



State of the Arts

# Serving

# Communities

In times of the pandemic, many arts and cultural institutions and professionals may find it difficult to think of others first. But it can be especially rewarding for them to commit themselves to serving local communities now and in the long term.

**Focus starting on page 20**



# Communication, trust, and listening

After 14 months of the pandemic, it is still largely unclear in many regions of the world when visitors will be allowed or willing to return to arts and cultural institutions. Although interest in travel, art and cultural experiences may be at an all-time high, there are still health and security concerns that could keep away visitors for an indefinite period of time. This effect could be even amplified for tourists in particular by action against the climate crisis, such as a reduce or even ban of short-distance flights. But that is not the only reason to turn some attention away from global cultural consumers and toward local communities. Additionally, resident communities can become returning audiences, multipliers, and partners for long-term cooperation. Anyway, addressing them is not that simple. While a culturally enthusiastic audience is intrinsically motivated, local communities are not necessarily. Their needs and issues must therefore be at the center, and arts and cultural institutions have to perceive themselves as servants rather than providers. Communication, trust, and listening must take precedence over marketing. In this issue we present arts and cultural organizations and initiatives that have managed to align with local communities, before and during the pandemic, and now serve them in a tangible way both online and, where possible, on site. We hope that these examples from different cultural sectors and regions of the world can be an inspiration, a manual and motivation for action for all those arts and cultural managers struggling with the (post) COVID world.



## State of the Arts

**Dirk Schütz**  
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## COLLABORATION IN THE DIGITAL ERA

**The Indonesian Retas Budaya Hackathon**

When developing digital formats, it can be difficult for galleries, libraries, archives and museums to involve potential users instead of spinning in their own circles. In order to be successful, hackathons such as Retas Budaya („Hack Your Culture“) are a great way to integrate new perspectives.

by **Ivonne Kristiani**

<https://bit.ly/RetasBudaya>

## SUSTAINABILITY IN THE CULTURAL SECTOR

**A Look beyond the Horizon**

The cultural sector has so far been rather on the margins of the debates on CO2 emissions. But the reason is not that it does not contribute – because it does. And quite a few initiatives and projects worldwide are already successfully dedicated to climate-conscious and resource-saving arts and cultural management.

by **Markus Wörl**

[https://bit.ly/arts\\_sustainability\\_international](https://bit.ly/arts_sustainability_international)

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Gender stereotypes and little diversity still shape the European Theatre Sector. These are the results of a study of the European Theatre Convention across 44 theatres around the continent.

by **Heidi Wiley**

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## BUILDING A DIGITAL PRESENCE ON TWITCH

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In the face of the ongoing COVID-19 pandemic, artists and cultural organizations globally have been reinventing ways to present their offering on audience's screens. But the streaming platform Twitch has so far been largely left out of the discussion among art professionals, even though it offers numerous potentials also for generating revenue for cultural offerings.

by **Nicole Chen**

[https://bit.ly/Twitch\\_Arts](https://bit.ly/Twitch_Arts)

## ARTS &amp; CULTURAL MANAGEMENT CONFERENCE

**Lessons in Digital Conference Management during Covid-19**

Networks and open platforms are highly important to build a (digital) community, especially in times of COVID-19. I became all the more aware of this because of the opportunity to volunteer as a co-organizer for the online Arts & Cultural Management Conference 2021 (ACMC) on the fitting topic „REvisiting Borders“.

by **Nicole Vasconi**

[https://bit.ly/Review\\_ACMC2021](https://bit.ly/Review_ACMC2021)

## INDEPENDENT ARTISTIC PLACES

**La Teatrería in Mexico City and DOC in Paris during the Pandemic**

Artistic places that distinguished themselves by their independence now do not only face precarity, but permanent closure. Nonetheless, independent places are essential for the artistic world and for developing new artistic expressions. Therefore, it is of highest interest to understand how these places are doing, in the face of the pandemic.

by **Yearime Castel Y Barragan**

[https://bit.ly/COVID\\_artisticplaces](https://bit.ly/COVID_artisticplaces)

# Creative and cultural industries cross-innovations

Collaboration for sustainable growth in the Northern Dimension countries

by Petya Koleva, Terry Sandell, Yulia Bardun, Michela Di Nola and Jennifer Gaeta

The culture and creative industries (CCI) in many countries have developed into a strong economic sector with high turnover figures and important spill-over effects. In addition, the professionals and companies of the CCIs are important catalysts for development both for classical cultural institutions and for broad sections of the economy and society. However, while social distance and online work continue to redefine cultural life and creative processes, the cultural and creative industries are facing difficult times.

This is a timely moment to address their contribution to sustainable development through collaborative innovation. The analytical study '[Collaboration and Innovation](#)' provides the basis for defining the potential for CCI cross-sectoral innovation in the Northern Dimension countries. It focuses on initiatives from the region and related international opportunities. Involving over 100 contributors, the study analyses the data of 121 case studies from the 11 countries Denmark, Estonia, Finland, Germany, Iceland, Latvia, Lithuania, Norway, Poland, the Russian Federation and Sweden.

This article discusses key findings, the benefits and drawbacks of fully remote work in international projects and the policy relevance of cross-innovation for the Northern Dimension countries.

## Collaborative innovation, opportunities and potential in the region

In the course of 2020, the EU-funded project 'Cultural and Creative Industries Cooperation and Innovation in the Northern Dimension Countries'<sup>1</sup>

<sup>1</sup> The project team composed of Terry Sandell, Petya Koleva, Yulia Bardun, Signe Adamovica, Liene Lesina, Michela Di Nola and Jennifer Gaeta as well as the Head of NDPC Secretariat, Dace Resele, would like to thank all those who contributed to the project activities and participated in online events.

carried out its activities in a fully remote manner of work. The objective, defined by NDPC before the global pandemic, was to map and assess CCI cross-sectoral innovation potential and international opportunities related to the Northern Dimension countries. The scope, context and methodology of the study [have already been discussed](#), therefore the focus here is on key findings (Koleva, 2020).

The start of the project coincided with multiple surveys being carried out to assess the gravity of impact that the COVID 19 pandemic would have on CCIs. One [study](#) has indicated 31 % losses for the CCI's in Europe in total. Clearly, a new era of fierce competition for resources is on the rise and it heralds the advent of collaborative innovation in product and service creation. Among the topics addressed in the study 'Collaboration and Innovation in the Northern Dimension Countries' are therefore the questions: Why do transparent links of business to business and business to consumer matter? And which platforms are there for cross-innovation that scale from local to national or regional level?

*„Clearly, a new era of fierce competition for resources is on the rise and it heralds the advent of collaborative innovation in product and service creation.“*

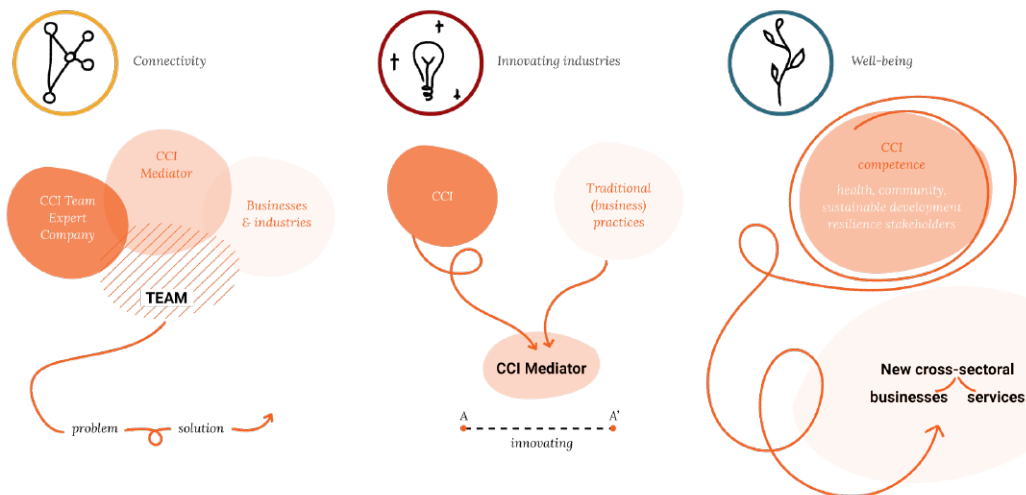
There is a clear potential for sustainable growth manifested in cross-sectoral innovation – this conclusion is drawn on the basis of the [121 cases](#) mapping cross-sectoral innovation. One of the key findings is related to distinguishing the innovation impact deriving from a given terrain of cross-sectoral innovation initiatives: In the domain of 'connectivity' for innovation the impact is strongly associated with innovations solving a unique business problem. The second domain addresses a context that alters the way 'traditional' businesses operate and is likely to affect similar entities and related stakeholders. The well-being domain demonstrates its impact on new types of businesses and services that depart from the CCI base of competences.

Fifteen inspiring stories about what is meant by impact and how it is achieved and measured in each of the three areas are available [online](#). The team recommends reviewing them as well as checking the images and links

that the contributors have provided in addition to exploring further illustrations of output containing all of the mapped cross-innovation initiatives from the eleven countries.

## Innovation impact per domain

*Innovation impact per domain (non-exclusive typology)*



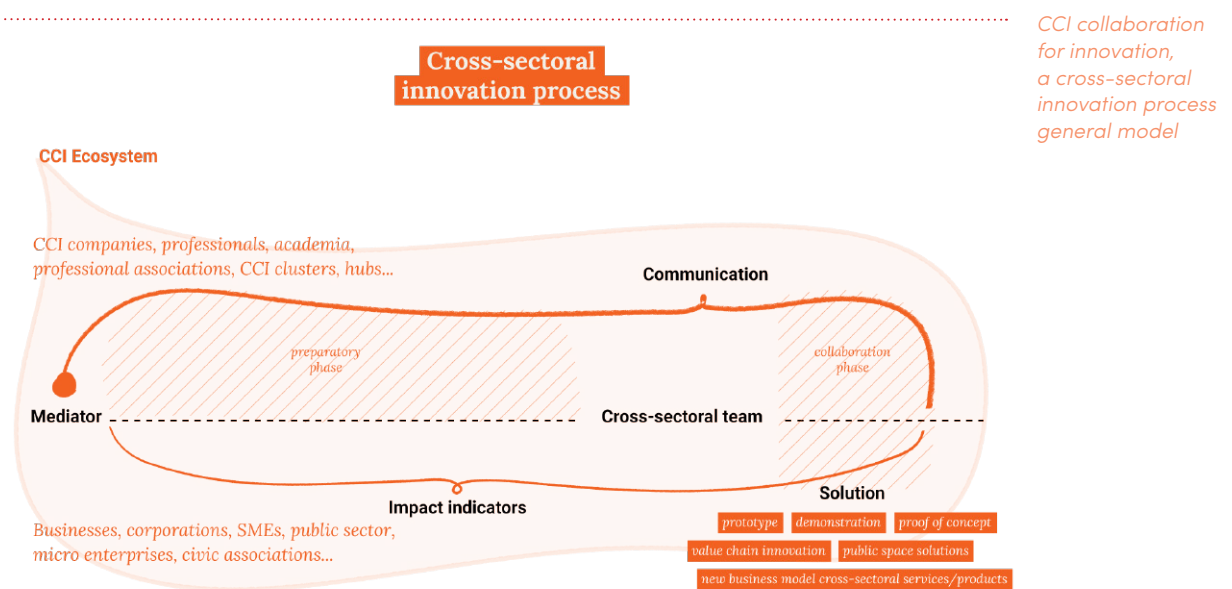
The key contribution of the study has been its attempt to answer the question ‘How to create a successful cross-innovation process?’. This issue has been the object of discussion in all of the six online events (four focus groups and two wrap-up events) held between March 2020 and March 2021. The study has proposed a general model that may serve as guidance.

The image on the next page illustrates that cross-sectoral innovation initiatives typically result from a process of collaboration via establishing a cross-sectoral team.

Another common trait is that the preparatory phase demands considerable attention and resources. It is crucial for the success of innovation initiatives irrespective of the domain of activities. Three fundamental activities complement this model:

1. the role of a CCI mediator
2. impact indicators being developed
3. communication activities

All three elements listed above begin at the onset of the preparatory phase before the actual collaborative innovation process starts. The focus on impact assessment, dissemination and communication continues after the solution has been found. It is estimated that from the point of establishing a 'proof of concept' or a 'prototype' or 'demonstration' there is a period lasting between 2 to 5 years to reach a level where broader economic impacts can be traced after the actual collaborative process has finished. The positive news is that most initiatives are fully aware of this fact and there is both experience as well as methods of impact assessment being developed in the countries of the Northern Dimension. The study provides useful guidance on this and other clear challenges that have been overcome in the process of collaborative innovation.



Finally, it became visible in this study that a rich innovation context is the one where the CCIs interact with diverse and multiple players, institutional, businesses or not-for-profit entities, research centres etc. This means that supporting the cultural and creative sectors to grow remains important while also stimulating collaborative innovation processes.

## Collaborative definition of policy

One very interesting aspect of the project was the process of developing four policy briefs. These are both exploratory and explanatory documents which



were informed by four very productive thematic events. A total of 70 experts, specialists and experienced professionals participated in the Experts' Focus Groups and their contribution to the evolution of the policy briefs was invaluable both at a collective and individual level.

The Policy Briefs themselves, intended as a contribution to NDPC's emerging strategy for 2021-2024, were intentionally produced with a much wider audience in mind and to stimulate further thinking in four areas of cross-sectoral collaboration and innovation that the project had identified as particularly important.

The [first Policy Brief](#) was intended to look at the issue of relationship development which is fundamental in beginning a cross-sectoral innovation journey. Two of the key elements that emerged from discussions of this domain are the fact that different sectors have different 'languages' which present barriers to matchmaking. This in turn throws up the question of the frequent need for 'mediation' in one form or another, an undeveloped area.

