatre, dance, and music theatre in the Netherlands, providing support on behalf of the Dutch government. As a specific programme by the Performing Arts Fund NL, Dutch Performing Arts promotes Dutch music, theatre, and dance abroad. For more information, visit https://fondspodiumkunsten.nl/en and https://dutchperformingarts.nl.

— **Anja Krans** works as international programme manager for Dutch Performing Arts, a programme by the Performing Arts Fund NL. Dutch Performing Arts aims to increase the visibility of Dutch theatre, dance, and music abroad. An expert in the field of scenic performing arts, Anja works with both professional Dutch theatre and dance companies and international festivals and venues.

Margarita Pita
Reshaper, Value of Art in Social Fabric
Movement Lab
ATHENS

Margarita Pita is a multi–hyphenate social artist based in Athens. She is a practising lawyer, a cultural manager, and a theatre practitioner, often involved with complex projects that allow her to fully utilise her multidisciplinary experience and spirit. Her main interest is the development of participatory models through the performing arts, community engagement, and public arts interventions. She is the Executive Director of Safe Place Greece, a humanitarian and cultural organisation for the LGBT+ refugee community integration. She is a founding member of Movement Lab, a space for physical theatre explorations, martial arts, and self–defence training against gender–based violence. She has worked with organisations in Athens and London, including the Municipality of Athens, the Kalamata ECoC Candidacy 2021, the Goethe–Institut, and the Old Vic New Voices.

POGON – Zagreb Centre for Independent Culture and Youth
Partner organisation
ZAGREB

Pogon is a cultural institution based on the new model of civil–public partnership, co-founded and managed by the Alliance Operation City and the City of Zagreb. Its mission is to support local independent organisations and artists, their diverse programmes as well as their youth activities, by providing venues, advocating their interests, and facilitating their participation in international cultural collaborations.

— **Sonja Soldo** is a cultural worker from Zagreb. As a member of BLOK, she co-curated five editions of UrbanFestival, an international festival of art in public space, coordinated various collaborative projects and campaigns of the local independent culture scene. She is currently working at Pogon, where she's in charge of coordinating cultural projects and international collaboration.

PRO HELVETIA - Swiss Arts Council
Partner organisation
ZÜRICH

Pro Helvetia is a statutory foundation. It promotes Swiss arts and culture with a focus on diversity and high quality. As the Swiss Confederation's cultural promotion institute they support projects that are of national interest. Pro Helvetia promotes cultural exchange through its network of five offices abroad and several partner institutions.

— **Felizitas Ammann** worked as a freelance dramaturge and researcher for theatre projects and as a journalist in the fields of dance and theatre. Since 2003 she has worked for local and national initiatives to foster the Swiss dance scene and coordinate the funding efforts. Since 2010 she has been working for Pro Helvetia in Zurich, currently as the Head of the Dance and Theatre department.

Ilija Pujić
Reshaper, Fair Governance Models
OKC Abrašević
MOSTAR

OKC Abrašević is a cultural centre created out of the need to initiate and provide a space that provides citizens with the opportunity for work and creative expression, cultural education, broad social debate, analysis and critique of the current BiH (Bosnia and Herzegovina) and global society. Their goal is to search for alternative visions and models of organisation in social cohesion. They look for alternative solutions to existing political, economic, and cultural realities that are often at odds with human needs and aspirations. Ilija Pujić is a professionally trained actor/director who has worked with the Youth Bridge Global organisation in bringing theatre productions to divided and developing communities in order to promote reconciliation and mutual understanding. He collaborates with several BiH organisations in raising awareness of social problems via community engaged art.

Anikó Rácz
Reshaper, Solidarity Economies
SÍN Arts Centre
BUDAPEST

Anikó Rácz takes care of the international relations, strategic and project planning of SÍN Arts Centre, a production house to support independent performing art makers with production management, fundraising, internationalisation, training, etc. SÍN plays an active role in the thinking of the field's present and future in Hungary and beyond the borders, relying on its established network. Anikó's

main focus of interest is the organisational development of arts NGO's, the enhancement and reshaping of their operations and collaborations. She's also interested in the ever-shaping partnership of artist and manager for the development of sustainable artistic projects. She leads international workshops on production management and internationalisation. Her arts management activities are supported by her practice as certified coach and business trainer.

Marijana Rimanić
RESHAPE Communication manager, Pogon
ZAGREB

Marijana Rimanić is a communication manager at Pogon and RESHAPE. Before, she was the coordinator of net.culture club MaMa, Zagreb. Besides organising cultural events, she was involved in many activities directed towards the improvement of working conditions in the cultural field and (re)thinking of new models of cultural and social institutions. She studied art history and comparative literature at the Faculty of Humanities and Social Sciences in Zagreb.

