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D1.2 Workshop on artistic practices: summary report

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D1.2 SUMMARY REPORT REGARDING THE OUTCOMES FROM THE WP1 WORKSHOP ON ARTISTIC PRACTICES IN BERLIN

Title:

Artistic Practices: Developing a collaboratively composed questionnaire / WP1

Date:

26.09.2017, 10:30-12:30

Context and Venue:

TRACES Mid-Term Meeting, Berlin

Institute of European Ethnology, Humboldt University, Berlin

Leaders: Suzana Milevska and Tal Adler

01 INTRODUCTION: WORKSHOP'S AIMS

The Mid-term workshop on artistic practices (during the TRACES Mid-term meeting in Berlin) was the second phase towards the completion of the WP1 Questionnaire (D1.1). The workshop was also the first opportunity for a real-time meeting of all the contributors towards the developing a comparative and collaborative methodology regarding artistic research centred on the objects of contentious heritage. The researchers working in various teams of TRACES (WPs and CCPs) were asked to sign up for working in small groups which were formed not according their belonging in TRACES teams (WPs or CCPs), but according their preference of any of the five suggested topics. The groups were expected to compare their research experiences and to develop jointly the most relevant questions for the future questionnaire concerning artistic research and practice dealing with contentious heritages. Therefore the main aims of the workshop were to enable the CCP teams to cross-reference the issues stemming out of their research and creative processes; to enable the interaction and discussion with the WPs in regard the common theoretical and practical issues pertinent to both CCP and WP research; to facilitate the completion of the collaboratively composed WP1 Questionnaire.

02 SELECTION OF THE WORKSHOP'S PARTICIPANTS

The selection of participants was made on voluntarily basis - after all participants of the Mid Term Meeting of TRACES received a description of the workshop and signing list (the scan of the workshop's description and the signed form enclosed). The participants were asked to sign in the form that was distributed in via Basecamp and via e-mails to all Mid term meeting participants a couple of weeks prior the meeting. The form included 5 topics so each CCP team's member and WP team's member could choose which of the group to participate (some of the participants signed the form in Berlin). There was an option to add a new topic or to give up on some of the groups, but it didn't come to that. The only suggestion/direction given to the teams (both CCPs and WPs) for the selection of their group was a certain coordination among teams' members regarding their selected topics/groups - namely, the team's members were asked to try to select a different group/topic from their teams' peers in order to avoid replicating already existing teams (to avoid groups consisting of the same colleagues as in their CCP or WP teams was important because the MtM in Berlin was the only opportunity to have such cross-teams discussions). Thus each of the groups discussing different topics comprised of crossdisciplinary (cross-CCPs and cross-WPs) participants who focused on reflecting the proposed topics starting from different positions, perspectives and experiences during TRACES and on comparing the challenges in the context of the specific localities.

03 WP1 QUESTIONNAIRE

The questionnaire is a research tool proposed by WP1 and is developed through self-reflexive discussions in collaboration with the five CCPs. It is a WP1 deliverable (D1.1) and it has been discussed with the CCP teams since the start of TRACES. WP1 facilitates the process which feeds the questionnaire in processual and collaborative ways and it aims to link the specific research concepts, contents, and questions which emerged throughout the research process within different cross-disciplinary teams. Its main purpose is to analyse and develop cross-disciplinary communication and specific collaborative research methods and methodologies applied developed within TRACES, for establishing profound reciprocal relations within the CCP teams and between them and the various stakeholders, as well as for future similar research and artistic production collaborations focusing on contentious heritage. The questionnaire is to help the members

of the teams to share and compare the newly produced knowledges, the obstacles, and the ethical concerns raised throughout the project, among themselves and with future similar collaborations in order to avoid some issues and anticipate eventual misunderstandings. The specific questions will be formulated through discussions in five smaller groups divided according different general topics (including members of different CCPs and WPs). The final deadline for each CCP for submitting specific questions and comments to the questionnaire is the 22nd month of TRACES (31 Dec. 2017), and the final deadline for the edited and completed version of this WP1 deliverable is 28 February 2018.