The [second Policy Brief](#) focused on CCIs interaction with traditional cultural sectors and their practices and also on education. The most pressing question that has emerged is the need for imaginative support and inducement mechanisms which enable individual businesses, organizations and creative individuals to explore and engage in cross-sectoral activity.

The [third Policy Brief](#) and related Experts' Focus Group focused on the interplay of culture, arts, health and well-being. A key message that it carries forward is that sectors that will prove easier in terms of engagement for cross-sectoral innovation are health, social welfare and well-being, especially in COVID and post-COVID times.

The [final Policy Brief](#) looked at Serious Games (SG)/Gamification and cross-innovation in relation to the Cultural Heritage, Education, Medical, Health and Well-Being Sectors. The potential for greatly increased application of SG and gamification is considerable and the boundaries of SG/gamification are being pushed outwards. One of the key issues was to draw attention to the quite differing needs of the SG sector and the entertainment games sector.

## Engaging the stakeholders – online expertise collected and shared

This first study mapping cross-sectoral innovation in the Northern Dimension was based on bottom-up participatory research in two languages, English and Russian. Four online thematic experts' focus group formed the backbone of the project. The use of the groups was instrumental in capturing the knowledge of those already engaged in cross-sectoral innovation as well as for reaching out to stakeholders interested in or already supporting such initiatives and those who seek to be informed by their results. In general, the project team has found this to be a successful approach. A recommendation for future projects may be that certain national or industry-specific online networking events would be useful to integrate in the mix, in order to increase interaction from the start.

The outreach activities of the project specifically addressing a broader audience included fourteen flagship cases being published on social media as well as a large-scale online campaign to promote the findings of the project in its last weeks. It showed that paid campaigns and promotional content could serve similar projects in the future, especially if a strategy is developed for the entire duration of the project timeline.

*„The online events provided an opportunity to network around topics of relevance encompassing culture, arts and cultural and creative industries involved in collaborative innovation.“*

The final online Wrap-up Event, where the key outputs were publicly presented, involved 70 participants from the NDPC partnership countries as well as international stakeholders such as WIPO, the EC and international organisations. In these challenging times for the cultural and creative industries, the online events provided an opportunity to network around topics of relevance encompassing culture, arts and cultural and creative industries involved in collaborative innovation. Diverse stakeholders interacted: companies, CCI hubs, CCI clusters, public and mixed initiatives.

The project team has dedicated significant attention to leaving online a legacy of the project that would be useful for a broader user base. The team and NDPC have been advised by the online participants that its findings can serve to illustrate the potential of collaborative innovation, best-practice sharing being requested by most participants in the events. The web-resource [Collaboration and Innovation](#), CCIs in the Northern Dimension Countries serves this interest. Besides providing detailed information about the project and all outputs, it is a tool to inspire new initiatives of cross-sectoral innovation.

## Looking ahead – the legacy of the project

There are specific recommendations that the project at large has produced in order to facilitate individuals or organisations seeking to build on existing knowledge and experience. For example, each of the three domains analysed in the study has been a [source for solutions](#) to problems that have already been encountered by collaborative innovation initiatives in the 11 countries. These can serve as guidance for ongoing or future projects.

The project has indicated also the future significance of each domain of cross-sectoral collaboration. For example, innovations working on traditional industries are the ones that transform practices that affect multiple entities – the economic or public sector. The connectivity domain is the one that serves most directly innovations in the business value chain and the one that is the object of recent policies. It also demonstrates the capacity of virtual platforms for connectivity to scale from local to national, from national to international levels and to overcome linguistic and sectoral divides. Finally, the well-being domain is the one that addresses challenges which are key to innovation practices that most societies and economies will attempt to address in the coming years. These regard health and well-being at individual and social level, economic resilience with involvement of the local community and ecosystem.

Seven general trends have been identified of relevance to various stakeholders and to the NDPC's future strategic positioning and identifying potential priority policy action and activity areas.

1. Connectivity as a key for the preparatory phase of cross-sectoral innovation teamwork

2. Knowledge-sharing on CCIs' roles as mediators or initiators of cross-sectoral innovation
3. Multilevel approaches to innovation – risks to be shared by diverse partners
4. Broader definition of CCI innovation and its impact (including 'soft' innovation)
5. Attention to long-term assessment of impact and tracking results
6. Broader vision of cross-innovation in relation to sustainable development goals (SDG)
7. Legal frameworks facilitating CCIs' involvement in cross-sectoral innovation

Each of these policy considerations has been contextualised in the study and they are a starting point for the design of suitable future interventions. Over the past decade an important phase has finished in which public support was instrumental in developing partnerships and networks, allowing cultural and creative ecosystem to emerge and cross borders and disciplinary boundaries. The new focus is on collaborative work.

The project specifically focused on cross-sectoral points of reference, therefore leaving behind specific industrial or sectoral restrictions. However, it is clear that some CCI industries such as the music or game industries bear specific potential for cross-sectoral collaboration in the Northern Dimension countries.

The project's conclusion, through the Policy Brief activities, was that in terms of NDPC's 2021–2024 Strategy, the two most promising areas of particular relevance are firstly CCIs and the Health and Well-Being agenda working in partnership with the Northern Dimension Partnership in Public Health and Social Well-being (NDPHS). The second area is being active in promoting and developing the cross-sectoral innovation potential of Serious Games and gamification.

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*Video presentation of the Wrap up event.*



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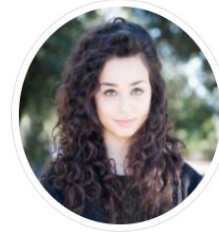
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*Art and culture like to see themselves as representatives of social causes. But the pandemic has turned their solidarity towards themselves. Does this undermine their often proclaimed social relevance more than it helps them?*

# Art in crisis and in solidarity

by Pierre d'Alancaisez

In the midst of the pandemic crisis, art and culture are forced to lobby for their survival and to compete for resources with other imperilled industries more than ever. They are also facing a new test of their claims of culture's social utility. Since the publication of François Matarasso's notorious white-paper (1997), the arts and cultural sector has claimed to perform miracles of social amelioration through a variety of inclusion, representation, and outreach initiatives together known as social practice. Those claims are today's foundation of art and culture's status and importance in the public sphere and, in no small part, their rationale for public funding. Even in good times, however, these arguments attracted considerable scepticism from critics and publics alike.

The road to recovery for organisations is riven by unenviable challenges and internal conflicts. Now, with most projects either suspended or severely diminished, how can arts and culture finally justify their socially essential nature? How to prioritise between the infrastructure, the arts managers, the artists, and the audiences? Does salvation lie in the state, private patronage, or audiences and communities? Are the social, personal, or economic arguments of art and culture's value most convincing?

Belfiore and Bennett's (2008) historical catalogue of art's value claims and their successes and failures offers a kaleidoscope of options. The difficulty of agreeing on strategies and disambiguating messages, however, has, among others, been made clear by some of the prominent campaigns 'to

save the arts' in the UK. The drive of Contemporary Visual Arts Network campaign [#artisessential](#) attracted thousands of supporters among artists and small organisations, but failed to find a following elsewhere, perhaps because its abstract message did not speak to society grappling with more pressing concerns. The [Public Campaign for the Arts](#) attempted to make cogent arguments based on the return on public support for culture despite the past decade's state funding cuts, but spread itself thinly and run out of steam before claiming any victories. Similar activities by individual artists and institutions, e.g., in Germany, have brought up similar results.

The messaging of art's social prowess, however, continued unabashed. Institutions have continued to make claims of their relevance as Turin's Castello di Rivoli turned into a vaccination centre and New York's Queens Museum became a food bank. The Whitworth gallery in Manchester adjusted its mission statement to directly respond to social inequities emergent in the pandemic. New York theatres opened their doors and became sanctuaries for protesters. Artists, too, have demonstrated their solidarity: the designer Craig Oldham launched a billboard campaign in support of underappreciated essential workers, while artist C. A. Halpin is mounting a drive for a national pay rise for healthcare workers.

What is new in these recent expressions of social value is that they are portrayed as rooted in solidarity rather than a policy imperative. Are we witnessing a solidarity turn that transforms food banks into art projects and museums into healthcare providers just like the performance turn transformed community walks into art events, or the social turn commodified community cohesion as a currency of social practice?

## Solidarity for profit

In *The Rules of Art* (1996), Pierre Bourdieu offers an unflattering view of artistic production. He argues that art joins social struggles not out of altruism, but because such social movements' needs for symbolic production drive new demand for artistic representation. Put crudely, Bourdieu implies that art as propaganda is profitable regardless of whether the artist believes in its cause, and whether the cause is successful in reaching its goals.

In Bourdieu's analysis, neither the artist nor the cultural institution is exempt from this hypocrisy that for the most part remains unarticulated. Should all the artists who made and sold artworks 'supporting' healthcare



workers donate their proceeds to the cause, or is the claimed power of their artistic message enough? Does it matter if Castello di Rivoli charged the Italian health system rent? Is it disingenuous that Craig Oldham's billboards also made claims of artists', curators', and designers' social indispensability along his kind assertions of respect for waste collectors? Or that C. A. Halpin's Kickstarter fundraiser details her fees and artwork production costs, but displays no interest in how the work may do anything to advance its stated aims? These dilemmas play out in far more jarring ways, too. In December 2020, the Black Lives Matter movement took the top spot on Art Review magazine's Art Power 100 list, a place usually reserved for a blue-chip gallery dealer or a powerful institutional curator. It is unclear how the movement would make use of the benefits that such recognition would offer. Who is using whose power and for what?

The question of who benefits from the excess cultural capital generated when art engages in social interventions has long gone unresolved and to ascribe callous motives to all artists would be at best defamatory. The pandemic year could have been an opportunity to reconfigure the flow of value between social groups, but this remains difficult partly due to the considerable growth and professionalisation of the cultural sector and the arts and creative industries since the publication of Bourdieu's work. Where once art's solidarity with the world was a matter of moral obligation, the pandemic has turned art worker's solidarity impulses inwards. This process has been long coming, given that the precarious working conditions of artists and cultural professionals have been a reality of the industry for many years.

*„Where once art's solidarity with the world was a matter of moral obligation, the pandemic has turned art worker's solidarity impulses inwards.“*

## Art in support of artists

Individual ethics aside, this solidarity turn has profound implications for understanding culture as a public value because how culture performs solidarity can blur the boundaries between artists' and arts professionals' identities and those of the groups that are usually the beneficiaries of social practices. In a time of crisis, artists are incentivised to portray themselves as those deserving solidarity. #artisessential, but it's more essential to artists than to their audiences.

<sup>1</sup> My New Books Network interview with Clark is available at <http://petitpoi.net/shannan-clark-the-making-of-the-american-creative-class/>

The strikes surrounding the termination of some 300 retail and commercial jobs at Tate last summer illustrate this feedback loop. The workers' plea to Tate management conflated two distinct narratives: that the workers were themselves likely artists, and that their number included historically disadvantaged groups. Tate owed the workers a double duty of care because artists are by definition underprivileged workers. In a sleight of hand, art's offer of solidarity became a demand. Read in Bourdieu's tone, art's principled stand in solidarity with itself reflects the fact that artists can now control the demand for social art simply by insisting that they are themselves worthy subjects of art's attention. In this solidarity turn, a closed and self-referential system, art can judge the worthiness of its subjects and mark the effectiveness of its own work. Such an outcome could only be self-defeating: solidarity between members of a single group is no guarantee of change.

*„#artisessential, but it's more essential to artists than to their audiences.”*

Art's social mission is now core to its practice and education, and this has doubtlessly generated significant and quantifiable public good. However, in following this mission, art and culture have made unrealistic promises not only to their subjects but also to their workforces. How could they turn to a model of social practice that is driven by genuine solidarity, rather than a vicious circle of exploitation and amelioration that's entirely internal to the practice? The challenges of disambiguating between the claims put forward by the plethora of actors involved are considerable, given that individuals are demonstrably as capable of moral grandstanding as their institutions. Resolving these tensions will be a key task for those charged with allocating what resources are available in the period of recovery, as they attempt to disambiguate the competing claims for support and evolving value narratives.

## History repeats itself

Reconsidering the historical models of solidarity between identity or class groups whose successes are attributable to the exchange of social capital could offer a productive framework. Shannan Clark's recent *The Making of the American Creative Class* (2020)<sup>1</sup> is a rich account of the emergence and transformations of the 'white collar' and 'creative' classes in the US since the 1920s. Clark examines the histories of an industry that, until today,

includes newspaper reporters as much it does artists and suggests that their identities have often been in internal conflict. The political, personal, and professional motivations of creative workers have long been heterogeneous and historically unstable. To put it mildly: the creative industries have long struggled to reconcile their conflicting desires for intellectual autonomy and economic recognition.

What is heartening to a non-historian in Clark's account is that it offers a precedent for just about any dilemma in which the creative industries find themselves today. Changing cultural consumption habits? It already happened. Fierce competition in the labour market? Yes. Economic collapse? Ditto. Political in-fighting? Continuously. Change in funding paradigms? Repeatedly. Against this backdrop, Clark brings out examples of solidarities between creative workers and society at large. In the 1930s, organisations like Consumer Union – a group of design and advertising workers – brought labour and consumer activism together through an ideology that was as aesthetic as it was political. A careful study of the interplay of these historical solidarities could support the examination of the claims that today's art makes about its own needs, desires, and abilities.

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# Rog Around the Clock

An Attempt to Create a Cultural Centre of the Future through Community-based Live Prototyping

by Meta Štular

The story begins in the year 1900, with the opening of a leather factory in Ljubljana, capital of Slovenia. It was the first ferro-concrete industrial structure in the city. After the Second World War, this factory was nationalised and began producing Rog bicycles.

Unsurprisingly, after the factory closed in the early 1990s, the 11,000 m<sup>2</sup> complex in the city centre became the focus of conflicting interests, which were regularly amplified and polarised by the media.

While this conflict has been the most visible aspect of the Rog factory story, we will focus on a more subtle process that has been taking place in the background: a community-oriented revitalisation project spanning 11 years.