Martin Schick
Reshaper, Fair Governance Models
blueFACTORY, General Performances
FRIBOURG

Martin Schick is a cross-disciplinary and independent artist, cultural manager, and activist, born in Switzerland, living in between places. Educated as a performance artist at the Art Academy of Bern, he created scenic plays and spatial projects in the field of dance and performance, listing an endless number of international collaborators and venues, until he decided to produce, travel, and fly less. Institutional practice – the building of fantastic institutions – has become his passion and main occupation. Since 2018, he is the cultural manager of an ancient beer factory becoming the innovation district blueFACTORY. In addition, he facilitates workshops and does interventions, with a preference for non-artistic or hybrid fields. He is a board member of Association K, Belluard, and Bone Festival. https://www.martinschick.com

Jean-Lorin Sterian
Reshaper, Value of Art in Social Fabric
Homemade Culture
BUCHAREST

Homemade Culture is a cultural association, founded in 2016. Homemade Culture takes on the long-term mission of creating a platform that encourages the establishment of a close connection between the artistic act and the audience, by initiating and developing cultural, artistic and educational projects, which take place

mainly in the domestic sphere or in other informal settings. The association focuses mainly on the spread of the concept of 'homemade culture' by proposing to the cultural milieu 'home' as an alternative space for artistic activities. Jean–Lorin Sterian is the main founder of the association and also the founder of lorgean theatre, the first living–room theatre in Bucharest. He is a researcher, writer, artist and performer currently based in Bucharest.

Dominika Święcicka
Reshaper, Transnational / Postnational Artistic Practices
WARSAW

Dominika Święcicka studied Intermedia at the University of Arts in Poznań and Visual Culture Management at the Academy of Fine Art in Warsaw. She worked as an assistant curator for the Klang Diaspora festival at the Museum of the History of Polish Jews Polin, and for the Festival of Transformation at the Copernicus Science Centre. Her artworks have been presented at many venues, including The Arsenal Gallery in Białystok, Galeria Lokal_30 in Warsaw, at Malta Festival Poznań and Labirynt Gallery in Lublin. Together with Szymon Wildstein, she co–created the independent artistic space Artel.

Marine Thévenet
Reshaper, Transnational / Postnational Artistic Practices
L'Amicale
LILLE AND BRUSSELS

Whether curating or producing, working locally or internationally, Marine Thévenet is sensitive to the notion of context & contextualisation of the artworks she supports and to their social impact in society. She spent eight years working in the UK as a producer at Artsadmin, realising and touring large–scale projects across Europe and Asia. She is now based in Brussels where she continues to work with artists and festivals to present art in the public realm. In 2017, she joined the artist/producer cooperative L'Amicale, a French platform for live projects. L'Amicale has always believed that content and form are iterative – one influences the other, making art and producing it, structuring ourselves and making art. Together they conjure collectiveness and solidarity within the artistic field, through magic, humour and wild imaginaries.

Doreen Toutikian
Reshaper, Solidarity Economies
LOOP /Listen Observe Organise Prototype/
ATHENS

Doreen Toutikian is a cultural producer & entrepreneur with a background in human–centred design. She is founder of Beirut Design Week (http://beirutdesignweek.org) & MENA Design Research Center (https://menadrc.org). She has worked as a consultant with UNRWA (Palestinian refugee camps) and IOM–Kurdistan (Creative & Cultural Industries development). She is an academic, lecturing MA students on design research at the Academie Libanaise des Beaux Arts (Balamand, Lebanon) where she is also a member of the pedagogical committee. In 2018, she co–founded LOOP (https://looporg. eu) in Greece to support cultural dialogue. In 2019, with a fellowship from Mophradat, she initiated the Arab Feminist Films programme at State of Concept. She speaks six languages and volunteers at Khora as an interpreter for Arabic–speaking asylum seekers in Greece. Get in touch with her at https://doreentoutikian.com.

Sam Trotman
Reshaper, Fair Governance Models
Scottish Sculpture Workshop
ABERDEENSHIRE

Sam Trotman is the Director of SSW where she works with a team to support a programme of residencies and artist–led projects. Research that drives her work at SSW currently includes: How a multi–species discourse informs future material practices and pedagogies, and how the rural workshop can support autonomy of communities outside of hegemonic governance models. Prior to this she initiated and led the Education Department at Artsadmin (2007–2017) focusing on social and environmental justice work with young people and emerging artists. She has also worked in support of a range of grassroots initiatives fighting the inequality of women and exploitation of the environment. Sam is a Trustee of Fierce Festival, the UK's leading queer performance festival and serves on the steering group for AC Projects/Counterflows Festival in Glasgow.

