Saloon #2 – December 22nd, 2015
Artistic pratices & digital mediation

REPORT - Based on the transcript of the recorded discussion,
enriched by material provided on the projects

With:
Sylvia Fredriksson - sylvia.fredriksson@gmail.com
 Flora Katz - katz.flora@gmail.com
Sébastien Magro - sebastien.magro@gmail.com
Cécile Portier - cecile.portier@wanadoo.fr

& representing extrapole :
Christine Champneuf - christine.champneuf@mac.com
Valérie Pihet - valerie.pihet@googlemail.com
Agnès Henry – agneshenry@extrapole.eu
Hélène Billy – helenebilly.hb@gmail.com

A- INTRODUCTION

1. The Saloons

With the support of Arcadi (fund supporting initiative and research), extrapole initiated 'The Saloons', a cycle of meetings with variable geometry, allowing the creation of a dynamic in Paris area around the European project N.O.W. (New Open Working Process for the performing arts).
N.O.W. is a research project in an experimental situation, in which extrapole and seven European partners have engaged in a forward-looking and constructive reflection on the evolution of their practices in the accompaniment of projects and of artists' careers.
From certain themes addressed in the framework of N.O.W, and in a cooperative dynamic, we want this initiative to create a space for discussion, based on the sharing of experiences and practices, all aimed at prospective exchanges.
Each meeting session brings together a dozen professionals in a work group composed according to the chosen theme.

2. Elements of the preparatory dossier distributed prior to the meeting

STARTING POINT
Positioning and intent of extrapole, interrogations related to our practice of accompanying artistic projects

Artistic and cultural production tool, *extrapole* accompanies transdisciplinary artistic projects paying particular attention to the artistic process and the construction of the artists' itinerary. We think of art as **a practice**, and the relationship to art as **an experience**.

How to recount the work of an artist? How to distinguish or on the contrary blend information and visibility, mediation, critique and accompaniment? Is it appropriate to explain forms, to explicate intentions, to recount the creative process, to present the biographies of each? How to not, at the same time, summarize a work to a well-too-reducing pitch or to idealistic intentions so far from the experience of the reality of each? Beyond communication problems, these issues engage the ensemble of professions in accompaniment and production, but also, more broadly, our relation to the artistic experience.

From our place of "mediator", our desire is to **create multiple forms of mediation for artistic works** (physical and virtual), in a different and deferred time than that of the performance. We think of mediation at once as a critical lecture of works and as a central tool in the development of audiences, participating in the future relationship of the work with the spectators.

We seek to promote the artisanal dimension of artistic work, its collective and contextual aspect, its laborious dimension and the investment it requires, combining constraints and accidents, theories and intuitions, history and context, insertion in a location etc. It is about **documenting the ecosystem in which the work takes shape and body,** and inviting a confrontation with this ecosystem, spurning a curious, motivated rencontre as attentive as it is uncertain in its genesis and in its results.

In order to go beyond confining journalistic and promotional spaces, our ambition is to:
- **link research and critique** - produce original and demanding content taking advantage of the new opportunities offered by the digital and the web,
- favor **taking time**, that of creation, essential in the aesthetic relationship. The time of the artistic process, whether it leads or not to the creation of a work that could be qualified as finished, deliverable, therefore presentable and representable. This taking of time equally permits a methodology in the historicizing of works.
- give impetus to critical space by feeding the debate via **formats that contribute to formulation, to the production of meaning**, without determining what should be, according to who-knows-what logic, in order to view or understand a work.

"A POLITICAL CONCERN".
Challenges in documenting practices & mediation

"Ecology is a science that deals primarily with the way in which beings and populations come into relationship. The risk of the relationship, which transforms individuals into prey, predators or resources in any given circumstance, is what makes these beings interesting. In ecological terms, the way in which a human practice occurs in exterior, and in particular in how it proposes to enter into a relationship with the general public, is part of its identity.
(...)
My concern in giving to different types of practices a legitimate existence, beyond hierarchy, is a political concern (...) And if, for each practice, we tried (...) to recognize and celebrate each new successful risk, each additional link created with the world? " Isabelle Stengers - interview published in *La Recherche* No. 297 - April 1997 [available online at larecherche.fr]

Our environment is constrained by various injunctions, notably those linked to the requests formulated by the (national and European) institutions: to communicate in order to *conquer new audiences* (new markets) and *evaluate our performance*. The choices that we implement for mediation respond thus to political issues.