## Factory of conflicting interests

In 2010, more than twenty years after the end of Yugoslav socialism, the Municipality of Ljubljana (ML), which owned the listed factory building, commissioned me to evaluate their 2007 plan to revitalise it by turning it into a cultural centre. I became one of the leaders of the planning process for this revitalisation<sup>1</sup>, and in 2012 also the manager of RogLab, a small-scale live prototype of the future centre.

The team faced several challenges during the planning process, one of them being the presence of “temporary users” of the building<sup>2</sup>. Their numbers varied over the years, from a few dozen to a couple of hundred, and they were occupying the decaying premises, which had neither electricity nor water, on the basis of an informal agreement with ML. Left-wing and liberal in their worldview, they were distrustful of both the politicians and

<sup>1</sup> The planning process was part of the Second Chance project funded by the Interreg Central Europe programme from 2010 to 2013.

<sup>2</sup> In the 1990s the now-closed Rog factory building was occasionally used for festival events and exhibitions. From 2006 to January 2021, however, it was occupied by regular users including artists, intellectuals and activists. These can all arguably be defined as “temporary users”, although the concept of temporary use – supported by the first generation of these users – gradually came to be rejected by the second generation.

<sup>3</sup> The grassroots stakeholders included diverse groups from the field of CCS; potential future users such as artists, designers, architects, makers, engineers, students and schoolchildren; potential partners such as educational and cultural institutions, NGOs and private companies; temporary users and neighbours.

<sup>4</sup> The initial concept of 2007 was drawn up in collaboration with renowned Slovenian experts from the fields of architecture, design and contemporary art.

the proposed revitalisation. At the same time, city officials were sceptical about my team’s plans for a participatory process that would involve both the temporary users and other grassroots stakeholders in the planning and decision-making, seeing it as a relic from the socialist past that had never really worked.

It seemed obvious that I was going to have to find a way of reconciling the top-down approach of the ML officials and the bottom-up initiatives of the grassroots stakeholders<sup>3</sup>. There were obstacles to this, however. On the one hand, ML’s preference was for collaboration with renowned experts, representing the “elite stakeholders”<sup>4</sup> of the future cultural centre; on the other, the temporary users were already using the space creatively, yet were not able to gain the support of public opinion, the multitude of other grassroots stakeholders, or their neighbours. There were at least two reasons for this:

1. the premises did not appear to meet conventional health and safety standards, including on noise levels, and
2. the method used for allocating rooms in the factory space seemed neither transparent nor democratic.

Despite these obstacles, we succeeded in involving the first generation of temporary users in our research and planning between 2010 and 2014.

From about 2013, however, the space was occupied by a second generation of temporary users, who came to reject the concept of temporary use and wanted to take the factory over on a permanent basis. Consequently, they came to see the RogLab prototype project as a threat. In 2013, for example, Marija Mojca Pungerčar’s Socialdress exhibition, produced by RogLab, was destroyed the day after its opening by unknown masked individuals who stole the exhibited works and left leaflets proclaiming, “We will not be an excavator to demolish Rog”. Tekavec (2013) claimed at the time that “this was obviously an action against the municipal project, RogLab”, while the daily newspaper Delo (Mo 2013) quoted temporary Rog users saying they were “absolutely taking the responsibility for the bold theft”. This secondary generation sought to negotiate directly with the mayor’s office, claiming the Rog factory building should be run autonomously against the forces of gentrification, commercialisation, touristification and the city’s cultural policy. They did not succeed in this. In 2016 the conflict between ML and

these temporary users escalated into a court case. It was arguably brought to an end in January 2021, when the city authorities evicted the temporary users from the building.

## Factory of the future

My team has extensively analysed the attitudes and behaviours of RogLab users and stakeholders, and has used them to directly inform the latest plan proposed for the building. This plan envisages a cultural space that transcends the divisions between highbrow and lowbrow, elite and grassroots, that still thrive in Ljubljana's cultural institutions. It also proposes a horizontal management model rather than the usual vertical hierarchy. Our factory of the future also combines top-down and bottom-up approaches in an inclusive fashion, curbing the weaknesses of each where necessary.

*"This plan envisages a cultural space that transcends the divisions between highbrow and lowbrow, elite and grassroots, that still thrive in Ljubljana's cultural institutions."*

The research and planning for the revitalisation project started in 2010 under the title "Second Chance" and in its first four years involved over 300 elite and grassroots stakeholders, including the temporary users, creators, educational and cultural organisations, decision-makers, entrepreneurs, international cultural professionals and neighbours (Štular 2016). We gradually built stakeholders' trust by involving them in all phases of the research and transparently documenting and sharing the results.

In February 2011 the general public and grassroots and elite stakeholders had their first chance to contribute their views, at a public presentation of our SWOT analysis. Our research validated all the key aspects of the 2007 Rog Centre development project, but differed from stakeholders' experiences in some important respects. This sparked a lively and fruitful discussion, with nearly 100 participants suggesting valuable improvements to the plans.

In April 2011 we conducted an analysis of the public-private partnership model proposed for the Rog Centre. This identified many internationally

successful examples and lent weight to stakeholder calls for civil society to be a key partner in the development process. As a result, the city's cultural development strategy for 2012–2015 (SRM 2012) was amended to include public-civic partnership as one of the key performance indicators for the Rog Centre.

In September 2011 we held a meeting with people living or working in the immediate vicinity of the former Rog factory. While they would have preferred to have been consulted earlier, they still showed great interest in the development plans. Their suggestions included a new, non-commercial public library in the Rog Centre itself and using the former factory yard for a public park rather than the originally planned exhibition hall and hotel.

The information gathered was incorporated into our draft Rog Centre utilisation concept and planned pilot activities, and the feasibility of the new concept was then checked with potential partners and users of the future Rog Centre. The analysis provided deeper insight into the needs of stakeholders, which is essential if we are to avoid merely implementing generic solutions determined in advance.

The results were used to create a utilisation concept for the future Rog Centre. I and my colleague Urška Jurman also proposed the creation of a small live prototype – RogLab – and in 2012 this was implemented in the form of a 28m<sup>2</sup> container near the Rog factory. RogLab has been testing the utilisation concept and modifying it in line with users' changing needs ever since.



*The RogLab in Ljubljana © RogLab (left)*

*Composite materials workshop in Roglab © Domen Pal (right).*

## Factory in the shipping container

Prototyping has a long history in problem-solving (see Jacobs 1962; Schön 1984; Turner 2016; de Lange and de Wall 2019). We wanted to create a community-based live prototype for the future Rog factory, an important urban and cultural development. This approach drew on the idea of prototyping as something that involves “all kinds of artefacts” that “enable the different stakeholders to collaboratively explore alternatives and to articulate their different viewpoints” (Mulder and Kun 2019: 230).

*“We wanted to create a community-based live prototype (...), an important urban and cultural development.”*

In line with The Nizhny Tagil Charter for the Industrial Heritage recommendations (TICCIH 2003), we aimed for the greatest possible compatibility between the new and old uses of the factory. In honour of the knowledge, activities and workers of the former factory, we designed RogLab as a production space providing computer-controlled manufacturing technology and technical support services, catering to the needs of a wide range of target users, e.g. individuals and companies in the cultural and creative sector, children, students, engineers, makers, creative amateurs, senior citizens, etc, and with a high degree of inclusivity planned in from the start.

Sabatini and Trimarchi (2020: 22) argue that separation between different groups of cultural actors prevents productive interaction in cultural institutions and sustains the outdated paradigm of high culture vs pop culture.



*Electric car workshop in RogLab @ Nika Curk (left)*

*RogLab Open-Active Aging, International workshop @ Manca Juvan (right).*



By contrast, our aim was to transcend the gap between elite and grassroots practices. More specifically, we wanted to create a space where interactions could take place between highbrow stakeholders such as designers, architects and contemporary artists, and lowbrow stakeholders such as DIY communities and up-and-coming Cultural and Creative Sector creators. We drew inspiration not just from fablabs, but also from libraries, where – just like in RogLab now – in exchange for a small membership fee, everybody is welcome, regardless of age, gender, political affiliation or personal preferences.

We expected the RogLab prototype to not only make a significant contribution to community involvement in city planning, but also to provide local decision-makers with concrete information and user experiences before the plans for the factory were implemented. This was not unlike Turner's view (2016: 257) that unfinished prototypes inspire stakeholders to complete them and to act out the future exemplified by them.

The RogLab live prototype was initially planned to close after two years, in 2014. However, the factory renovation was repeatedly postponed by ML and only started in February 2021, so RogLab has been working around the clock for almost a decade now. During this time, more than 6,000 unique users, 70% of them female, have developed their products and services in our small container. Along with more than 80 stakeholder organisations, these users have also participated in the ongoing research and planning for the revitalisation of the factory.

At just 28 m<sup>2</sup>, RogLab is neither large nor prestigious, so few influential people were either interested in it or understood its significance for



*RogLab Open-Design(dis)Ability, International workshop @ Manca Juvan (left)*

*RogLab Creathon, a two day creative marathon in the Museum of Architecture and Design © Domen Pal (right).*

<sup>5</sup> In 2018 RogLab won the EUROCITIES Innovation Award for its contribution to innovation in local ecosystems, involving residents in its decision-making, and its use of innovation to improve resilience and sustainability.

the future of the Rog factory. Nevertheless, it has become a successful, award-winning<sup>5</sup> space facilitating the exchange of ideas between inventive individuals and groups. The limitations imposed by the tiny space have actively encouraged a new culture of sharing and networking, resulting in a hybrid and diverse community working in a positive atmosphere, as well as extremely valuable research results.

As an example, our limited funding meant that we had to act flexibly and rapidly and experiment with new approaches, services and incentive programs, and this made them easier to monitor. As a result, it was easy to collect qualitative and quantitative data from and about the users and feed it directly into the cycle of iterations and improvements. The research and analysis resulting from the live prototyping over the years of the project (see IKC 2011; Uršič 2011; Štular 2017; Štular and Friderich 2018; Mihailovič 2019) have proven invaluable and have revealed the needs of the grassroots users, namely:

1. support mechanisms for socially or financially disadvantaged user groups;
2. the ability for users to access work space infrastructure, tech support services, educational, social and financing schemes, and international networks; and
3. a non-hierarchical, flexible and inclusively run cultural institution

*“our limited funding meant that we had to act flexibly and rapidly and experiment with new approaches, services and incentive programs, and this made them easier to monitor”*

## Conclusion

Sabatini and Trimarchi (2020: 24) argue that bottom-up challenges to established and often obsolete cultural paradigms tend to be unstructured and unsystematic and therefore often fail to break into policy debates where they could induce innovation and actual change. This is the case in Slovenia, too, but RogLab has shown how it can be overcome since the Rog factory revitalisation project represents the most extensive example of a highly participatory planning process for a major public investment in the Slovenian cultural arena. This has not been perceived as such by the media, however,

nor has it been fully acknowledged by either ML or the various generations of temporary users of the factory building. All the same, the collective work carried out by participants in the RogLab live prototype seems to have brought ML – which was initially sceptical about the participatory approach – to the point where it may adopt the RogLab model for the future Rog factory. Indeed, a number of public statements and video presentations from ML would appear to point to this.

Live prototyping is an important element in establishing new collaborative relationships between multiple stakeholders, but in order to be truly successful, it seems that new participatory approaches need to be matched by changes in the style of city management (Mulder and Kun 2019: 235). With this in mind, and also in view of the various powerful interests dictating the actual renovation of the Rog factory, it is not yet clear whether the RogLab participatory model will succeed in scaling up to the next level of the implementation of this project. If it does, it will be the first successful attempt of this kind in Slovenia.

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# Curatorial Practice as Community Work

Developing a community radio program-festival  
in the Philippines in the time of physical distancing

by Roselle Pineda

I begin from where I stand, “on the country of the Dharawal people, whom I acknowledge as the Traditional Owners and Custodians of the land on which I am located, and I pay my respects to their Indigenous Elders past, present, and emerging” (Reconciliation Australia 2017). Here, in Wollongong, New South Wales, Australia, the escarpment called Illawarra Range serves as a gigantic backdrop to the suburb before opening into the Pacific Ocean. From here, my mind and heart travel to an-other edge of this ocean, to a land with comparable topography, where the Sierra Madre Range similarly backdrops the sporadic villages lining the Pacific Coast. There, in Dingalan, Aurora, Philippines, the land where I reside, work, research, and create from, the location of my cultural organisation and art collective – Aurora Artist Residency Program and Space (AARPS) – and the ancestral domain of our community collaborators, the Dumagat Indigenous Peoples<sup>1</sup>, to whom I give honour and respect as the Traditional Owners and Custodians of Dingalan’s vast coastal and mountain range.

## The beginning of a partnership

The Aurora Artist Residency Program and Space (AARPS) is a cultural organisation with five main programs, namely, Artist Residency, Education and Exchange, Research, Community Collaboration, and Art Space. It is run on a voluntary basis by the AARPS Collective — Angela Baguilat, Alysa Curioso, Jennifer Gamboa, Reena Manalo, Loujaye Sonido, Teta Tulay — and headed by me, its founder and artistic curator.

<sup>1</sup> The Dumagat Indigenous People (IP) occupy the stretch of the Sierra Madre mountain range. In Dingalan, they mostly belong to the Dumagat-Bulos group who speak the dialect "Bulos-Domaget". The Dumagat in Dingalan, Aurora, are spread over the five villages of Caragsacan, Matawe, Ibona, Dikapanikian, and Umiray. Western embraced concepts of autotelic art.

I had just launched AARPS in 2017 when I was invited by the Dumagat community to collaborate with them in curating the first Dumagat Day festival to be launched in 2018. I accepted without hesitation but was immediately faced with a dilemma because I had to embark on a PhD journey in Australia around the same time. Throughout my two-decade experience as a cultural worker and rights activist mostly working with various indigenous peoples in the Philippines, I developed a firm belief that regular community immersion is fundamental in building a trust relationship with community partners, and I was afraid that I might not gain a thorough sense of the conditions and dynamics of the community that was essential in shaping a curatorial framework for the Dumagat festival if I would have to stay overseas most of the time.