04 DEVELOPMENT PHASES OF WP1 QUESTIONNAIRE

First phase – Introduction to Collaboratively Composed Questionnaire

a) defining the aims and urgency of the questionnaire

The methodology of the WP1 questionnaire as a research tool was proposed and introduced to the CCPs during the Kick-off meeting in Klagenfurt. The aims and urgency of the questionnaire were defined in collaboration between the WP1 and the five CCPs via skype workshops and visits of the WP1 team to the CCP venues and events (there were already several events related to the questionnaire - visits of WP1 to each CCPs - first visit, during the process of composing of the questionnaire -already realised are the first visits to Berlin, Krakow, Edinburgh and Ljubljana). The mains purposes of the questionnaire were defined as following: to analyse and develop cross-disciplinary communication and collaborative research methods within TRACES, to establish profound reciprocal relations within the CCP teams and between them and the various stakeholders, as well as to be available for future similar research and artistic production collaborations focusing on contentious heritage.

b) how - a short description of the questionnaire methodology

- the questionnaire is imagined as a tool which aims to link the specific research concepts, contents and questions developed by the different cross-disciplinary partners and teams (issues with re-defining the subject of research, research questions, etc. if different from other research projects).

- the questionnaire is imagined as a result of continuous discussions about different issues faced by the CCPs in the process of their work on contentious heritage, research, art production and curating the exhibitions presenting contentious heritage

- the cross-disciplinary and multi-directional discussions leading to the collaborative composing of a questionnaire are supposed to help the members of the teams to share the knowledge and ethical concerns raised throughout the project that could enable future similar collaborations to avoid some issues and anticipate eventual misunderstandings.

- second visits- are planned to take place during the exhibitions or other events of the CCPs

Second phase:

A workshop organised during the mid-term meeting in Berlin: while the CCPs present their methodology, research plans, and results, WP1 facilitates self-reflexive discussions that feed the questionnaire in processual and collaborative ways.

Third phase: Final editing the submitted questions by all participants

d) when-deadlines

- timeline/pace of communication (skype or Basecamp-quarterly-this means 3 meetings/formal communications a year, but for us it could be more if not everybody can join each time)

- the final deadline for the questionnaire is 22th month (31 December 2017) for the CCPs for formulating their specific questions in collaboration with WP1 (24th month/February 2017 is the deadline for the WP1 deliverable and report).

05 WORKSHOP PROGRAMME, STRUCTURE, TOPICS/GROUPS, PARTICIPANTS, RESULTS, AND CONCLUDING REMARKS

Workshop on Artistic Practices: A workshop for developing a collaboratively composed questionnaire

26.09.2017, 10:30-12:30

Context: TRACES Mid-Term Meeting, Berlin

Venue: Institute of European Ethnology, Humboldt University, Berlin

Leaders: Suzana Milevska and Tal Adler

The details about the workshop structure, the WP1 Questionnaire, a sample of a similar questionnaire regarding the first topic: access to cultural heritage (Office of the High Commissioner for Human Rights, headquartered in Geneva, Switzerland. Ms. Farida

Shaheed, www.ohchr.org/Documents/Issues/.../Questionnaire_NHRI_NGOs_EN.doc)

and the main aims of the workshop

- to enable the CCP teams to compare and cross-reference the issues stemming out of their processes;
- to enable the interaction and discussion with the WPs in regard the common theoretical and practical issues pertinent to both CCP and WP research;
- to facilitate the completion of the collaboratively composed questionnaire (WP1's deliverable)

were circulated to the participants a couple of weeks prior to the workshop's date; as well as a sign up list, so the participants from various TRACES Work Packages members and Creative Coproduction teams could sign for their preferred working group in advance. Thus the participants were informed

- about the main workshop's aims
- about the questionnaire methodology,
- about the expected outcomes
- and were prepared to address the topics of their interest according the main aims and proposed groups.