Marina Urruticoechea
Reshaper, Value of Art in Social Fabric
Karraskan, Sarean, Wikitoki
BILBAO

Karraskan, Sarean and Wikitoki are three interconnected networks of cultural agents located in Basque Country with common, complementary objectives and shared strategic lines (Wikitoki is a partner of Sarean, Sarean and Wikitoki are partners of Karraskan). Their mission is to promote innovative, collaborative

RESHAPE

and sustainable formulas to manage artistic practices and cultural action in a way that is transdisciplinary, contextual and aimed at transformation through participation. Marina Urruticoechea is a cultural manager and mediator. She has worked in different areas of culture in Europe and Latin America. In recent years she has focused her practice in the field of community culture, trying to delve deeper into the search for other ways of producing culture.

An Vandermeulen
Reshaper, Art and Citizenship
Globe Aroma
BRUSSELS

An Vandermeulen has been artistic coordinator of the community arts centre Globe Aroma in Brussels since 2019. The centre welcomes artists–newcomers with multidisciplinary art practices and from multiple backgrounds and connects them to the broader arts field, starting from their specific needs and questions and creating a safe space where time, listening and proximity are keywords. Before, she was in charge of audience development and the discursive and public programme of arts centre Beursschouwburg in Brussels. An studied linguistics, literature, and arts (performance and sculpture) and developed a passion for 'the audience' and the efforts artists undertake to comfort their audiences. Keywords in her practice are co–curate and co–create, shared knowledge, diversity, intersectionality, social inclusion, decolonisation, politicising, and modesty.

Maria Vlachou
Reshaper, Art and Citizenship
Acesso Cultura | Access Culture
ALMADA

Maria Vlachou is a Cultural Management and Communications consultant. Executive Director of Acesso Cultura, promoting access – physical, social, intellectual – to cultural participation. Author of the bilingual (pt/en) blog Musing on Culture. She is co–manager of the blog Museums and Migration. She was Communications Director of São Luiz Municipal Theatre and Head of Communication of Pavilion of Knowledge – Ciência Viva (Lisbon). She has collaborated with various programmes of the Calouste Gulbenkian Foundation. Fellow of ISPA – International Society for the Performing Arts (2018, 2020); Alumna of the DeVos Institute of Arts Management at the Kennedy Center in Washington (2011-2013); she has a MA in Museum Studies (University College London, 1994) and a BA in History and Archaeology (University of Ioannina, Greece, 1992).

Paky Vlassopoulou
Reshaper, Art and Citizenship
3 137
ATHENS

Paky Vlassopoulou is an artist and founding member of the 3 137 artist–run space in Athens. She, Chrysanthi Koumianaki, and Kosmas Nikolaou started the space in 2012, aiming to create a meeting point for exchange, discussion, and research. The projects place emphasis on collaboration, hospitality, and hybrid forms of being together. In 2018, 3 137 has established the immaterial fictional institution Gabriela. Gabriela deals with issues of sustainability, labour, and institutionalisation, questioning the role of artists' initiatives. In her artistic practice, Paky is concerned with topics that deal with knowledge production, history, and ruins and lately with issues revolving around the service providing industries by questioning the role of care and hospitality.

Ingrid Vranken
Reshaper, Transnational / Postnational Artistic Practices
FoAM
BRUSSELS

FoAM is a network of transdisciplinary labs at the intersection of art, science, nature, and everyday life. Guided by the motto 'grow your own worlds' they cultivate an ecology of practices to re–imagine possible futures and create concrete situations in the present. FoAM is organised as a distributed network concentrated in Europe and Australasia. They conduct fieldwork, create artworlds, design and host participatory experiences aiming to engage all senses and encourage different perspectives. They aim to foster a sense of agency by inspiring and enabling participatory learning and co–creation. Ingrid Vranken's work as a dramaturge, curator and artist focuses on enabling systemic eco–feminist transition in the arts, through engaging with the knowledge and labour of other–than–humans, and in particular plants.

Rana Yazaji
Advisor
Ettijahat – Independent Culture, Culture Resource
BERLIN

Researcher, trainer and cultural manager Rana Yazaji's work has been based on the combination of practice and research. In 2011, she founded Ettijahat – Independent Culture, a Syrian organisation to support independent arts and culture. In 2014, Rana became the Executive Director of Culture Resource (Al Mawred Al Thaqafy). Rana's interest in cultural policy led her to focus on research. Since 2009 she conducted and published many research

projects, most significantly, a research on cultural policies in Syria for the book, *Introduction to Cultural Policies in the Arab Region*; and most recently *Arts and Funding – Models of Resources Management and parallel approaches to cultural and Creative sustainability*.