What distance brought into my partnership with the Dumagat however, was a keener sense of "care," founded on not only caring for the people that you work with and tending to the relationships that were built in the process (Pineda 2019), but also being care-full about the rhythms, bends, changing players, unpredictable paces, ebbs, and flow, of/within the curatorial process. A process attuned to the movement of humans and non-humans that comprise a community and its environment and gives value, not only to "key performance indicators" of a project but also to miscommunications, mishaps, conflicts, and the long and arduous process of recognising mistakes, making amends, devising adjustments, and overcoming struggles. This condition allowed for the emergence of a curatorial practice based on community work, which I call immersive curation and fluid methodology.

*"What distance brought into my partnership with the Dumagat however, was a keener sense of "care"."*

## Immersive curation and fluid methodology

Immersive Curation is a curatorial practice based on two principles/methods of immersive action:

1. community immersion, pertaining to the practice of spending regular or prolonged periods of time in communities and their environment to be able to observe, listen to, research on, and

embody the community's atmosphere and dynamics. Through community immersion, curatorial concepts for a cultural project can emerge and be developed with the various and varying „actants” (Bennett 2010) within the said community, curatorial space, or assemblage; and

2. immersive conversation, which is the process of intensive conversation that is entailed in engaging and consulting the various participants within the creative/curatorial process.

Also vital to this curatorial practice is fluid methodology. This collaborative and adaptive methodology, which comes from a position of movement, draws from two characteristics of fluidity, namely,

1. the concept of liquidity, which allows curators and other actants within the creative process to “behave” like liquid in navigating, taking various shapes, and allowing for flexibility in adapting to the changing conditions on the ground; and
2. the concept of flow, in order to recognise the various flows, streams, waves, bends, and directions that different encounters and conversations bring in the creative process and capture them into different project iterations.

This curatorial practice became the foundation for the collaborative method and curatorial process that shaped the Dumagat Day festivals in 2018 and 2019.

### The Adown Dumagat 2020 KKK radio-program festival

We were mid-way through our plans for the Dumagat Day 2020 festival when in March 2020, the Philippines went on a lockdown, our community went on a total lockdown, Australia imposed an overseas travel ban, and everything, including the 2020 festival, got cancelled.

However, on April 15, 2020, I received disturbing news from the Dumagat that many of our community members were being coaxed by the Armed Forces of the Philippines stationed in Aurora to surrender as either members or supporters of the armed guerrilla group [New People's Army](#) or NPA. This incident certainly deemed the community vulnerable to human rights violations as the Duterte government pushed for the weaponisation

<sup>2</sup> The two main counter-insurgency programs by the Duterte regime are: Executive Order 070 authored in 2018 or „Institutionalizing the Whole-Of-Nation Approach in Attaining Inclusive and Sustainable Peace, Creating a National Task Force to End Local Communist Armed Conflict, and Directing the Adoption of a National Peace Framework,” and the Anti-Terrorism Act of 2020 or the Republic Act No. 11479. It is also to be noted that the first civilians to be charged on the Anti-Terrorism Act of 2020 on grounds of being members or supporters of the New People’s Army were two men belonging to the Aeta indigenous peoples group in the Philippines.

of the pandemic to amp up its counter-insurgency programs<sup>2</sup>, and quash its dissenters; and I knew, we in AARPS knew, that somehow, we need to forget about „cancelling” and take action.

The AARPS Collective quickly met online and resolved to record and send video messages of hope, encouragement, and assurance to the community that they were not alone in this struggle. Eventually, we had to convert the video messages to audio files so they could be passed around more easily and reach the remotest Dumagat communities in the mountains where mobile or internet signals were non-existent, while radio broadcast remains as one of the more stable communication lines between the Dumagat communities and the Municipality centre.

The possibility of transmitting our voices and messages to and through the remotest areas where our communities were located almost instantly sparked the idea of shaping an ecology of sound that would enable new ways of imagining and embodying presence and gathering amidst isolation, physical distancing, and visual absence. Drawing from Brandon LaBelle’s idea of the “relational phenomena” of sound (2012) I began to develop a sound-based event, in which sound would be used to create a platform that would allow us to converse, assemble, gather, and to a certain degree, celebrate the way we had been during the past Dumagat Day festivals. An immersive festival of voices and sounds, so to speak. And that was how the Adowne Dumagat 2020 KKK – Kuwento, Kultura at Kalusugan sa Katutubong Komunidad (Stories, Culture, and Health in Indigenous Peoples Communities – AnD 2020 KKK) radio program-festival was conceived.

Next to the necessity of using radio broadcast, I also wanted to explore the potential of the radio magazine format to exhaust the affective power of



The Sierra Madre mountain range backdropping the Pacific Ocean. © Roselle Pineda 2018 (left)

Opening Program during the Dumagat Day festival 2018. © Carel Mapanoo 2018 (right).



sound/voice narration (McHugh 2012) and the imaginative potential of radio programming to create a so-called “theatre of/in the mind” (Verna 2012), and at the same time utilise its pedagogical potential to disseminate information and initiate conversations on the topics surrounding indigenous knowledge and practices, community health, and the current pandemic.

AnD 2020 KKK premiered on May 9, 2020, via the local community radio station 102.9 FM Radyo Kaedup, with auxiliary broadcasts via the Adowne Domaget Facebook Page and YouTube Channel, and its audio files were passed on as well to the remotest Dumagat communities. It broadcasted for a month every Saturdays from 9:00 to 9:30 in the morning.

It was a short, but informative and entertaining program comprised of seven segments, namely, Pasurot-surotan (Community Meeting), Bogtongan (Word Games), Kaedup Kultura (Dumagat Culture), Sining Jamming (Performance Jamming), Usapang Kalusugan (Community Health Talk), Balitang Tribo (Tribal News) and Kuwentong Komunidad (Community Stories). In total, we aired six episodes:

- Kabanata 1: Ang Panimula (Introduction), which served as introduction to the curatorial concept and the importance of celebrating the AnD festival even in distance and through radio;
- Kabanata 2: Sama-sama Kontra Pandemya (Standing Together to Fight the Pandemic), centred on community lockdown stories and how the Dumagat people were coping with the pandemic, as well as their aspirations for when the pandemic ends;
- Kabanata 3: Ang Lakas ng Mamamayan ay Nasa Mabuting Kalusugan (The Strength of the Community Lies on a Healthy Community), focused on community health issues and empowering indigenous communities in creating a community-based health system;
- Kabanata 4: Kabataan, Susi sa Pagsulong ng Mamamayan (The Youth as the Key to Community Development), focused on the role of the youth in the development of indigenous communities;
- Kabanata 5: Ang Mayabong na Kultura ay Nagbubunga ng Matalas na Pamayanan (Culture as Vital to Community Development), which discussed the role of culture and cultural pride in empowering indigenous peoples communities, and finally,
- Kabanata 6: Ang Pagtatapos (Ending), an apt closing episode that featured messages of solidarity and gratitude from the people who were involved in making the radio program.

## Saluhan as Gathering

As with the curation of the 2018 and 2019 Dumagat Day festivals, immersive curation and fluid methodology were fundamental in curating the AnD 2020 KKK radio program-festival. On one level, my years of community immersion and immersive conversation with the Dumagat were key towards

1. envisioning a festival that embodies their aspirations as a community,
2. shaping an event that is ethically in tune with community goals, and
3. implementing a program that is appropriate for community conditions, even in distance.

And on another level, fluid methodology became vital in quickly responding to community needs, as well as in navigating through the precarity of the situation brought about by military presence in our communities and the forced isolation that they were experiencing because of the pandemic.

*“fluid methodology became vital in quickly responding to community needs”*

Moreover, while there were many collaborative methods that could emerge from this curatorial practice, saluhan became particularly important in the development of this radio project. Briefly, saluhan is a method of collaboration that I developed based on the Filipino word “salo” meaning “to catch,” also “to share” and “to gather.” In practice, it means “to have or catch each



*Dumagat Day 2020 Festival Planning in Barangay Umiray © Cristina Tulay 2019 (left).*

*Roselle Pineda with Dumagat Elders in Barangay Caragsacan © Rye Tipay 2018 (right).*

other’s back,” “to jam,” like in a music or jazz improvisation group, to be caring and more emphatic to each other’s capacities, both skills-wise and dispositions.

*“saluhan is a method of collaboration that I developed based on the Filipino word “salo” meaning “to catch,” also “to share” and “to gather.””*

In producing the radio program, saluhan was a vital element for working collaboratively over asynchronous times and spaces, and amongst a diverse group of people. As a collective, community partners, and participants in the creative process, saluhan allowed us to contribute our utmost best in terms of time, space, and skills but also gave us the space and flexibility to “catch each other’s back,” so we may complement each other’s work, adapt to each other’s style of work, and most especially, be kind, caring, and empathetic, especially when asked and needed. Saluhan allowed us “to share” our stories but also share our load and be each other’s support system, especially in this time of pandemic. Finally, saluhan allowed us to “gather,” to feel and understand that we are indeed present in and with each other despite distance.

### Dreaming together apart

I am still in Australia while my AARPS collective and our Dumagat community partners are still in the Philippines. But the voice, my voice, their voices, certainly travelled and reached far. And this was how we reimagined and



Illustrations for the AnD 2020 KKK Episodes © Sam Baguhin 2020

<sup>3</sup> The Dumagat Cultural Council or PAKNED (*Pasulosag-kaden ah Kinasigepoan ne Domaget*) is the first cultural council of the Dumagat IP in Dingalan, Aurora, which we established in 2017. It serves as producer and co-presenter of the annual Dumagat Day festival, grounds of being members or supporters of the New People's Army were two men belonging to the Aeta indigenous peoples group in the Philippines.

embodied a different way of being together, synched in moment, assembling and gathering, even from a distance, across this ocean, in asynchronous time.

Months after airing our last episode for the radio program, I received the happy news from the community that they are producing and writing their own radio program, entitled, *Buhay Katutubo* (Life of the Dumagat). Certainly a proud moment for us all, but to the Dumagat most of all. To be empowered to take charge of how they want to use their voices, tell their stories, and own the creative process of production from start to finish.

In the meantime, we still dream of many things for our Dumagat community in Dingalan: a fully operational Dumagat Cultural Council<sup>3</sup>, an education scholarship for the Dumagat youth, a cultural exchange program, cultural and biodiversity mapping and research, sustainable and environmentally protective creative industries for the community, the continuation of the Dumagat Day festival, a triumphant struggle against development aggression, human rights violations and militarisation in these areas, and the Dumagat right to self-determination and ancestral land.

None of these dreams are being halted. None of these plans are being postponed. Nothing is being cancelled.

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# Why Us?

## Community Music at Konzerthaus Dortmund, Germany

By Matthew Robinson

“Hi, my name is Matt and I’m a Community Musician at Konzerthaus Dortmund”. So begin almost all of my conversations since arriving in Dortmund back in 2019. Fresh off the plane from the UK, tasked with creating the first Community Music programme out of a concert hall in Germany. More often than not I am greeted warmly but blankly. “You’re a what?” “What is that?” “What are you doing here?” “Why us?”

Whilst back in the UK, Community Music is an established field in its own right, here in Germany it’s almost non-existent. At the same time concert halls are revered. But the pinnacle of high art and culture in a society where that is highly valued carries specific and well held meanings for the general German population. My role, as an outsider in the institution, from a slightly different cultural background, is to connect peoples and build ideas, maybe even communities.

This article tells the story of the first moments of setting up Community Music within Konzerthaus Dortmund. The challenges before Corona, and the change, the opportunities and development we have implemented since 2019, and since the start of the pandemic.

### Community Music

In its broadest definition Community Music is something like “making music as a community”. But it is so much more than that. It is cultural democracy in action. It proactively inspires people and communities to come together and to find their voice, whether collectively and/or individually. It thrives on change, and making change happen. This could be:

- improved self-efficacy for the individual
- the bringing together of once strange communities in moments of celebration

- developed confidence, opportunities and the opening of new horizons for international artist
- newfound pride in new inclusive practices for the institution

Or a thousand things more. All fundamentally underscored by a belief that everyone has the right to their own voice, to expression, to be able to access and create culture – and yet, so often, for a wide variety of reasons, people are unable to do so.

Through careful curation of workshops, events, via music making, through cups of coffee, meetings, welcomes, organisation, and songs that on the face of it seem silly and irrelevant, it is the Community Musicians job to make change happen. To bring people, communities, organisations, and institutions together to realise their potential. And to ensure the Konzerthaus “contributes towards the basic right of cultural participation for everyone” (Konzerthaus Dortmund 2019) not just it’s established audiences and, in the process, change its own understanding of itself.

*“Practitioners of Community Music are therefore agents of a much bigger purpose: that of re-connecting individuals and communities to their human birth right to be musical”*  
(Camlin & Zeserson 2018)

## Konzerthaus Dortmund

In the heart of the “Brückviertel” quarter in the centre of Dortmund stands Konzerthaus Dortmund. An oddity within the “ill-famed drug dealing location transformed to a mixed fashionable quarter” (Konzerthaus Dortmund 2019).

When I arrived, 17 years after the Konzerthaus was build, no points of contact existed between residents, property owners, shopkeepers and their concert hall. Konzerthaus audiences and the Brückstraße street community did not mix. Two worlds inhabiting the same location but unaware and almost oblivious to each other.

## Fear

*“It is often said that we now know far more about the wider global civilization than about what is happening in our own localised communities.” (Moser 2018: 215)*

Often, I am greeted warmly when introducing myself to a participant groups as “Matt”. Mention I am representing the Konzerthaus, however, shoulders raise, guards go up. Why is he here? What do they need us for? Distrust, an unknowing, confusion.