05.1 WORKSHOP PROGRAMME AND STRUCTURE:

1. Introduction of the aims and urgency of the questionnaire; questionnaire methodology; structure of the workshop (20 minutes, Suzana Milevska/Tal Adler,)

2. Division in small groups: discussions based on the five topics (45 minutes).

The participants of the Mid-term meeting were contacted prior to the workshop via Basecamp and e-mail with a list of five topics so they signed up for five different small groups in advance. The workshops' discussions aimed to develop further the five topics from the questionnaire: accessibility; representational regimes; collaboration; visualisation of data; politics / ethics in order to assess the potentials of artistic research practices to address and transmit the contentious heritages.

Each group delegated a moderator of the discussion and a presenter of the conclusions. The participants were asked to make flip-chart boards and to send the minutes after the end of the workshop for inclusion in the final version of the questionnaire.

3. Plenary session – returning of the participants to the main room, presentation of the small groups' discussions and exchange results (45 minutes)

The groups either created a flip-chart poster including the concluding points of the discussion, proposed questions for the questionnaire and additional new topics, or just read the minutes (e.g. the group 2).

05.2 GROUPS / PARTICIPANTS / TOPICS / KEYWORDS:

Group 1: Accessibility

Space: 107 a

Participants:

Aisling O'Beirn, Suzana Milevska, Anna Szoeko, Magdalena Zych

The first group focused on two different aspect of accessibility to contentious cultural heritage. The participants first discussed the general issues with research of contentious cultural heritages because of the

- the limited access to various research materials – textual, visual, objects, places, persons, groups; location, individual or institutional ownership; copyrights, etc.,

and the more specific issue of accessibility stemming of the TRACES project specific focus: - how the artistic projects could facilitate the access to the various objects of contentious cultural heritages to the general public.

The first group also was concerned with the possibility of endangering certain cultural heritages with their commodification, and particularly in certain ecologically endangered environments when the given access is not controlled.

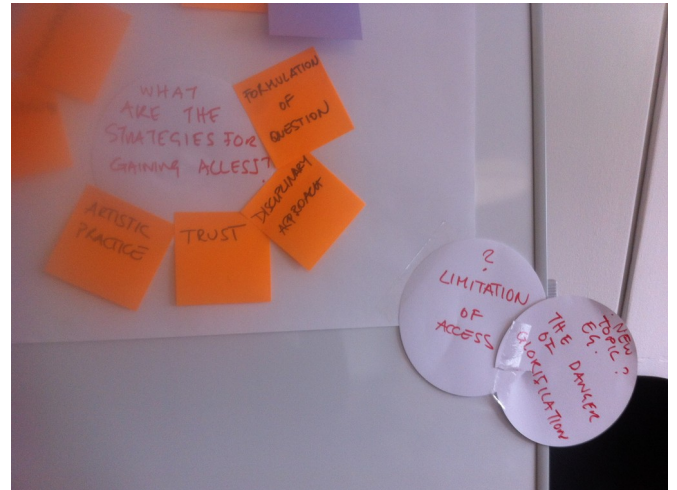


Fig. 01-Fig. 02: The flip chart of the first group: Accessibility

Discussion Excerpts (Minutes submitted by Magdalena Zych

SUGGESTED QUESTIONS

On which basis is the access granted or limited?

gender, political background, ethnicity, race, class?

Who are the gate keepers? To which end?

What are the strategies for gaining the access?

Whether artistic strategies could be more successful?

How the stakeholders could employ artistic strategies for enabling the access to contentious heritages in a critical and sustainable way?

Newly suggested topic: Limiting the access to contentious cultural heritages

Group 2: Regimes of Representation

Space: 211

Participants: Razvan Anton, Joan Smith, Leone Contini, Blaž Bajič, Melanie Proksch, Matei Bellu

General discussion:

The participants of this group did not submit any questions, but shared only the general terms and concerns that were raised during their discussion.