We make the bet that it is possible to build on these injunctions – communication, evaluation... - to work on these questions in depth, and develop tools that inscribe themselves in a research process, and allow investigation of ongoing transformations, whether they are initiated by the actors, or whether they submit to them.

With an approach centered on the documentation of artistic practices, the mediation tools we wish to develop must allow;

- Communicating differently around projects, outside a market approach; moving away from promotional spaces limited to the presenting of shows, in order to address the *public* differently; produce other types of content, permitting an account of the complexity of the artistic process, of the multiplicity of the modalities of action and of working.
- Propose new methods of qualitative evaluation on the basis of a return on practices that can recount what is called upon in the work, notably via the choice of internal indicators, the use of appropriate media, and the observation of usages…
- Ultimately, working via the narrative towards the transformation of social representations around the figure of the artist, of the status of the artwork (here addressed by the context of its creation/production/fabrication).

DIGITAL SPECIFICITIES
Opening new workspaces and questionings

Mediation - understood as a mode of transmission of the account that allows describing a practice - can be done with tools and varied means of distribution, digital but also on physical supports or spaces. We examine here the **specificity of the digital, as a medium/support tool and means of distribution.**

With this Saloon #2 we propose **opening with you a trans-sectoral workspace around the following questions**:
- What does the digital allow? What is or how does this environment function? How to use the various tools 'fully' or wisely, discerning their functions (to eventually divert them)? We often talk about augmented reality, what is it really?
- From the points of view of the emitter and the receiver: how to not find oneself lost in the flux?
- How to make sense in a context of data overabundance?
- What is an acting content? What elements to take into account to elaborate the production of this content and its context of distribution, in order to facilitate its appropriation?
- For what audiences? Does it cater to a specific public? To the general public? To both?

With these questions in mind, which all involve questioning practices, we would like to mobilize your experiences and professional or personal practices. In this regard, it would seem pertinent that each permit sharing by bringing elements of response to the following questions:
- How each has analyzed the context in which he/she operates?
- What posture regarding challenges perceived?
- What concrete outcomes: which approaches have you retained? And/or what projects have you carried?

B- MEDIATION PRACTICES : experiments & projects

1. Cécile PORTIER, Author

Démarche
Approach

"My primary place is writing. I began to use the digital medium amply to install my writing in it, in other words that it be not just a tool, a support, but also a field to explore. The digital is something that I question in my writing.

(…) The term 'digital writing' annoys me, I don't use it. There is writing and that's all.
Where it seems interesting to me is not the fact that it's on a website, but that there is something that takes place in the writing itself, that works with the challenges of the digital medium and questions them.

(…) It has truly changed my own practice, brought me to needing to look for elements in the social sciences, to dialogue with other forms of expression, with artists, and to perform myself. It opened many fields, in first instance.

(…) I loved creating all of this. But, if I'm honest, for me writing is essential, and in terms of reading, with these objects that I produced, I'm almost certain that nobody has read the fiction texts "Etant Donnée" http://etantdonnee.net from start to end, because it doesn't read like a book. It's bizarre. It works in the reception, with regards to the idea of the text that goes with something else, but the totality of the method is not received because it is installed in a time that is not customary in a reading position. We're installed in another navigation, with videos and interactive elements, etc
There is even a space in the website that I created for this web-fiction where it is possible to write, to contribute, every moment exists for itself and the fiction exist but… only the developer and I have read it from beginning to end!
(…) My projects remain very confidential; they are known in the domain of research, and by the people who read me, but it doesn't go beyond that. The book process - press, editors, distributors, publishers, etc.- this value chain is upheaved but at the same time these old models hold strong, and there is no real will to go looking elsewhere.