Stories are strong in communities. Stories bring us closer, but they also have a tendency to shield us from the outside or the other. Unchecked they develop and grow lives and lore of their own. Over 15 years they become part of the fabric, origins unknown, but part of a truth. They reinforce beliefs and put-up walls. “It’s not for us”. “They’re not like us”. “Are you sure you can trust them?”

This is in no way a one-way feeling. Far more obvious to me, is the feeling within the ‘other party’; the Konzerthaus.

A schism between institution and locality is in not solely limited to Dortmund. Colleagues across Europe often report stories of taxi drivers not knowing what goes on at such institutions, or local residents not even knowing they exist, in despite of sometimes massive outreach and local marketing campaigns. More often than not, concert halls and similar in-



*A socially distanced workshop with 6m distancing, from the stage at Konzerthaus Dortmund © Swantje Ndiaye (left).*

*Konzerthaus Dortmund at night © Konzerthaus Dortmund (right)*



stitutions exist as islands, cut off from their surroundings, isolated within their own traditions, customs, and peoples. Whilst no-one would state that they would like to be isolated from their locality, it is often deliberate, based on one understanding of an institutions purpose.

### What Is The Change We Want To See?

*“Community Music has always been concerned with the messy and difficult business of relationships ... by reaching out beyond what may be thought possible, new and interesting things can happen” (Higgins 2020)*

In recognition of the ‘problem’, we recognise that we want to change, to make something new, to expand our thinking and approach. “We would like to be proud of our Konzerthaus.” We have four aims:

1. Residents: To permit and enable cultural participation for all residents through musical activities. Thereby strengthening individuals and communities.
2. Konzerthaus Dortmund: To not only be a beacon for top-class concerts internationally, but also to be relevant to the locality in which we are in. Expanding scope without diluting identity.
3. City: To break down the mutual fear of contact especially for those who “do not belong” in the Konzerthaus audience. To represent the new, cultured Dortmund, a driver of innovation.



*A Community Music workshop at Konzerthaus Dortmund. © Daniel Sadrowski (left).*

*A local refugee music group meeting nearby to Konzerthaus Dortmund (right).*

4. Artists: To provide opportunities for artists to play, without only thinking of performance. To work beyond the aura that often surrounds international stars on the stage, and instead to create mutually beneficial opportunities that are democratic and inclusive, with all sides on equal footing.

## Making Change

How to do this though? A cultural institution can be a big immovable beast, things take time, and how do you connect with people and convince them to come with you? Common questions and comments from other concert halls, arts organisations, musicians, colleagues in the early days. What great, complex plan is behind the curtain? It's actually simple:

1. We knew what change we wanted to see, and we committed to this. I often work on an individual level across the entire staff, slowly encouraging, empowering, demonstrating positive change, leading through action and telling stories of the work we are doing, constantly inviting, slowly changing minds. Often working subtly but on occasion making big noises. Our work slowly becoming part of what we do. How we identify ourselves. A small part of everything. What is an organisation if not a community?
2. As tempting as it is to create a brand new and shiny Community Music department, we didn't. Instead, the small Community Music Team float around within the organisational chart. This forces daily interaction across departments with us having to communicate and convince someone somewhere to do almost anything. But also, for everyone else we're seemingly always there with this other perspective, doing something, even if they're not always quite sure what.
3. Outside the Konzerthaus it was very simple. I went and talked with everyone, and when I ran out of time because of projects and meetings, we hired a Community Liaison Worker to go and talk to even more people and to continue the conversations. To have conversations on a human level, not trying to sell them anything, only "let's create something!". We simply build from there, negotiating an offer, a meeting point between all parties and then creating something hopefully beautiful. Once 'complete', use that as your new starting point, and build something with more impact. And repeat.

## Pandemic As An Opportunity

*“Musical inclusion ... actively dismantles barriers to create a more culturally democratic society” (Deane, Holford, Hunter, Mullen 2015: 14)*

Change often requires a bit of space and whilst a global pandemic might seem poor for community work, a time when real contact and connection between individuals is necessarily limited, space and opportunities do however present themselves.

As the concert hall and the city fell silent, we belligerently continued in whatever way was possible with us, on occasion, being forced into fully digital spaces. As a Community Music team, we consciously went back to basics: lots of work ‘on the ground’, lots of communication, creating music quickly and purely for the joy of it. We completed over 200 workshops and events despite Corona’s best efforts.

Our Community Liaison Worker was well positioned enough locally to able to maintain local communication links when it was impossible to actually meet. Building trust, making connection, offering invitations to create and to play. And we played! In person, in an empty concert hall with 6m distancing, on Zoom, with us slowly becoming a part of life for both individuals and the local community. Weekly moments of togetherness, hope, life, and joy in uncertain times as well as a support network of friends.



*Community Music at Konzerthaus Dortmund © Daniel Sadrowski (left).*

*Kickoff of the Community Music programme at Konzerthaus Dortmund on 23rd November 2019 © Petra Coddington (right)*

For Konzerthaus Dortmund, these moments provided purpose in ways we hadn't envisaged. A still new, and initially sometimes isolated, Community Music team now working seven-days a week in order to maintain and manage the new enthusiasm and opportunity from within the institution. A collective seeing of the potential and opportunity, of mutual connection between institution and community. For the first time we saw trust, excitement about what is possible, love, and pride between the two parties. Whilst the work is far from done, Corona provided an incentive to connection, for both institution and community, a first meeting and mutual understanding at eye level, a recognition.

## Conclusion

*"It is a basic human right that everybody should be able to participate freely in cultural life" (United Nations, 1948)*

We all believe that everyone should be able to access and be able to participate in culture; this at least should be a given. Everyone should be allowed to enjoy art, and everyone should be able to express themselves. Additionally, it should also be a given that we recognise the privileged position that we are in as concert halls, as artists, as those working within the cultural sector. Therefore, every concert hall, orchestra, cultural institution should and should want to engage meaningfully with its local residents, with its city, with the community that they are part of; whether they recognise that they are part of that community or not. Not just with their established audiences, or those that will probably buy a ticket that season. This want can be characterised in many ways, out of a sense of responsibility or duty, out of a funding necessity, or simply a desire to be inclusive. This additionally, is not limited by pandemic. A time where connection appears limited enables a refocussing of institutions, a chance to reconnect with their place and to find new methods and develop new invitations.

An artistic offer, one that we are implementing at Konzerthaus Dortmund, that is truly open enriches itself, the people involved, and those around it. Making and enabling a richer, more colourful, more enjoyable, more resilient culture. One that is playful, life enhancing, shared, inclusive, and participatory. Bringing about community that enriches the institution.

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**Matthew Robinson** is an internationally touring Community Musician who for 15 years has made music with orchestras, young people in poverty, emerging artists, refugees, culture ministers, concert halls, teachers, boards of trustees, and more. Now at Konzerthaus Dortmund Matthew is tasked to create a far-reaching and pioneering Community Music programme; the first such programme in Germany.

# A successful case of community engagement in Oslo

Creating financially sustainable long-term relationships with the local community during economic uncertainty

by Matilde Balatti, Ida Uvaas, Shahrzad Malekian and Mechu Rapela

This paper studies the case of Tenthaus collective in the context of the Norwegian art scene. The engagement with the local community is emphasised as one of the engines of its constant development. The aim of this research is to explore new rooms for the improvement of a target-led approach and how it could be internalized in a publicly funded art organization.

Tenthaus is a non-profit art collective and artist-run space based in Oslo. It was born in 2009 from the initiative of four artists who transformed a temporary artist in school project into a permanent collective. Tenthaus has since then strived to play an active role in its community by integrating artistic practices with social activism. Long-term collaborations with schools have been a crucial space for the collective's activity towards a more diversified and socially engaged art scene in Oslo.

From 2010, the collective started operating in Hersleb Vgs., a three-year program for youth who have recently immigrated to Norway. For eleven years Tenthaus has been contributing to the regular school curricula, which does not include aesthetic subjects, with workshops lead by artists. Indeed, the artists exhibiting in the gallery space are involved in a long-term commitment that brings the students to Tenthaus. This reciprocal exchange provides an insight in the artistic practice as a career and as a tool for social engagement. By focusing on the neighbourhood, we are able to build a palpable presence envisioning opportunities to collaborate outside the school context, e.g. internships and freelance positions.

This approach has proven valuable for the funding bodies that financially sustain Tenthaus. However, as economic support implies also an overlap of interests, we are in the position of anticipating changing cultural policies in order to secure our long-term survival. Indeed, the cultural department has challenged the cultural sector to increase self-generated income, raising uncertainty about the future of a sector almost entirely supported by public funding. In this paper, we therefore illustrate an ongoing research that explores how a shift in the balance between their main networks can question the value system of art organizations, suggesting the possibility of developing new financial models.

Finally, to understand the ties between our commitments and our positioning in the public funding system, we conclude with a methodology to evaluate the artistic practices in terms of social impact in the local community. Systematic feedback in the form of dialogues and visual documentation as well as a receptive attitude from both artists and organizations are critical to cultivate an ongoing understanding of the engaged groups. We suggest an evaluation from outside-in, to assess the measure in which an organization's identity is shaped by its interaction with the local community on a long-time perspective.

*"Systematic feedback (...) as well as a receptive attitude from both artists and organizations are critical to cultivate an ongoing understanding of the engaged groups."*

The overall aim of this paper is to explore new rooms for the improvement of a target-led approach expanding the conversation to new areas of the organizational and artistic spheres in which art organizations are formally located.

### Interplay between the collective practice and long-term relationships with students

In this instance, we look in retrospective at the particular aspects of the Tenthaus case derived from the interplay between the development of a collective practice and the collaboration with schools.

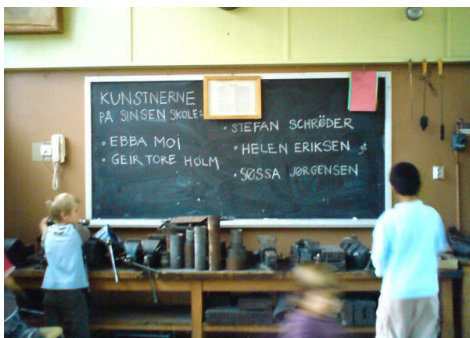
The program is based on a consistent and reciprocal exchange between these two parties – the school and the artistic practice. This became even more evident in 2011, when Tenthaus expanded to its own project space in which the workshop program became a fundamental part of the institutional purpose. The new location intensified the number of activities, mirroring the gradual expansion of the collective from three members to fourteen. The correlation between the increasing number of members, activities and funding is a relevant aspect of the model that Tenthaus developed.

One of the peculiarities of our model is the continuous shift between the individual and collective practice. As the collective entity has an experimental connotation, the learning process is a two-way process, which makes Tenthaus a platform that promotes learning for all the parties involved. The use of a long-term perspective results in a feeling of trust and validation which is crucial in cultivating stable relationships with the addressed community. An example of this is that some of the students have kept in contact, eventually becoming part of the collective.

### A toolbox of knowledge to survive any climate to come

In the last year we have studied economic models in art practices around the world. Despite the fact that some alternative financial models could not function within the current Norwegian context, due to the strong tradition of public funding to the arts, they have expanded our view on how to think alternatively around economy in socially engaged art.

In autumn 2020 Tenthaus problematized the tendency to turn the orientation of cultural institutions in Norway to business by applying to a public



Artists in Sinsen School, 2008. © Ebba Moi (left)

The Camouflage Society, Summer school for young Osloivians of non-Norwegian descent, Tenthaus, 2018 © Gabo Camnitzer with Mehdi Torkaman (right)

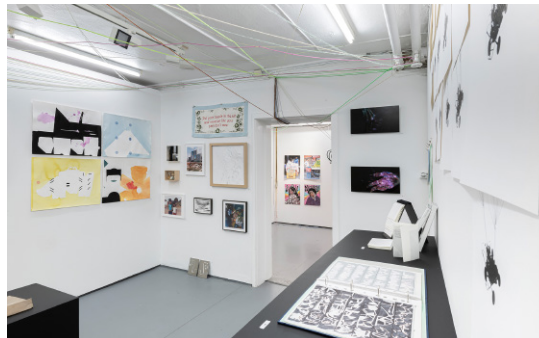


fund (Kultur og Næring/Culture and Business) with what we called a speculative application. Asserting the cracks of the public application system, we intended to challenge the cultural department to finance Tenthaus to look for solutions elsewhere, exploring new models and structures. In the context of a public funded, non-profit organization, we disclosed the tensions between the binomial socially engaged art – economy organizing an art market with socially engaged artworks, Tenthaus for Sale. Looking at ourselves as a case study, we gathered social and cultural capital to reach a new audience. The conversations that resulted from this experimental project (which this paper elaborates on) led to the possibility of generating economic capital by hypothesising new interdependences between the main networks - artists and local community – that are yet to be synthesised in a formal model.

*“Looking at ourselves as a case study, we gathered social and cultural capital to reach a new audience.”*

With this knowledge we now explore the possibilities of securing funding outside cultural policies by changing the value system in which we are formally located. Exploring the long-term effects of a socially engaged art organisation could open the way to change our placement within other public sectors – culture, education, social engagement.

A toolbox of knowledge is generated by this research, which could become useful in order to survive in any financial climate to come.