Claire Malika Zerhouni
Reshaper, Fair Governance Models
A Corner in the World
ISTANBUL

Claire Malika Zerhouni is a founding member and the co-director of A Corner in the World, an independent collective working in Turkey for curatorial practice in contemporary performing arts and related fields. Their work aims to facilitate creativity, give visibility to new voices, and contribute to the cultural landscape of communities. For the past ten years she has focused on performing arts practices in the MENA and Mediterranean region, working with organisations and initiatives such as the French Institute in Damascus (SY), Siwa Plateforme (FR/TU), and arthereistanbul (TR). Her articles about artistic and cultural practices in the region appear in print and online publications such as *Time Out Istanbul*, *Artradar*, and *Curiosity Magazine*.

Authors

Lina Attalah
CAIRO

Lina Attalah is chief editor of Mada Masr, a media organisation based in Egypt. She has worked in journalism in Egypt and the Middle East for over a decade, besides being active as a writer and in the cultural sector. In RESHAPE, she has conducted conversations with the various trajectories' facilitators.

Rébecca Chaillon
PARIS

Rébecca Chaillon is a director, performance artist, actress, author and Scorpio, Taurus rising. She lives and breathes activism, loves debate and performing naked. Her family: the Compagnie Dans le Ventre. Rébecca Chaillon was born in 1985 and is originally from Martinique and Montreuil. After a period working with CEMEA (Centres d'Entraînement aux Méthodes d'Education Active) and in socially interactive theatre with Compagnie Entrées de Jeu, she placed her trust in Rodrigo García and dived into performative writing. She is also part of the RER Q collective.
http://dansleventre.com/wordpress/la-compagnie/rebecca-chaillon

Pascal Gielen
ANTWERP

Pascal Gielen is full professor of sociology of art and politics at the Antwerp Research Institute for the Arts (Antwerp University – Belgium) where he leads the Culture Commons Quest Office (CCQO). Gielen is editor-in-chief of the international book series *Antennae–Arts in Society*. In 2016 he became laureate of the Odysseus grant for excellent international scientific research of the Fund for Scientific Research Flanders in Belgium. His research focuses on creative labour, the institutional context of the arts, and cultural politics. Gielen has published many books, most of which have been translated in English, Korean, Polish, Portuguese, Russian, Spanish or Turkish.
https://www.valiz.nl/en/publications/antennae-series.html

Adham Hafez
BERLIN AND NEW YORK

Theorist, choreographer, performer, and composer, Adham Hafez writes on contemporary performance history outside of western paradigms, on choreographic systems, climate change, and postcolonial legacies. He holds a Master's in choreography from Amsterdam Theatre School, a Master's in Political Science

and Arts from Sciences Po Paris, a Master's in philosophy from New York University, and is currently a PhD candidate at New York University's Performance Studies department. Adham Hafez founded Egypt's first performance studies and choreography research platform, named HaRaKa (meaning movement, in Arabic), and together with his colleagues they produce publications, pedagogic programs, international conferences, as well as create works on the lines of installation and choreography, for over fifteen years. His choreographies and installations have been presented at MoMA PS1 (New York), Hebbel Am Ufer (Berlin), Damascus Opera House (Damascus), and Sharjah Architecture Triennial among others.

Adam Kucharski
COLUMBUS, OHIO AND RIYADH

Adam Kucharski is an urbanist, artist, and civic policy innovator working at the nexus of public space creation and civic institution building. Adam has been a leading voice for the role of strong civic institutions and uses data to advise on the creation of inclusive and resilient cities. Adam's artistic and policy interventions in places such as Cairo, Jerusalem, Riyadh, and Sharjah have focused on policies and programmes that take into account citizens' rights, equity, cultural production, and environmental justice. As an educator, Adam has lectured on public policy and arts activism and has developed unique pedagogies that deploy choreography and performance as tools for equitable urban planning. Adam is the founder of Kuchar&Co, a uniquely hybrid artist platform that mobilises collaboration with artists, scholars, and urbanists to inform and advise urban and social policy. Adam has degrees from the University of Chicago and MIT's Sloan School of Management. https://www.kuchar.co