(…) As a citizen, I am struck by the degree to which we live in a society of figures, of indicators, and of data… and now there is whole apparatus of discourse around this, making it become a dominant form of writing. I wanted to interrogate with my mild subjective writing, to tickle the dominant writing that finds such a strong place in the digital field. The way we have of being categorized, "marketed", controlled on the internet today is massive and 'writes us' from the outside. How to regain control, ones' own writing hand, in this story? These are also issues that motivate me in mediation with young audiences. »

>>> Projects

Traque Traces, une fiction – **Tracking Traces, a fiction >>>**

*The Cabinet of Curiosités 2.0***>>>**

Tracking Traces, a fiction

The project:
> a residence on questions of the digital tracking of data
> a draft in the form of a website with high school students
> a web-fiction on the issue of digital traces

« I worked with senior year students at the Henri Wallon high school in Aubervilliers.
Initially they were randomly assigned a character, a small statistical golem. In our 1st session, I had asked them to give me 2 sets of numbers associated with their name: it fabricated GPS coordinates that I had voluntarily confined so that they all be situated in Aubervilliers and its close surroundings. Then with an Excel spreadsheet and its random function, we defined an age, then a first name based on their year of birth, and a last name with a base of the 100 most used names in Seine-Saint-Denis (93). So each had a sort of marionette.
Then each student went on Google street view, to find where his character lived, to see what it saw from its window. I asked them to describe what they saw, an event that they chose, of which their character was witness. Many spoke of riots.
Then we tried to imagine how the event had potentially perhaps been captured by a device; I asked them to describe what was captured, to write "like" the capture device.
Then many things were put into effect so that all of these characters could interact.
Finally it offers a website where you can enter by a map, and for each character located, there is a data sheet where you can see in what he is involved, with whom he is in contact, etc. Thus one can go from subject to subject, and a story is eventually constructed, where we understand that each of the characters is a "voyeur" of the others, that the society of surveillance is a production interiorized by each.
http://petiteracine.NET/traquetraces

On the digital question, I came with the idea of raising awareness about the issue of tracing data, etc. and in fact it has been very difficult. I really succeeded in embarking them on the question of writing, but not on the political issues. But they did adopt the tool. And what really touched them was to have greatly invested in a character, having created something. »

Funding / partners:
Residence funded by the Ile-de-France region (a program that benefits 40 authors every year. 10 months of residence, with time shared between creation and rapport to the public of 75/25).

"It's the author that chooses the location, it can be any place open to the public that agrees to host the residence (e.g. Marie Cosnay chose Emmaus, Suzanne Doppelt the menagerie of the Museum of Natural History). I was at the Lycée Henri Wallon in Aubervilliers."

Documentation:
"The region also established a partnership with www.remue.net, an online literary magazine having creating an online documentation module for authors wanting one. The principle is that each author is put into relation with remue.net and has a chronicle space with which he does what he wants, without obligation. Some authors publish only their meetings, others chronicle their residence, in both creation time and in time spent in rapport with the public.
This different mediation space opened reflections, it allows a moment where we're not just in the promotion of regular meetings, final restitution, etc. Possibly, if the author adopts it, it is a creation space too, the opportunity to look under the hood and explain where we're at, what research we're doing etc.
The residence is not related to the production of a published book. There is not necessarily a written work at the end."

Le Cabinet de Curiosités 2.0

The project: Working with the digital to bring children to writing.
"We decided to work on a cabinet of curiosities. An invisible cabinet, with ghosts... with the children created a museum, with cartels of imaginary objects which will be geo-located in the ephemeral Castle, and then there will be a kind of audio-guide. They will write and then record, they will have many sessions in order to understand the implication of their writing in the construction."

Funding / partners: In collaboration with Xavier Boissarie (www.orbe.mobi), a residence with CM2 and 6e students, at the ephemeral Castle (Carrières-sous-Poissy) http://chateauephemere.org

Documentation:
"With this project, I miss that there is not a space where I can talk about what I'm putting in place."
Excerpts of the production held at the ephemeral Castle: http://cabinetdecuriosite.orbe.mobi/
.