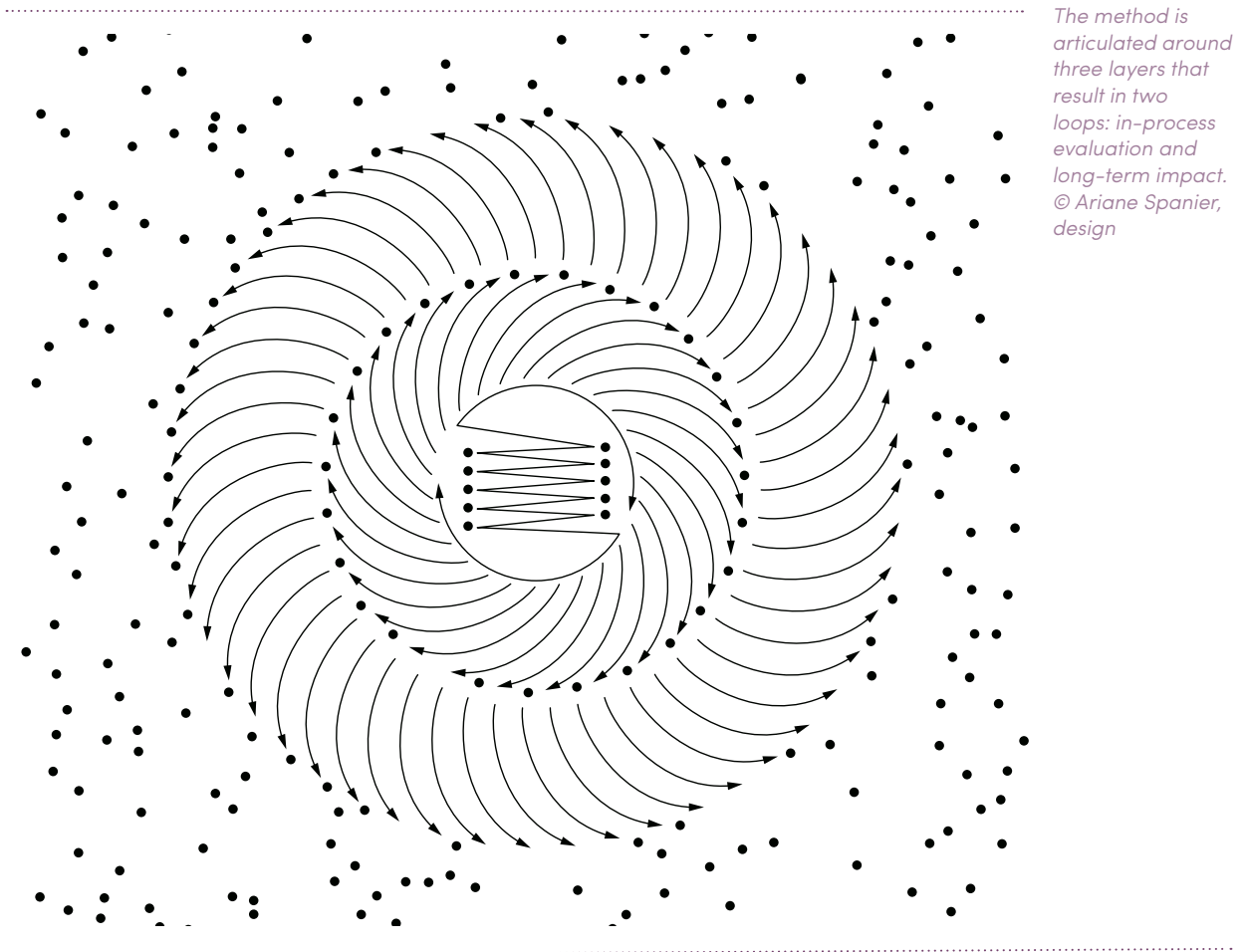


*The Camouflage Society, Summer school for young Osloivians of non-Norwegian descent, Tenthaus, 2018 © Gabo Camnitzer with Mehdi Torkaman (left)*

*Tenthaus for Sale, Group Exhibition, 2020. © Øystein Thorvaldsen*

## An experimental methodology to evaluate the long-term impact of community engagement

The methodology we suggest for evaluating the social relevance of arts institutions synthesizes the art-based action, Participatory Action Research and (post)qualitative research with the purpose of privileging outcomes (long-term impacts) over outputs (the short-term/ immediate artistic product).



*The method is articulated around three layers that result in two loops: in-process evaluation and long-term impact. © Ariane Spanier, design*

The method is articulated around three layers that result in two loops: in-process evaluation and long-term impact. The first loop including artists and participants develops around a continuous feedback that shapes the relationship between the parts. Participants shift between the positions of co-creator and co-researcher in an ongoing exchange during the process when “subjectivity becomes ecological and imperceptible” (Le

Grange 2018: 7). Pictures, sounds, drawings and performances become a source of reliable documentation together with conversations and verbal recollection.

The long-term impact is represented by the outer loop reflecting the evolution of the collective (third layer) in relation to the inner loop. The whole process is a collective endeavour in which social interaction itself appears as an artistic activity. The collective's transformation over time can be seen as a long-term impact of the community engagement of which the collective and its members are a part of.

*“The whole process is a collective endeavour in which social interaction itself appears as an artistic activity.”*

This open-ended circle is the result of a workshop plan where the outcome takes the form of repercussive dynamic relationships, nurturing other articulations of community-based activities.

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**Ida Uvaas** is a dance artist from Larvik, Norway. She holds an MFA in Art and Public Space, and BA(hons) in Dance Theatre. She is interested in collaborative and multi-disciplinary processes, and her work is often site-, time- and/or audience specific. Ida is general manager and responsible for accounts and administration at Tenthaus, P1 (mobile atelier) coordinator.



**Shahrzad Malekian** is an interdisciplinary artist and researcher, who adopts collaborative and participatory approaches to explore performativity and interaction both in art institutions and public spaces. Malekian holds a BFA in Sculpture from the Art University and an MFA in Art and Public Space. Shahrzad is currently a curator at Tenthaus.



**Mechu Rapela** is an Art historian with MA from the University of Oslo. She was born and raised in Cordoba, Argentina. Mechu is currently the director of Tenthaus.

# Reinterpreting heritage to serve the community

## Lessons learnt from museum practices in Italy

by Elio Borgonovi, Marco Luchetti and Alex Turrini

The burst of the pandemic and the restrictions imposed to mitigate the virus circulation have dramatically increased the general awareness about the importance of community ties and social bonding to overcome solitude and desperation. While some cultural organizations have switched off their lights and are waiting for a return to normality, other institutions have accepted the challenge of reinterpreting their strategy according to their mission: serving communities in times of COVID19 is not simply an operation of audience development but a process of creating a new working culture and attracting new audiences through innovation and technology.

Italy counts 4,908 museums, archaeological areas and monuments. It is a widespread heritage throughout the whole territory of the country: in one out of three Italian towns there is at least one museum. The Colosseum in Rome is the most visited and attracts over 7.5 million visitors every year, the Uffizi Galleries in Florence almost 4.4 million and the Pompeii Archaeological Park counted nearly 4 million tourists in 2019.

Despite the large numbers of Italian museums, for many years these institutions have not been perceived as cultural centres by the communities while remaining top-level tourist attractions with a significant impact on local economies. On the other hand, the so-called small museums cover the entire national territory, sometimes having a few dozen visitors a year, and often develop a strong bond with the community they represent and that in the museum find a place to meet and share.

Despite their various size, specific characteristics and different management models, Italian museums today feel more than ever the need to return to their communities of reference to serve and represent them.

For many years museums counted on a self-selected public but nowadays they have the means and the knowledge to try to involve all the different publics and segments of different communities. In many instances they increased their efforts of fostering the sense of belonging and identity of communities which have been swamped by such an unforeseen emergency. On these grounds we analyzed some best practices of museums engaged in serving communities in Italy during the pandemic and propose some guidelines and “lessons learnt” on how museums might develop programs aimed at increasing access, social capital and trust in local territories.

*“Despite the large numbers of Italian museums, for many years these institutions have not been perceived as cultural centres by the communities”*

### Lesson #1: Anchoring museums’ research agenda to social local needs

The „digital bulimia” and the infodemic of the last years and especially months have highlighted the need to rely on high quality research for museum storytelling and communication. Historical and sociological research supports, in fact, a storytelling that is not „a confused babble” (Valacchi et al. 2020): it avoids trivializing multimedia content and, on the contrary, it enriches cultural meanings (Dal Pozzolo 2020).

On top of this, the pandemic has opened the path for new ways and approaches to anchor research on the social priorities of territories to museum and cultural work: public archeology or the industrial humanism movement emerging in Italy, for example, are approaches compliant to the post-pandemic situation. According to these approaches, public historians set research agendas and translate the debate of the academic community to serve the local public and its needs (Crasta 2020).

An example in this perspective has been the Archaeological Museum of Naples (Museo Archeologico Nazionale di Napoli – MANN): it decided to investigate the relationships and interactions between archeology and contemporaneity and developed a unique public archeology project by commissioning “Father and Son”, a video game where the protagonist is Michael, a boy on the trail of an archaeologist father he never met. The private story of the father-son relationship becomes a universal story where past and present are the setting for the protagonist’s timeless journey: a story of recovery from a loss is mingled with the better understanding of the museum and its collection.

Numbers testify to the success of “Father & Son”: it registered 4 million downloads in 97 countries around the world and an approval rating of 4.5 on the App Store. The huge international success prompted MANN to produce a sequel that will be launched in the next months. Moreover, the Museum, aware of the need to anchor itself and the game in the territory, has recently also put on the market a version in Neapolitan.

## Lesson #2: Reconsidering space and entry access to the heritage

An accessible cultural sector must be promoted by museums and cultural institutions also through the redesigning of their “spaces” and “entry access”. The real challenge is to design the museum space in an inclusive way to speak to the community as a whole: if a space is configured as “public” it must enable a collective “use” and allow everyone to circulate, providing equal opportunities.



Museo Archeologico Nazionale di Napoli © Mister No/ Wikimedia Commons –CC BY 3.0 (left)

Father and Son Poster © Tuo-Museo, Museo Archeologico Nazionale di Napoli (right)

As Linda Nussbaumer (2012) stated, it is not simply a matter of adapting an existing service and making it accessible; it is rather a necessary process of listening, requires co-design and re-design with users, and involves sharing experiences and an inclusive approach. Only if a museum is able to speak to the community as a whole, it can become the pride of that community.

In addition, in the last few months, the forced cohabitation due to the pandemic led to finding new means of access for different publics, offering innovative ways to enjoy museums, mixing digital and face-to-face experiences. This need favors attention to the weaker groups, making the accessibility criterion even more central (Massi and Turrini 2021).

In this perspective the Egyptian Museum of Turin, which houses the largest collection from ancient Egypt outside of Egypt, has radically redesigned its policy, having its roots in the deep conviction that a museum must be a true public place, owned by the community at large, like a contemporary agorà. The Egyptian Museum launched an experimental initiative aimed at new Italians, in particular the Arab community. The goal was to promote the museum to that particular social group by rediscovering common values. Mediation and involvement became key factors in developing an accessible multicultural territory where assets contribute to generate a common dialogue. A dialogue that has not stopped even during the pandemic. The Egyptian Museum immediately activated the „Egyptian Museum at your home” project, producing ever new digital content and virtual visits with the director and curators, showing that the research and dissemination of its heritage that belongs to humanity continues.

*“The goal was to promote the museum to that particular social group by rediscovering common values.”*

The ability of the Egyptian Museum to satisfy the needs of the community and redesign the space has allowed in recent years to settle the number of annual visitors to approximately 850,000 (2019). In 2020, despite a decline of more than 70% in visitors, due to the closure following the pandemic,



there was an increase in online activity with almost 568,000 new users on the site and over 1 million and 170,000 users who joined the digital visit with the director.

### Lesson #3: Shifting cultural policies goals: Italian cultural heritage as booster for development

Before the pandemic a wide conversation arose about the importance of the Italian heritage for the country's economic impact (Dubini, 2018). As a matter of fact, since the 1970s, museums and cultural institutions in many countries have been considered important touristic poles and have been at the center of some of the most meaningful urban regeneration projects. The best known is the Guggenheim Museum in Bilbao, founded in 1997, and the related Bilbao Effect, able to reshape an area and create an economic impact (Zulaika 2003). The pandemic has, however, magnified the importance of museums and heritage not only as important drivers for "hit and run" tourism or as economic boosters, but as boosters for a different type of sustainable development. It magnified the importance of what the Faro Convention has labelled "heritage community", „a group of people who attaches value to specific aspects of the cultural heritage" (Penati 2020). In this context some museums have accepted a bold challenge in playing the role of repository of local "identarian" values, functioning as mirrors and cradles of the cultural and stratified geographical fabric they are located in. In other words, Italian museums are shifting from being decontextualized institutions in charge of the conservation and protection of collections and cultural artifacts or, at the other extreme, decontextualized touristic attractions in a city to "anchor organizations" (Murdoch et al. 2015) for local communities and boosters for their well-being, which drive hospitality, sustainable tourism and economic development.

*"Italian museums are shifting from being decontextualized institutions (...) to "anchor organizations" for local communities"*

An interesting project in this context is the campaign that FAI (Fondo Ambiente Italiano) has been carrying out for years: „Places of the heart" encourages and stimulates everyone to make a difference and be an engine

of change for their own territory, supporting FAI in mapping abandoned places to which they are fonder of and related to. Over the years, many citizen communities have come close and rediscovered themselves thanks to this initiative, sharing common goals. This project not only allows to take a census of the places but also of the people who live in those territories, their hopes and emotions.

In 2020, 2,353,932 Italians demonstrated their interest in the Italian cultural heritage by voting for their favorite place. Since 2003, thanks to this project, the FAI has financed 119 projects supporting communities in restoration and opening up.

#### Lesson #4: Participatory decision making about cultural heritage

If museums become producers of relational goods and meanings for a community, decentralization and sharing of the decisions about how to protect and promote the cultural heritage is a no-brain principle. In concrete terms, it is a question of strengthening participatory cultural development plans, of introducing systems of community patronage for the arts (Bocci 2020), and of resorting to forms of public-private partnership. One example is the Campi Flegrei archaeological park (Council et al. 2020). Its proposed management model is conceived as an open and flexible collaboration process between the Park and the partners; in this way it was possible to open non-friable sites to the public, involving private subjects and stimulating the participation of the community by inviting economic operators and non-profit organizations to co-manage the spaces. It is therefore essen-



Egyptian Museum Turin © Richard Mortel/ flickr.com – CC BY 2.0 (left)



Campi flegrei © Ferdinando Marfella/ flickr.com – CC BY-SA 2.0

tial to strengthen horizontal exchanges, integrating volunteers, patrons, sponsors, citizens in the decision-making process regarding museums and heritage (Bruno & Petrarola 2020).