Ogutu Muraya
NAIROBI

Ogutu Muraya is a writer and theatre maker whose work is embedded in the practice of Orature. In his work, he searches for new forms of storytelling where socio-political aspects merge with the belief that art is an important catalyst for questioning certainties. He studied International Relations at USIU-Africa and graduated in 2016 with a Master in Arts at DAS Theatre. He has been published in the *Kwani?* journal, *Chimurenga Chronic*, *rekto:verso*, *Etcetera*, NTGent's The Golden Book series, and others. His performative works and storytelling have featured in several theatres and festivals, including La Mama (NYC), The Hay Festival (Wales), HIFA (Harare), SICK Festival (Manchester), Ranga Shankara (Bangalore),

Afrovibes Festival (Amsterdam), Spielart (Munich), Theater Spektakel (Zurich), Festival Theaterformen (Braunschweig), Theatre is Must Forum (Alexandria), Theatre Commons (Tokyo) & within East Africa.

Justin O'Connor
MELBOURNE AND ADELAIDE

From 2012–2018 Justin O'Connor was Professor of Communications and Cultural Economy at Monash University, Melbourne. In that same period, he was part of the UNESCO 'Expert Facility', supporting the '2005 Convention on the Protection and Promotion of Cultural Diversity'. Justin has produced creative industry policy reports for the Australia Federal Government and the Tasmanian State Government, and recently for the Department of Foreign Affairs and Trade (DEFAT) on 'Creative Industries and Soft Power'. Previously, he helped set up Manchester's Creative Industries Development Service (CIDS) and Forum on Creative Industries (FOCI). He has advised cities in Europe, Russia, Korea and China. Under the UNESCO/EU Technical Assistance Programme he has worked with the Ministries of Culture in both Mauritius and Samoa to develop cultural industry strategies.

Weronika Parfianowicz
WARSAW

Weronika Parfianowicz, PhD, works at the Institute of Polish Culture, University of Warsaw, a member of Workshop for Urban Studies. Her research interests involve Central European urban culture, housing policies, and degrowth. She's the author of a book devoted to the Czech and Polish projects of Central Europe (*Europa Środkowa w tekstach i działaniach. Polskie i czeskie dyskusje*, Warszawa 2016) and co-editor of collective monographs devoted to the Polish and Czech avant-garde and underground, and to housing policies. She's aiming at combining academic work with raising awareness on the climate-ecological crisis by co-organising a series of lectures, meetings, and discussions devoted to environmental questions (https://www.facebook.com/Przed-ko%C5%84cem-605571146573664). She's a member of Workers' Initiative Trade Union (Ogólnopolski Związek Zawodowy Inicjatywa Pracownicza).

Pirate Care
COVENTRY AND RIJEKA

— **Valeria Graziano** works as a research fellow at the Centre for Postdigital Cultures, Coventry University. She is a member of the Postoffice Research Group and of the Network for Institutional Analysis (UK). Her research looks at the organisation of cultural practices that foster the refusal to work and the possibility of political pleasure. Recently, she was co-editor of 'Repair Matters', a special issue of *ephemera: theory & politics in organisation* (May 2019) and co-authored, with Marcell Mars and Tomislav Medak, 'Learning from #Syllabus' (in: *State Machines*, Institute of Network Cultures, 2019)

— **Tomislav Medak** is a doctoral student at the Centre for Postdigital Cultures. Tomislav is a member of the theory and publishing team of the Multimedia Institute/MAMA in Zagreb, as well as an amateur librarian for the Memory of the World/Public Library project. His research focuses on technologies, capitalist development, and postcapitalist transition, particularly on economies of intellectual property and unevenness of technoscience. He authored two short volumes: *The Hard Matter of Abstraction – A Guidebook to Domination by Abstraction* and *Shit Tech for A Shitty World*. Together with Marcell Mars he co-edited 'Public Library' and 'Guerrilla Open Access'.

— **Marcell Mars** is a research fellow at the Centre for Postdigital Cultures. Marcell is one of the founders of the Multimedia Institute/MAMA in Zagreb. His research 'Ruling Class Studies', began at the Jan van Eyck Academy (2011), examines state-of-the-art digital innovation, adaptation, and intelligence created by corporations such as Google, Amazon, Facebook, and eBay. He is a PhD student at the Digital Cultures Research Lab at Leuphana University (Lüneburg, BRD), writing a thesis on 'Foreshadowed Libraries'. Together with Tomislav Medak he founded Memory of the World/Public Library, for which he develops and maintains software infrastructure.