#identity #féminism
#narrative #langage #wikipedia
#community #public #contributive
#activism
#neutrality/conflict
 # objectivity/subjectivity
 # objectivité/subjectivité

2. Flora KATZ, Curator

>>> Projects

>>> ***If We Carry On Speaking the Same Language to Each Other, We Are Going to End Up Repeating the Same History***

>>> ***Edit-a-thon***

If We Carry On Speaking the Same Language to Each Other, We Are Going to End Up Repeating the Same History

The aim:
A method of responding to common problems together, allowing each to tell "his/her story."

«Mikaela Assolent (now responsible for mediation at the Frac in Lorraine) and I worked on this project for 3 years, whose title is a sentence from the text '*Ce Sexe qui n'en est pas un*' by Lucy Irigaray.
We were very inspired by the Womanhouse constructed by Judy Chicago and Myriam Shapiro, and feminist consciousness groups from the 60's and 70's, who contributed to the emancipation of women by way of their personal stories. We wanted to transpose these methods to try to help artists move forward in their questionings, their doubts... aiming at moving forward together. »

Part 1:
« We launched an appeal for participation in Paris to launch the project, then we organized 4 private sessions at Chez Treize, in the 20th district. The idea was to propose to each to bring a text, an object, a performance... but that was not finished, and that posed questions, and that we would talk about for a whole evening with food and drink and so on, from 7 pm to 1 or 2 in the morning... the fact that it was private was important, to establish a 'safe' space (feminist term).
Each session brought together a dozen people, so it was extensive. Altogether forty participants. »

Part 2:
"We continued this project with an exhibition at Instants Chavirés (Montreuil) in June of 2015. We felt something common in the reflections. The idea was to try to work on multiple or moving identities, to talk about characters while conserving a form of indefiniteness. This idea is in echo with certain points in the history of feminism. It was thus proposed in an initial pitch to the 40 or so participants, that each could work a reinvented identity."

Funding / partners:
"As this required a lot of time, for each artists' project we sought out research grants, etc. (IF, Cnap, Fnagp...). And there were also many young artists straight out of school, so it was not simple."

Documentation:
"To think the transmission of what happened during the private sessions, we worked with each participant on a public interface with a blog. For some it was just images, for others texts, dialogues etc. It was necessary to adapt the language methods for each of them. »
http://sinouscontinuons.blogspot.fr/

Edit-a-thon 2016

The Project:
A two-day marathon, where we edit, correct, and translate a maximum of Wikipedia articles on the arts and women.

Genesis:
"The project is born of a 3 year old art & feminism oranization that had taken on the problem of the absence of women contributors on Wikipedia (88% of contributors are men).

An American association around art and feminism held a first marathon day which was held in New York in the Eyebeam center https://www.eyebeam.org. The event takes place in many parts of the world in synchrony.
It's rather heartening, forming a network of international solidarity, from Greece, to Australia and to Canada. The project was brought to France last year by Mikaela Assolent and myself. The 1st Wikipedia marathon took place at the Lafayette Anticipation foundation"

Steps:
"In order to bring together a maximum number of people during the "Marathon" day, the idea is to start by uniting people and get the projects talked about via a **series of workshops entitled *Le présent de nos savoirs (the present of our knowledge).*"**

The first three sessions focused on women and Wikipedia:
1 > workshop dedicated to the artist Miriam Cahn and her Wikipedia page, administered by the artist Katinka Bock and Kvardek du, true-born Wikipedian.

#2 > workshop dedicated to the choreographer Jennifer Lacey and her Wikipedia page, administered by the choreographer Emmanuelle Huynh and Kvardek du, true-born Wikipedian.
#3 > "Editors in cinema; Claire Atherton and the films of Chantal Akerman": digital counterbalance workshop by the artist Marie Voignier and Kvardek du.

"Each time we work with an expert in the digital field and with a practitioner in the field of art. Both work on a subject that is missing or poorly formulated on the internet. The idea is to talk about someone who has little or no visibility.

The practitioner will talk about the subject in his language (not necessarily academic as it could be with an art critic or a journalist), then the expert talks about the Wikipedia platform. Then the article is written live, with the assistance of the Wikipedians who make up the group.