An example of decentralization and participation in artistic and cultural choices is undoubtedly the Big City Life project created in the Tor Marancia district of Rome in 2015. It is a condominium museum represented by 22 murals by international artists. Overcoming the function of embellishing the facades of social housing and bringing art to the suburbs, the murals tell and interpret the life of the inhabitants of the neighborhood, also with precise references to the people who populate it and who participated with their stories to the realization of the works, thus giving full meaning to the term condominium.

## Summary

### Lessons learnt from museum practices in Italy

1. Anchoring museums' research agenda to social local needs
2. Reconsidering space and entry access to the heritage
3. Shifting cultural policies goals: Italian cultural heritage as booster for development
4. Participatory decision making about cultural heritage

These lessons from the most recent literature on the subject and from the work that various museums are doing throughout Italy show us how museums must necessarily rethink themselves in an accessible way to serve their communities of reference and to become a territorial landmark for the well-being of the territory. The current situation is a stimulus and suggests innovative ideas to generate further cultural approaches: in the



*Big City Life project, Tor Marancia, Rome © Fabrizio Russo/ flickr.com – CC BY 2.0*

attempt to find new tools to speak to the public, there is the possibility of creating “new culture”, increasing and transferring the cultural heritage to the local area. Creating culture is not a boxed-up process but it takes on meaning only in relation to a territory and a community.

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# Staying on the Field

## Strategies for Community-Responsive Art Making in a Pandemic

by Gretchen LaMotte

[Forklift Danceworks](#), a community-based dance company in Austin, Texas, has long sought to serve communities through creative collaboration: expanding who makes and performs dance, what dance is, and where dance happens. For twenty years, Forklift has collaborated with people who might not think of themselves as dancers, including sanitation workers, baseball players, and college campus employees. Forklift artists embed with a partnering community and ultimately invite them to co-create and perform a dance using the movement of their work. Rooted in listening, relationship-building and storytelling, these projects increase understanding of the jobs essential to urban life, build connections across communities, and create opportunities for civic dialogue and action.

A small team of five full-time staff, we typically contract additional artists for each project and work with a partnering institution to ensure all performers are paid for their time. Forklift is primarily funded through government and foundation grants at the local, state, and national levels, and by a community of donors. Over the past several years we have developed practices and structures that, in 2020, enabled us to adapt and respond to the pandemic in continued service of the communities with which we partner.

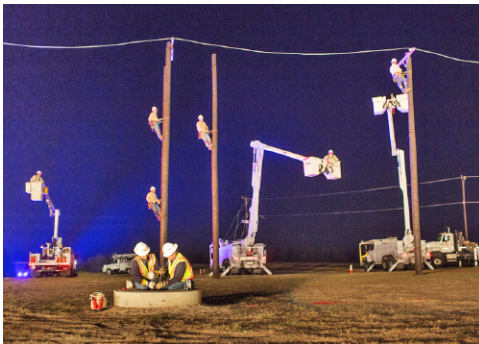
[Take Me Out to Downs Field](#), designed and initiated before the pandemic, emerged from an initial collaboration in 2014, when Austin's African American Cultural Heritage District (now Six Square) invited Forklift to create a dance with the Huston-Tillotson Baseball team on Downs Field. Created as a racially segregated facility in the 1920s, this historic field was once home to Negro League Baseball teams; baseball greats including Satchel Paige, Willie Wells, and Buck O'Neil played there. A Recorded Texas Historic Landmark, it has long been a home for Black athletics in Austin.

In 2020, Take Me Out to Downs Field reprised the 2014 performance as a kickoff for a year of community gatherings and story sharing. Two weeks after the performance in February, the city shut down and the baseball season was cancelled, challenging the implementation of a project centered around baseball games and gathering people at the field. Three key structures enabled us to respond effectively and continue to serve partnering communities: an engaged project Advisory Committee; commissions of local Black artists with lived experience connected to the project; and core partnerships with organizational leaders in the community.

### Advisory Committee

The Advisory Committee brought together folks who grew up going to games at Downs Field, neighborhood residents, recreational baseball players, and organizational partners including Huston-Tillotson University (HT), Six Square – Austin’s Black Cultural District, Austin Parks Foundation, Preservation Austin, and the City of Austin Parks and Recreation Department. The committee met four times throughout the year to imagine what could come from the project and what they wanted to see happen at the field. This model built on a structure Forklift developed for My Park, My Pool, My City, our multiyear collaboration with Austin Aquatics. Forklift paid community members a small honorarium for their time at meetings.

Only the first of these meetings was held in person. When the pandemic stopped us from gathering, our zoom meetings provided a point of connection and a place to share stories. Older folks on the committee with limited computer access were able to call in by phone. To expand this connection and space for storytelling, we initiated a phone tree to check in with people



*Forklift Danceworks is known for large-scale civic spectacles like PowerUP, a performance by Austin Energy. © Leon Alesi. (left)*

*Commissioned artist Cindy Elizabeth photographs former San Antonio Black Sox player Lawrence Tucker at Downs Field © JHakeem Adewumi (right)*

and continue talking about Downs Field. Initially a challenge to organize, this ultimately became a structure for oral history collection: participating committee members recorded phone interviews with people who used to play on Downs Field, or with some connection to it, to share and document their stories. The recordings and transcripts have been sent to several City of Austin archives and the HT Archives.

One way of serving communities, present and future, is to document the history that we are living together. Interviewing and storytelling are always integral to our dance making process at Forklift, as methods of understanding context and collecting material to share in performance – which can never include all that people have to say. Instead, these virtual oral histories documented and shared the stories we heard so that they would become part of the permanent record of Austin’s history, accessible to anyone interested. Inviting committee members to lead these interviews expanded participation in this aspect of the process, activating a network beyond Forklift’s core team.

*“One way of serving communities, present and future, is to document the history that we are living together.”*

The committee also supported and advised on other adaptations: we partnered with KAZI 88.7 FM to host The Grand Slam, a radio show in nine innings featuring slam poetry, history, and storytelling about Downs Field and baseball. The radio format brought back baseball nostalgia and created access for an audience that didn’t use computers. One of the virtual committee meetings became an event in itself, with special guests joining to share stories about Negro League Baseball and a genealogy workshop with Austin’s African American Community Archivist. As a culminating event in October, we hosted a video livestream in partnership with Six Square to unveil the work of the project’s commissioned artists.

## Local Artist Commissions

Take Me Out to Downs Field was designed to include commissions of local artists, a structure Forklift first implemented for Givens Swims (2019) and one we didn’t know would ultimately help us continue to celebrate Downs Field through the pandemic. Slam poets Allen Small and Robert Smith, aka

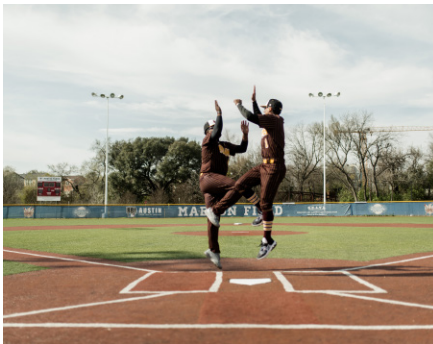


Scot Free, had both collaborated on Forklift's 2014 performance at Downs Field; Robert is also an HT alumnus. Together they created an original poem, Home Field, working from the stories and histories shared throughout the project. Visual artist and photographer Cindy Elizabeth, born and raised in East Austin, created a portrait series called A Beautiful Symphony that celebrates players past, present and future at Downs Field. We also hired local historian Harrison Eppright to ground each event with historical context and tell stories of famous players like Willie Wells and Toni Stone. These commissions shared project resources with local artists and framed the stories being shared through multiple perspectives.

Collaborating with artists in multiple different mediums expanded possibilities within the restrictions brought by the pandemic. Slam poetry was aired over the radio and in video streams. Cindy Elizabeth's portraits were unveiled through a virtual art exhibit and then installed on banners along the fence surrounding Downs Field. With the poem on display as well, these banners encouraged people to safely visit and learn more about the people of the field and the history that lives there. In a time when regular game play could not happen and the field sat empty, the portraits offered a reminder of the people who bring the place to life.

## Organizational Partnerships

A third strategy used in this project, and one of the most critical, is partnership with organizational leaders in the community surrounding Downs Field. Throughout the project, Huston-Tillotson Baseball allowed us to come to their practices and shared their time with us; the City of Austin Parks and Recreation Department coordinated our access to the field; and



*Huston-Tillotson Baseball players catch some air in Play Ball. © Hakeem Adewumi (left)*

*Video of local historian Harrison Eppright talking about famous players featured in murals at Downs Field. Video Still © Justin Humphrey (right)*

Six Square – Austin’s Black Cultural District offered guidance and helped promote project activities. The Advisory Committee was a place for these partners and others to come together – even virtually – to connect with each other and participating community members. A shared context and understanding emerged through the storytelling that happened in the meetings as we all learned more about the field from each other. This ultimately built connections and developed a strong network to advocate and engage around this park space.

Many of these partnerships began back in 2013 before the original Play Ball performance. Our relationships with the commissioned artists and with many of the Advisory Committee members, too, were not new. Many committee members had collaborated with Forklift on another performance the year before; one of the slam poets first performed with Forklift in 2013. It is difficult to serve a community well on a short timeline; it takes time to build trust, listen to people, and include people in planning and decision making. We were able to accomplish so much, in large part, because of the strength of these existing relationships. Collaborating on several events throughout the year deepened connections with the artists and community members.

Feedback from participants and audiences reflected these connections: A performer from HT Baseball said, “I think it helped bring our team together a little bit faster than would have happened normally.” Following project events, viewers reported feelings such as inspiration, respect, joy, and revelry; one participant in a virtual meeting reflected, “what a gift to be given a forum and a platform to be able to come together and connect and share at that level.”

## Looking Ahead

The end of a project always brings the question, what next? As an arts organization, we knew that this project’s place in our major programming would come to an end. We also know that ending a project with integrity means it can’t be a hard stop. In this case, Six Square and Huston-Tillotson led the way in considering where the project might go from here: continuing to convene the committee, building advocacy for improvements to the field and supporting the HT Baseball team. Because Downs Field is the home field for Huston-Tillotson and is located in Six Square’s neighborhood, it made sense for the next phase of this project to live with these

organizations. With their leadership, we began to transition the committee to be held more by these organizations. Forklift will continue to promote, amplify, and support advocacy efforts and the team when they are back on the field.

Ultimately these three structures – the Advisory Committee, local artist commissions, and core partnerships with organizational leaders – have supported us to be responsive to the moment with community participation. These structures are adaptive, not a one-size-fits-all model but rather a set of strategies that we will consider and apply in coordination with partnering communities on each future project. In 2020, they kept us “on the field,” enabling us to sustain a project designed around large gatherings at baseball games. Through isolation and hardship, Take Me Out to Downs Field made space for connection, storytelling, history, and imagination.



**Gretchen LaMotte** is Choreographer & Programs Manager with Forklift Danceworks, a community-based dance company in Austin, Texas. With Forklift, Gretchen collaborates with workers and community members including city staff, college campus employees, and neighborhood residents. She holds a BA in Science in Society from Wesleyan University.

# DOC!

## A squat communities could be proud of

by Yearime Castel Y Barragan

DOC is a non-profit association, where means of sharing knowledge and artistic know-how are part of the project's framework, as well as the transmission and valorization of contemporary creation – an artists' run squat since 2015, occupied by a group of 12 young people with two main objectives: on one hand experienced squatters and on the other professional visual artists looking for a collective experience within a workspace. DOC is situated in the north of Paris, which distinguishes itself for being a working class area where a variety of cultures can be found and where local authorities support culture.

Originally the project was not aimed at participating in the life of the quarter, nor to be part of their community. It aimed to cover a lack of spaces and access to tools at a low price, but little by little this began to change.

The former abandoned technical college was taken illegally, and DOC needed to keep a low profile while renovation works were taken place: next to cleaning, disinfecting, painting, paying electricity and water bills they gave maintenance to the machines for wood and metal still situated there. The people in the close neighborhood would see movement in and out of the building.

Initially, both DOC and the neighbors kept a distance, except for a few curious who asked what was going on. But as the renovation and work of DOC went on the small collective began to frequent bars, supermarkets, cafes and shops around the quartier, getting to know the people that frequented it or worked within.

Once the artists began creating, the doors were open to audiences. However, at the very beginning, activities at DOC happened under the radar, no social media, no webpage, communication was mainly done with posters and mouth to mouth, speaking to the few locals they have met, inviting friends and colleagues. Little by little they managed to transform the abandoned 3000m<sup>2</sup> into artists' workshops, music studio, screen-painting, photogra-

phy, screening-room, theatre stage and an exhibition room. As they started hosting events, the golden rule had been that these had to finish before 23h to avoid annoying neighbors.

## First contacts

DOC's aim has been to be a well-known artistic place, but their relationship with the neighborhood was not part of their plan. However, very quickly they understood they needed to make it a part of the project. This realization changed the way DOC worked, more formal links with the territory took place and artistic activities was proposed to locals. They began to contact local associations that were already anchored in the territory, for example "Jeunes en place", a big famous plaza around the quarter, or Youngs at the plaza, with whom they began their open-air film festival which takes place at Place de Fêtes.

*"DOC's aim has been to be a well-known artistic place, but their relationship with the neighborhood was not part of their plan."*

Theatre residents were already presenting shows and organizing workshop for children. They proposed an [open-mic](#) and together with "Jeunes en place" offered a stage to the youth of the neighborhood that use it for jam sessions, rapping or other creative expressions.