Katja Praznik
BUFFALO

Katja Praznik is associate professor at the University at Buffalo's Arts Management Program/Department of Media Study. She is the author of *Art Work: Invisible Labor and the Legacy of Yugoslav Socialism* (Toronto: University of Toronto Press, 2021), and *The Paradox of Unpaid Artistic Labor* (Ljubljana: Sophia, 2016). Her research focuses on labour issues in the arts during the demise of the welfare-state regimes, and has been published in various academic journals, such as *Social Text*, *Historical Materialism*, and *KPY Cultural Policy Yearbook*, and in edited volumes. Before moving to the United States, she worked as a freelance cultural worker in the Slovenian independent art scene. She was the editor-in-chief of the journal *Maska* and was engaged in the struggles for improving working conditions of art workers at Društvo Asociacija.

Laura Roth
AIA

Laura Roth lives in the Basque Country and holds a PhD in political philosophy, in addition to two small children. She is obsessed with the promotion of a political culture based on democracy and care, from a feminist perspective. In order to do this, she is trying to connect her activism in the municipalist movement with her research and to make these compatible with life and care. She has recently been focusing on the relationship between the feminisation of politics, democracy and municipalism.
https://minim-municipalism.org

Muanis Sinanović
LJUBLJANA AND CELJE

Muanis Sinanović was born in Novo Mesto and lives and works in Ljubljana and Celje. He is a poet, essayist, writer of short stories, and a critic. He has published three collections of poetry: *Štafeta oko gradske smreke* (2011, Slovenian Book Fair Award for The Best First Book), *Pesme* (2014), and *Dvovid* (2016). His poems have been translated into various languages and were included in an anthology of contemporary European Poetry (Kingston University Press, London 2019) edited by SJ Fowler. He has been awarded both for his poetry and essays. He is also an occasional translator and organiser of literary events and works in multidisciplinary projects (sound, performance). He writes literary criticism and critical texts on cultural and political phenomena for Radio Študent. He is also the editor of a literary journal *I.D.I.O.T* and the humanities edition called *Nova znamenja*. He has published poetry and literary criticism in the journal *Agon* in Serbia.

Jana Traboulsi
BEIRUT

Jana Traboulsi is a visual artist, graphic designer, and educator. She is the co-founder and creative director of the pan-Arab quarterly *Bidayat* and the artistic director of Snoubar Bayrout publishing house. In 2014, she co-founded Sigil, an art collective based in Beirut and New York; their latest work was on show

at the XXII Triennale di Milano. In addition to commissioned and collective projects, her work explores creative methods of research and the relation text–image as a place for critical thought and commentary, often bridging between the personal and the socio–political. Since 2004, she has been teaching design and illustration studios and lecturing history and theory. She has recently joined ESAV–Marrakech as the pedagogical director of the graphic and digital design department.

Ana Vujanović
BERLIN AND BELGRADE

Ana Vujanović is a cultural worker focused on bringing together critical theory and contemporary art. She holds a PhD in Humanities (Theatre Studies) and a post–graduate diploma in Culture and Gender Studies. She has lectured at various universities and was a visiting professor at the Performance Studies Dpt. of the University Hamburg. Since 2016 she is a team member and mentor at SNDO – School for New Dance Development, Amsterdam. She was a member of the editorial collective of TkH [Walking Theory], a Belgrade-based theoretical–artistic platform, and editor-in-chief of the *TkH Journal for Performing Arts Theory* (2001-2017). She participates in artworks (performance, theatre, dance, and video/film), as a dramaturge and co-author, with artists such as Marta Popivoda, Eszter Salamon, Christine de Smedt, Dragana Bulut, and others. She has published a number of articles and books, most recently she edited *A Live Gathering: Performance and Politics in Contemporary Europe* (2019).
http://www.anavujanovic.net

RESHAPE

Guidelines Concerning Author Rights and Use of Material in This Publication

1. Material under Creative Commons licenses

Following the values of RESHAPE, all the material which is produced by the RESHAPE Community within the RESHAPE project is made available under a **Creative Commons license.**

Some chose the license:
Attribution Share-Alike 4.0 International License (CC BY-SA 4.0)

What does this license exactly mean?
Under this Creative Commons Attribution (BY) Share-Alike (SA) license you are granted a worldwide, royalty-free, non-sublicensable, non-exclusive, irrevocable license to exercise the, under CC BY-SA 4.0, licensed rights in the licensed material.
This means that the license allows reusers to copy and redistribute the material in any medium or format, and remix, transform, and build upon the material for any purpose, even commercially, under the following terms:
— Attribution is given to the creator, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.
— If you remix, adapt, or build upon the material, you must license the modified material under identical terms.
https://creativecommons.org/licenses/by-sa/4.0/.