They addressed the dilemmas of

- whether and how to show difficult images and objects?
- whether the objects could be interpreted as witnesses of the difficult past?
- what they represent to different communities, and how these different cultural meanings create conflicts (e.g. the issue of cultural appropriation)
- whether it's possible and how to circumvent the perpetuation of inherited and internalised representational regimes and thus to avoid conflicts (or whether agonistic heritages should be interpreted as catalyst of change?).
- According to the group discussions' conclusions the role of the artist in making these decisions cannot be isolated from the roles of the curators, targeted audiences, and other stake-holders.

Group 3: Collaboration

Space: 212

Participants:

Erica Lehrer, Roma Sendyka, Julie Dawson, Linda Fibiger, Jani Pirnat, Klaus Schönberger

This group discussed the cross-disciplinary relations between professionals from different disciplines and institutional backgrounds (artists, ethnographers, anthropologists, institutions, independent curators); the conditions and prerequisites for successful collaboration, authorship; intellectual property; copy-rights, etc.

Particularly relevant for the group was a carefully drafted consensus of mutually sharing of the research data during the research process, prior to publishing of the final results.

Discussion Excerpts (Minutes submitted by Roma Sendyka)

SECTION ONE: General discussion

Defining and configuring “collaboration” constellations

1. *What is collaboration?*
2. *What does it offer?*
 - a. *Synergy, power, motivation, actual work done together?*
 - b. *What is the difference between facilitating and collaborating? Is it about doing shared conceptual work?*
3. *What is co-production? Is it more about technical aspects? The idea that a concrete product is created at the end?*
4. *What is cooperation?*
 - a. *Taking shared actions?*
5. *What types of relationships and roles are most productive for structuring collaborative work? Is it different when working with “contentious heritage”?*
 - *Hierarchical?*
 - *Egalitarian?*
 - *Anarchic?*
 - *Collective? (Is a facilitator required?)*
 - *Differentiated?*
 - *Does this depend on the subject matter?*
6. *What are the power relations in research groups?*
7. *Who counts as a participant in a collaboration? Object loaning institutions? Exhibition space givers? Are the objects/collections themselves participants in a collaboration? Does they have agency?*
8. *Is a collaborative group open or closed? Does it need external allies who are not formal “collaborators” but partners?*
9. *Does any of the above change when dealing with “contentious heritage”?*

SECTION TWO: SPECIFIC TRACES EXPERIENCES

INNER SYNERGY OF THE COLLABORATING GROUP

1. *How can we organize for productive (vs. destructive) working conditions? What elements generate good working relations?*
2. *How to work with self-censorship?*
3. *How to work with difficult affects generated by the research (or objects) in the group?*

4. *In relation to the group, who owns the results of, knowledge generated by the research?*
5. *How to coordinate the roles of artists and researchers? Should it be based on expertise? Or is the goal to transgress our domains of expertise in an open, anything-goes fashion? Are all of our perspectives on all issues equal?*
10. *How to create the conditions for productive transgression?*
11. *Who benefits from the collaboration? How are the benefits of the collaboration distributed?*
12. *How do various disciplinary formations affect collaborations? (expectations, requirements, values, approaches, outputs)*
13. *How do other structures affect collaborations? Like laws, institutions, ethics, politics, gender, class...*
14. *How is cooperation between researchers and other stakeholder (museums, institutions, publics) structured?*
15. *How does interdisciplinary collaboration develop in relation to “contentious heritage” communities.*
16. *When does interdisciplinary work “work”? How to best transcend boundaries in a meaningful way?*
17. *How to create the conditions that encourage thinking unconventionally?*
18. *What structures, resources, and forces support/hinder collaboration?*
19. *How to structure a collaborative group? What roles/functions are needed?*

Group 4: Visualisation of research (data)

Space: 311

Participants:

Alenka Pirman, Marion Hamm, Karin Schneider, Wojtek Wilczyk

The group discussed how artistic research methods related to contentious heritage differ from other research projects in humanities and social sciences. Also the group addressed the relations between the specific artistic media and the representation politics in the context of contentious heritage. How to present visually research data and the analysis of the results in relation to the specific artistic media limitations, depending on the representation politics already contained in the objects of contentious heritage was one of the questions.