DOC also began to collaborate together with "Mères en place" – Mothers at the plaza, linked to the "Jeunes at the plaza" with the goal to move forward together for their neighbourhood. Also "Who", a group of women of the 19th arrondissement which stand together for the success of their children, sometimes came to DOC to collaborate by cooking during events.

## Change of perception

Since they saw the impact these links within the territory, the neighbors and DOC, more artistic activities were offered taking into consideration nearby communities. They began inviting close neighborhoods, join their webpage or social media communication and so on. DOC wanted to invite nearby communities and say: come and see what we do! It is free<sup>1</sup> and it is

<sup>1</sup> Their free-price policy has worked all along, it is part of their ideology and part of why the close neighborhood have appreciated DOC's presence. Incomes come essentially from artists' rents and profits from drinks and food during their events.

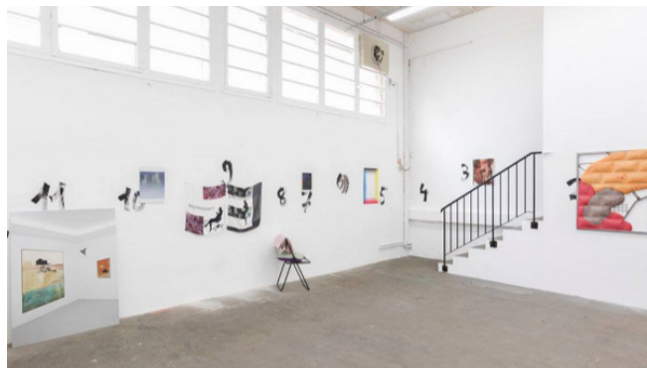
<sup>2</sup> Born from the will of opening from the very beginning. "Université libre" tests knowledge sharing and the development of knowledge from different horizons. Guests are invited to imagine debate and learning contexts and put them into a common disposal. The production and experimentation of their formats is in constant transformation of themselves as they are tested within its participants.

for you. And indeed, more and more people came to see and visit. Audiences frequented from both the art world and outside of it. People that used to be far from artistic institutions but were curious, open, willing to exchange. Some invested time and energy in DOC and some in the quartier, experiences were shared. Courses in how to use the machines have been offered and the machines are now available for people of the community.

DOC also created links with local government's Cultural Action division whom they began talking to. Hence, DOC became a tolerated squat by local authorities. Eventually, they integrated official municipal activities, for example they participated on "Place des Fête's Council", which implied an engagement in the life and development of the 19th arrondissement. Parisians consider it distant, since it is located in the outskirts of Paris. But for DOC this represented an opportunity, it is an area with little cultural offer whose population is willing to experience new artistic proposals.

Weekly, monthly and yearly activities were organized to animate the life of DOC and its nearby area. A good example are the Sunday film projections, whose audience were mainly neighbors, or the Saturday "[Université-libre](#)"<sup>2</sup> where knowledge is shared and subjects are debated.

According to the event, the audience profile varied, for example artistic exhibitions are mostly visited by the contemporary-art world (curators, artists and so on) and theatre events have a more squat audience, fun-young-relax. Some of the residents have exhibited in or being recognized e.g. by "[Palais du Tokyo](#)", "UNESCO"<sup>3</sup>, "Centre National Art Plastiques", "Nuit Blanche" and others.



DOC! main entrance (left)

Exhibition room (right)

© both: DOC! Paris

<sup>3</sup> One of the resident-artists was one of the seven guests of the *Semaine Du Son* – UNESCO's forum of sound landscape designers – to present her *Paris Inouïe* project developed at DOC!

<sup>4</sup> "La rentrée" (September) is the beginning of the school year, but also of the theatre programs and other cultural activities.

<sup>5</sup> A yearly festival where visitors are able to see everything that happens behind the doors of the studios of resident artists. All workshops are open and it is the only moment in the year when people can walk around and have a look.

## Then, there was COVID19

The pandemic has impacted all these relationships differently, depending to each moment of the year. At the very beginning, due to the strict confinement, DOC closed their doors for both audience and residents, and performances, expositions and shows were either canceled or re-programmed. DOC started to write a journal on Facebook where they shared some of the residents' biographies and works. In April 2020 they made a call out for a project called [Paris Inouïe!](#), which consisted of a great sound collection of Paris and its suburbs during the confinement while respecting health measures.

Once people were able to go out, residents began working at DOC again, but activities open to audiences remained limited. This created a big debate between residents who wanted to break the rules (squatters), justifying it with the place already being illegal, and those who wanted to follow them (professional artists). DOC decided to follow the sanitary regulations.

After the second confinement, when there was no cultural and artistic activity happening, artists wondered: What do we want to say now? How are we going to show it? While before the pandemic some artists had created projects at a monthly basis, they now found themselves struggling to create at all. Maud, the responsible of the theatre, was one of them. For months she was unable to do anything. Usually, she organized *Bruit de Galop* every year, a theatre festival at DOC. Last year, instead she conceived *Radio Galosh*, a 72h non-stop transmission collectively created by artists, researchers, workers, unemployed and militants, some of them from the nearby neighborhood. Due to its success, *Radio Galosh* has been developing a series of [podcasts](#) available online.



DOC's wood-Workshop (left)

DOC's theatre after renovation (right)

© both: DOC! Paris

The back-to-school and back-to-work autumn season<sup>4</sup> began as a promising month. “Université libre” announced its first gathering of the year and the famous “Portes Ouverts”<sup>5</sup> took place – so far the best one they had because everybody was there, residents, regular neighbors and even groups of new visitors, people were just happy of being able to be out.

As soon as cultural and artistic places had to close again, DOC stopped activities for audiences. There is now a distance between the youth of the neighborhood and DOC, no open-mic sessions have happened, no concerts, no theatre shows for children and adults, no Sunday cinema. Although, their exhibition room is open this is not the locals’ favorite activity according to what artists at DOC had observed.

*“There is now a distance between the youth of the neighborhood and DOC”*

Today, DOC suffers not only because of the community distance but because of the financial moment. Few artists have work, many have nothing. Paying rent has become a challenge that some have solved by sharing spaces with other artists. DOC’s additional incomes derive from event bars and renting the space for outside activities like film shootings, which also have been cancelled. Some artists consider changing profession and neighbors know they are not able to help. All group activities are stopped, hence all associative, community and exchange face-to-face activities are on hold. DOC is waiting for being a community organization again. In the meantime it wonders.



**Yearime Castel Y Barragan** is a Mexican theatre performer and former PHD student. Her main interests in the research field are artistic independent spaces and the evolution professional careers have among theatre artists. At this moment she finds herself living between Stockholm and Paris.



# Towards Post-Globalized Communities

## The role of arts and cultural managers as supporters of communities

by Frantz Dhers and Miguel Arato

Let us start with a (challenging) question. “Will our children be more or less global citizens than us?”

The early propositions suggested that globalization would lead us into to a political, economic, social and cultural convergence. However, recent global events – like the growing social and political tensions, e.g., in the USA; anti-global populism, like in Brazil or UK; or the growing nationalist movements across the world – suggest that globalization is, to a certain extent, also leading the global community into a political, social, economic and cultural divergence.

Human history – and a recent pandemic – has taught us that no context is timeless. Never. In fact, globalization – whatever its impact and power – is just a very specific situation resulting from human behaviors and minds. Globalization does not exist without us, does not live outside of us: we are globalization. And today globalization is challenged.

In our perspective, the dominant, Western narrative around globalization has taken for granted that each generation will be successively more global, and that the world is getting progressively connected, inclusive and prosperous. As a result of more frequent and intensive contacts between them, cultures and identities are becoming one of the major sources of tensions in the world. Tensions between the people who have been at a specific place for a long time and the new-comers like migrants, tourists, or new values entering territories or even other people using someone else’s culture (the so called cultural appropriation). Tensions between the more settled and

localized people – who want to protect their heritage and identity – and the more nomadic and above-grounded people – who embrace globalization and denigrate the other side. This is, unfortunately, the current context of identities: a very tense context.

As we see it, such a conflict opposing the settled and the nomads (also called the somewhere and the anywhere) cannot have a winner. When the Polynesians explain the differences between the people of the sea – who take their boat to other islands and adventures – and the people of the trees – who prefer the earth and the security it provides –, they indeed teach us something crucial: sea people and tree people rely on each other. Neither side can survive without the other. Humanity has indeed always been a balance between settled people and nomadic people.

Today, globalization is weakening this balanced way beyond violence: no point for sedentary lifestyles in an open-world, and no point to be a nomad in a standardized world. In that sense, globalization can disconnect parts of our lives from our local communities, and indeed changes our whole relationship with others, with the planet, and with ourselves.

*“globalization can disconnect parts of our lives from our local communities”*

## The Road Towards Post-Globalized Communities

A non-responsible globalization is a non-sustainable globalization: the current ways of globalizing the world are leading to the deglobalization of this world. In other words, the current context looks like a dead end for our current human communities and cultures: to defend their distinctiveness in the reject of the others or to be more inclusive at the price of their distinctiveness. Although there have always been developments like these, they never had the current scale with influences and changes around the globe, and with some regions and cultures being much more dominant than others.

While globalization creates both extreme convergence and divergence, the human communities finding the balance between local and global, settled and nomad, inclusiveness, and exclusiveness, might be the most resilient and sustainable ones.

Then the question is: how to be both inclusive – integrating otherness – and exclusive – engaging for our own distinctiveness? How to embrace change and at the same time responsibly be and remain ourselves in the aseptic and standardized world?

**The first step is awareness.** Let us be aware that isolated societies are non-sustainable societies while too open, diverse, and interdependent societies can lead to standardization and loss.

**The second step is to start using efficiently our distinctiveness for growth.** It is time for communities to overcome the following paradox created by globalization: by opening the world, we tend to standardize it, and by accessing the world, we remove its traditions and immaterial heritage. Local sense of belonging, heritage and otherness are not taken for granted anymore today, and that is precisely why they become precious and valuable for our communities. Those who will use – and not abuse – those concepts in the more intelligent and sustainable way will be one step ahead others.

*“by opening the world, we tend to standardize it, and by accessing the world, we remove its traditions and immaterial heritage”*

**The third step is self-empowerment.** When governments’ influence on people is decreasing, and when national societies’ self-determination is challenged by global interdependencies, human communities need to find innovative ways to take decisions, develop, and be sustainable. In that sense, public-private collaborations will become key, considering the increasing impact – and power – of companies on people: private companies to provide resources and local governments to counter-balance the impact of those every day more activists corporations on their communities.

Those three simple phases can help local communities overcome their current challenges and engage for their own sustainable development. It is time to make local people feel included in their own place again, by developing methodologies that help them engage for their specific collective sustainability.

## The Post-Globalized Creative Sector: Arts and Cultural Professionals

In this post-globalized context, addressing arts and culture will be a very complex task and the responsibility of arts and cultural managers and artists will be enormous. On the one hand, they would have to balance too much divergence created by closed and isolated societies with hermetic borders. And at the other extreme, they would have to deal with too much convergence created by (too) open, integrated and inclusive societies that could turn into insecure societies due to the lack of “their own” specificities. This will require changes in values, beliefs and representations.

To sum it up very simply, the successful artists and internationally renowned arts managers of the 2000s and 2010s were primarily people traveling all year round, benefiting directly from the open world, and therefore not necessarily attached to certain places. As a consequence, they were global activists, defending globalization, individual freedom and inclusion – and to a certain degree losing contact and connection to local communities.

However, all of this is changing. Today, collective claims are on the rise. Statements such as “we want our identity to be respected here”, “we want our collective rights to be respected” have been heard more and more frequently. The “we” is slowly but surely gaining strength: identity is becoming a collective issue again and is no longer a personal issue for people, arts managers and artists.

The main challenge for artists and cultural professionals in the future will be to get their audiences to take ownership, collectively, of artistic expressions, to appreciate not only globally worshipped forms of art and culture – often coming from and promoted by the Western cultural sector – but also to focus again on local communities and their cultural heritage and needs. Specifically, transforming the global work of art into local works of art: “this is not the art of nowhere, this is ours, here, our territory, this is the one that has our values” is going to be the kind of expectations.

Artists and arts institutions, in effect, are change makers but also followers of change: the value of their art (economic, social, or environmental) is also determined by the context that directly surrounds them, not only by global audiences and their professional network. The values they disseminate have to be generally connected to – or even anticipating – the current paradigm.

In other words, there is a high probability that the artists and cultural professionals of the 2020s will become local activists defending and embracing collective freedom and local distinction.

*“the value of art is also determined by the context that directly surrounds them, not only by global audiences and their professional network”*

## Concluding Remarks – Food for Thought

Globalization is influencing us more and more, but globalization is still an undefined and obscure concept for most of us: so close to us, but still very far.

The way most people react to the global context – “we must accept it, adapt to it and make the best of it” – highlights our complex relationship with it: we do not really understand where it comes from, neither where it leads us, but it is here, and we have to deal with it. At the end of the day, globalization looks every day more ordinary, legitimate, and apparently endless for the human minds: we get used to globalization today.

Nowadays most humans are impacted by the same global challenges, values, policies, and brands. As a result, we do not live anymore inside globalization, we now embody globalization, we belong to it. The impact of globalization is indeed not only economic, social or political: it is mainly cultural and psychological. Our ways of thinking change because of globalization. Our ways of doing change because of globalization. Our ways of belonging change because of globalization. In that sense, globalization might be creating a new kind of humans: above grounded people, standardized consumers and unsettled citizens. Or the exact opposite.

## From Homo Localis to Homo Globalis?

Who knows? In fact, it is not that important to know what will happen to us in the future. The important thing is to keep in mind that globalization is neither an ordinary, legitimate nor endless context. Because what is ordinary, legitimate and endless today is not tomorrow: all contexts change

and are replaced. And because globalization – whatever its impact and its power today –, is in fact a very specific process which remains a product of human behavior and minds.

Again, globalization does not exist without us, does not live outside of us: we are globalization. What kind of humans we want to be in the future is thus still a matter of choice. Only gods last forever.



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