Others chose the license:
Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0)

What does this license exactly mean?
Under this Creative Commons Attribution (BY) Non-Commercial (NC) Share-Alike (SA) license you are granted a worldwide, royalty-free, non-sublicensable, non-exclusive, irrevocable license to exercise the, under CC BY-NC-SA 4.0, licensed rights in the licensed material.
This means that the license allows reusers to copy and redistribute the material in any medium and format, and adapt, remix, transform and build upon the material under the following terms:
— You must give appropriate credit, provide a link to the license and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.
— You may not use the material for commercial purposes.
https://creativecommons.org/licenses/by-nc-sa/4.0/.

If you use above mentioned texts by the RESHAPE Community, you commit yourself to citing the **original title**, **the authors** of the texts as well as the **RESHAPE programme** and the **trajectory** within which framework the co-created texts arose.

(example of acknowledgement)

Department of Civil Imagination

by: Ana Alexieva, Joon Lynn Goh, Jessica Huber, Peter Jenkinson, Virág Major-Kremer, Chiara Organtini, An Vandermeulen, Maria Vlachou, Paky Vlassopoulou, and Shelagh Wright

Developed in the framework of RESHAPE, Trajectory Art and Citizenship.
Made available under a CC BY-SA 4.0 license

For more information on the CC BY-SA 4.0 and CC-BY-NC-SA 4.0 International licenses, you can consult the following website: creativecommons.org

RESHAPE

Prototypes

TITLE	AUTHOR(S)	TRAJECTORY	CREATIVE COMMONS LICENSE
Governance Of The Possible	Helga Baert, Martin Shick, Sam Trotman	Fair Governance Models	Attribution–NonCommercial–ShareAlike 4.0 International
Transnational and Postnational Practices Manual	Martinka Bobrikova and Oscar de Carmen, Pau Catà, Petr Dlouhý, Heba El Cheikh, Gjorgje Jovanovik, Marta Keil, Dominika Święcicka, Marine Thévenet, Ingrid Vranken	Transnational/Postnational Artistic Practices	Attribution–ShareAlike 4.0 International
Introduction to Solidarity Economies Proposals	Ouafa Belgacem, Ekmel Ertan, Harald Geisler, Anastasya Kizilova, Dorota Ogrodzka, Anikó Rácz, Laure de Selys, Doreen Toutikian	Solidarity Economies	Attribution–ShareAlike 4.0 International
The Gamified Workshop Toolkit, Values of Solidarity	Dorota Ogrodzka, Anikó Rácz, Doreen Toutikian	Solidarity Economies	Attribution–ShareAlike 4.0 International
The Solidarity Tax	Doreen Toutikian	Solidarity Economies	Attribution–ShareAlike 4.0 International
ArtBnB, Generating New Resources to Redress the Balance of Power in Current Arts Grant-making	Ouafa Belgacem, Anastasya Kizilova	Solidarity Economies	Attribution–ShareAlike 4.0 International
Department of Civil Imagination	An Vandermeulen, Ana Alexieva, Chiara Organtini, Ella Britton, Jessica Huber, Joon Lynn Goh, Maria Vlachou, Paky Vlassopoulou, Peter Jenkinson, Shelagh Wright, Virág Major–Kremer	Art and Citizenship	Attribution–ShareAlike 4.0 International
Value of Art in Social Fabric	Tewa Barnosa, Bojan Krištofić, Zoe Lafferty, Caroline Melon, Minipogon (Tijana Cvetković & Vahida Ramujkić), Margarita Pita, Jean–Lorin Sterian, Marina Urruticoechea (Wikitoki, Sarean, Karraskan)	Value of Art in Social Fabric	Attribution–NonCommercial–ShareAlike 4.0 International
Evaluation – Actors, Values, and Metrics	Eduardo Bonito, Katarina Pavić, Claire Malika Zerhouni	Fair Governance Models	Attribution–NonCommercial–ShareAlike 4.0 International

Interviews

TITLE	AUTHOR	TRAJECTORY	CREATIVE COMMONS LICENSE
On Mobility, Rituals, and Senses – Post- and Transnational Explorations, interview with Marta Keil	Lina Attalah	Transnational/ Postnational Artistic Practices	Attribution–ShareAlike 4.0 International
Various Faces of Solidarity, interview with Nike Jonah	Lina Attalah	Solidarity Economies	Attribution–ShareAlike 4.0 International
Creating the Department of Civil Imagination, interview with Peter Jenkinson and Shelagh Wright	Lina Attalah	Art and Citizenship	Attribution–ShareAlike 4.0 International
The Home, the Suitcase, and the Social Fabric, interview with Pedro Costa	Lina Attalah	Value of Art in Social Fabric	Attribution–ShareAlike 4.0 International
On Fair Governance and Evaluation, interview with Katarina Pavić	Lina Attalah	Fair Governance Models	Attribution–ShareAlike 4.0 International