The issue of making distinction between art and design was raised by the group as a warning for over-aesthetisation of the otherwise delicate socio-political issues.

Discussion excerpt (Minutes submitted by Karin Schneider):

Figurines confronted with close – ups: Put them in a plastic vitrine and on the walls and very big and oversized of some figurines >> confront that the faces of victims and the faces of perpetrators >> emotions and no emotions >> it will tell something about intention of art

Wojtek: Zooming in and than we see the close up, we see important details:

Marion: Anti-Semitic stereotypes and some don't

Alenka: We produce documentation on the research we produce files >> rough material

Marion: TRACES forces people to communicate on the methods. Open formats

SUGGESTED QUESTIONS:

When you visualize something? Do you imagine to provide explanation?

What do others expect of the role of the artist >> stereotypical expectation >> different view of the research >> is it the art work or is it just a design

(Woytek: What do you mean by visualization in this case?

Alenka: We engage in the collaborative research, raw material of notes, pile of staff on the table).

What is the expectation of the artist?

Is the visualization of data itself an artwork?

Worth to think about the differentiation between design and art > visualization of data in humanities >> we are talking about convention

(Marion: There is a real trend in museum design >> you had a group of researcher, the research guided it >> the design was very much form follows functions

Now: The design seems to be often guiding the research. Researches are there to fill the space >> the spectacular).

The first step of visualization = archive of figurines >> they are photographed in typical way >> somebody can work with that.

How do you create your raw material? >>How to structure your field material?

(Everybody starts doing pictures)

What about collecting? <<>> Collecting is not necessary systematic >> something about collecting

Why would you make pictures in an archive?

(Marion: Open ethnographic approaches >> come to a research field, you are open to everything, it is like taking measure, taking account of things, it is not that structured yet>> you might just take a picture of the actual mask, than you take a picture of the context)

You know clearly what you are looking for >>(problem)

How do you start working on co-production? How do you start of conceptualise something visually?

Following something? Is there a point of decision where you do it more systematical?

(It happened when I saw the faces >> may be the close ups will tell us something more about. Crematorium is very popular in folk art)

Is it necessary to break the conventions of visualisation?

(Alenka: At one point you brake the convention

Woytek: This step is very important).

It is possible to propose a different look at the data?

Can we hack the idea of data?

What is data in your research? Do we see different things and thus produce different data with a different look? (an artist can feed in the process in the CCPs you feed that data back to the colleagues)

What is the relation with a museological hard fact data and the artistic interpretation?

How do you balance to feed and inform people about a phenomenon and in the same time work on the artistic visualisation?

Group 5: Ethics of Coproduction (with public stakeholders)

Space: 312

Participants:

Tal Adler, Gisela Hagmair, Alexandra Toma, Janet Marstine, Robin Boast

General discussion: The fifth group renamed the suggested topic and title from the general “politics/ethics” in the more specific “Ethics of coproduction (with public stakeholders)”. The participants discussed the intersection between political and ethical issues e.g. whether contentious heritage calls for revising the ethical conduct of the researchers based on local political context, the expectations of the stakeholders, and how to deal with sensitive data: whether the codes and ethical principles should differ depending on different political contexts, systemic structures, etc.

Discussion Excerpts (minutes submitted by Gisela Hagmair):

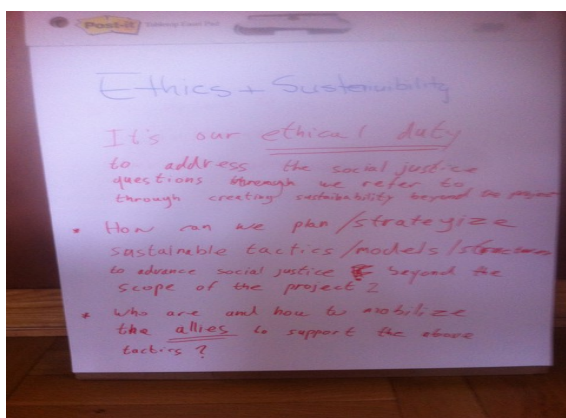


Fig.03: The flip chart of the fifth group: Ethics and Sustainability

General discussion:

Museums are not really challenged (or too little radicalised);
what is intervention, how does it intervene? There is too much focus on exhibition, not so much on the idea behind, and the expectation of the public

Examples of audiences and stakeholders:

CCP1: Medias: collaborations with schools are being established => smaller groups over time

CCP1 + CCP5 involvement with stakeholders

in CCP4: skulls: collaboration anthropologists as target group

SUGGESTED QUESTIONS:

What are entry points, who are the audiences, who are we doing it for?

Why has this space been chosen?

What kind of coproduction do we do? (identify allies)

Who represents what?

Look on literature on organisational structural change

„constructive confrontation“ as being most effective representations of the

- political discourse and

- of objects

Performing & empowering aspects of how artists work, of social aspects

and parachute EU-model which means that it has to look good on paper

Reconciliation: cultural institutions: publics

Recommendations: sharing authority, empowerment, social injustice; how leverage project to be sustainable afterwards and with whom

It is our ethical duty to achieve sustainable change. We should build commitments beyond institutions, and find out who the allies are that are NOT museums - like education of people of museums like they do in Birmingham. who will carry on?

*Critique and warning: „fake social responsibility“
suggestions: take ideas to ICOM, embed our ideas in a larger discourse, reinterpret the strategies & tactics
Concerning the term „coproduction“ => Robin and Janet would have expected that this implies to have
work more with the public*

Newly suggested topic: Ethics & sustainability

06 CONCLUDING REMARKS

The comments and questions helped a lot in finalising of this last phase of the questionnaire. The answers at this stage are only partial. This phase as the most important, the feed back from the CCPs on the last draft. I could summarise further some individual first-hand comments, but I guess this wouldn't be appropriate and it's not very collaborative since actually this is not related only to Berlin workshop (where there was not much time for a common discussion given the late start after Arnd's session and also the tight schedule of the whole day) but it is related to the whole process of collaborative development of the Questionnaire as a tool, its different phases, which is closely related to its potential relevance and future use by different stake-holders.

During the workshop there were many new questions added to the questions which were already circulated in the Questionnaire.

- not all suggested questions were specific to TRACES project
- some topics' titles changed.

As requested in addition to the questions the five groups suggested new topics for the questionnaire:

Affect, Sustainability, Responsibility, Danger of Glorification and Commodification (limiting the access).

Therefore the WP1 Questionnaire's structure will change in order to embrace the newly suggested questions and topics and to take into account the complex development of the methodological concerns suggested and shared by the workshop's participants. The edited version of the questionnaire will be circulated back to TRACES members for final suggestions and edits before the submission of the final version.

The feed back comments/concluding remarks/inputs from the workshop participants, and the distribution of the questionnaire - these are a part of the ongoing stages and discussions with the CCPs. Currently WP1 is in the phase of completion of the questionnaire (December 2017-January 2018) and trying to mobilise the CCPs in this phase via a new round of collecting comments (late December) and skype meetings (January) for editing the final document and conceptualising its further distribution (each CCP will distribute the Questionnaire via their networks of various stakeholders and partners: museum curators, researchers, artists, collectors, students). Therefore WP1 will include these answers in the deliverable itself (the completed WP1 Questionnaire) based on the two months communication with the CCPs.