Texts by the RESHAPE Community

TITLE	AUTHOR	CREATIVE COMMONS LICENSE
RESHAPE: An Experiment in Collaborative Change-making	Milica Ilić	Attribution–ShareAlike 4.0 International
Changing the Game: The RESHAPE Transition	Joris Janssens	Attribution–ShareAlike 4.0 International

Zeitgeist texts

TITLE	AUTHOR	PUBLISHER	CREATIVE COMMONS LICENSE
Feminist Practices, Radical Politics	Laura Roth	Flanders Arts Institute	Attribution– NonCommercial– ShareAlike 4.0
Wages for and against Art Work: On Economy, Autonomy, and the Future of Artistic Labour	Katja Praznik	Flanders Arts Institute	Attribution–ShareAlike 4.0 International
Art and Culture after Covid-19	Justin O'Connor	Justin O'Connor	Attribution–ShareAlike 4.0 International

Some chose the licence:

CC0 1.0 Universal (CC0 1.0)
Public Domain Dedication

TITLE	AUTHOR	PUBLISHER	CREATIVE COMMONS LICENSE
Politicising Piracy – Making an Unconditional Demand	Pirate Care (Valeria Graziano, Marcell Mars and Tomislav Medak)	Pirate Care, a syllabus	1.0 Universal – Public Domain Dedication

2. Zeitgeist Material (texts, poem, art work) for which a license of authors and/or previous publishers needs to be acquired.

The use of all images and all other texts reprinted or made available in this publication, other than the above mentioned, is subject to prior permission of the authors and/or publishers. Below you will find a directory of these texts, mentioning their current license status.

TITLE	AUTHOR	PUBLISHER	LICENSE
Overproduction	Weronika Parfianowicz	Dialog	Prior permission needed
I Am Multitudes	Ogutu Muraya	Etcetera	Prior permission needed
Art as a Bad Public Good	Ana Vujanović	Oxford University Press	Prior permission needed
Coffee	Muanis Sinanović		Prior permission needed
Lengua Fantasma	Jana Traboulsi		Prior permission needed
ETMAC: The Extra-territorial Ministry of Arab Culture	Adham Hafez, Adam Kucharski	LOKOMOTIVA – Center for New Initiatives in Art and Culture	Prior permission needed
In Digestion	Rébecca Chaillon	L'arche Editeur and Agence Théâtrale	Prior permission needed
Reframing European Cultural Production: From Creative Industries Towards Cultural Commons	Pascal Gielen	Edward Elgar Publishing	Prior permission needed

Acknowledgements

In remembrance of Myriam Prongué, theatre officer at Pro Helvetia, whose generosity, love of art and dedication to transnational collaboration helped lay the foundation of RESHAPE.

In loving memory of Nevenka Koprivšek, founder and director of Bunker Ljubljana, whose joy, energy and beautiful mind made RESHAPE a place of solidarity, care and sharp thinking.

RESHAPE

A Workbook to Reimagine the Art World

June 2021

RESHAPERS
Ana Alexieva
Helga Baert
Tewa Barnosa
Ouafa Belgacem
Martinka Bobrikova & Oscar de Carmen
Eduardo Bonito
Pau Català
Virdžinija Đeković Miketić
Laure de Selys
Petr Dlouhý
Heba El Cheikh
Ekmel Ertan
Fatin Farhat
Harald Geisler
Joon Lynn Goh
Jessica Huber
Gjorgje Jovanovik
Anastasya Kizilova
Bojan Krištofić
Zoe Lafferty
Virág Major–Kremer
Caroline Melon
Minipogon (Tijana Cvetković & Vahida Ramujkić)
Dorota Ogrodzka
Chiara Organtini
Margarita Pita
Ilija Pujić
Anikó Rácz
Martin Schick
Jean–Lorin Sterian
Dominika Święcicka
Marine Thévenet
Doreen Toutikian
Sam Trotman
Marina Urruticoechea
An Vandermeulen
Maria Vlachou
Paky Vlassopoulou
Ingrid Vranken
Claire Malika Zerhouni

RESHAPE TRAJECTORIES FACILITATORS
Pedro Costa
Peter Jenkinson & Shelagh Wright
Nike Jonah
Marta Keil
Katarina Pavić

RESHAPE ADVISORS
Silvia Bottiroli
Nico Dockx
Davor Mišković
Rana Yazaji

All the texts of this publication are also published online,
together with additional Zeitgeist material and documentation
of the RESHAPE process on https://reshape.network.