The idea is to transmit poorly known information, with the help of artists. It's beautiful because it's a gesture of solidarity and activism. For example, when Emmanuelle Huynh will talk about Jennifer Lacey, she feels she is doing something for her. It was the same with Katinka Bock for Miriam Cahn. A form of sorority is established and transmitted, first in the workshop group, then to any person who seeks information about her on the internet. »

>>> Edit-a-thon

SPOTLIGHT **- Wikipedia: Zone of controversy & representation issues > > >**

QUESTIONINGS **- With and for what audience? > > >**

Edit-a-thon - SPOTLIGHT **- Wikipedia: Zone of controversy & representation issues > > >**

"The greater proportion of Wikipedia contributors are white male singles in their thirties. The problem isn't so much in terms of quantity of content produced, but rather the level of the language used. The different type and level of discourse depending on the gender involved (man woman) is quite obvious. For example, for a woman, it is indicated where she comes from, who her parents are, etc., as if to justify her presence in the encyclopaedia. It is unconscious, the contributors are not necessarily sexist. We defend an epicene, non-sexist language that tries to be the least oriented on identities that can be discriminating, to thus have a form of balance.

It is complex to talk about inequality in the context of Wikipedia, which is a universal platform, where neutrality and consensus are sought. Still, there are many conflicts **> >** *see: Wikipedia analysed as an area of controversy and conflict: http://contropedia.net*. The debates are transparent (you can see them in the discussions tab).

Edit-a-thon – QUESTIONINGS **- With and for what audience? > > >**

« (…) The difficulty is to convey the role of Wikipedia, and its potential… This is a new problem, which takes time to be updated. The process of collaborative writing and co-constituted knowledge on Internet is new, but at the same time it's a tool that everyone can adopt, so it's a good platform for working with all types of audiences, depending on the locations where the projects emerge. »

3. Sébastien MAGRO, Community manager

Context:
«It will soon be 4 years that I've been working at the Quay Branly Museum. My position is related to the development of more constructed action on social networks. We were able to try many things. When I arrived, they had just created the first Ipad app, and they were very proud. (…) The Museum team were also aware of the need to develop Twitter, Facebook etc, but were also afraid of negative reactions and comments. There was a real learning curve. Community management is also used internally to explain what it does.

For the content, we are based mainly on the collections and the programming. And there are three courses of action: information / mediation / communication. Information for the very practical elements - opening times, prices, etc. The communication dimension is more institutional, on official visits etc.
Mediation is what interests me the most, more directly related to the museum and exhibition themes, and relationships with visitors. We are focused on constructing by associating the visitors, in interaction with them. »

Available content:
"We have a lot of images and photos available. We gain an advantage thanks to our ambitious and constant photographic policy with a photographic campaign that never stops (the photos taken between 1998 and 2006 correspond to the high definition of the time, then with each new exhibition the pieces were re-photographed. This is a great luxury, we will not always be able to afford it, and many museums do not have these means). So there is a very consistent and comprehensive documentation of the works, as well as an important database.
Following the redesign of the website, it works well. There is true accessibility of the documentation work of the collections, and visitors have the ability to query the database, which is very important and serves as a base for developing social networks.

The database is written by curators and museum directors. They are the ones who document the collections, or add new information, according to the evolution of their research (or for example if there are new discoveries on a piece). The database is modified in real-time.

All the activities related to research have a visibility on the site. For the Museum program, we also regularly communicate, but it's delicate because in human sciences there's a real difficulty in convincing researchers that there's an interest for them to be on Twitter if they're not working with the digital arena... 'it's not our thing'. And there are a lot of old reflexes, of not saying what they are working on, of not being too specific, they see a risk of their work being stolen. »

Contextualization:
"Then it depends on other places of expression on the web. For Facebook or Twitter, I'm the one who writes most of the articles, working on a form of contextualization. For example explaining what purpose an object serves. The specificity of Quai Branly is that it has an ethnological collection but with an artistic positioning, an 'artification', meaning that certain everyday objects are presented as works of art, which they were not initially. So it also influences the way of presenting them. And we're trying to move towards a form of demystification to further explain the context of creation of the object.

There is a marketing concept called news-jacking, meaning surfing on current events, so that visitors' daily-life objects echo with the collections. For example... adapting the choice of content and images to climate events (snow, heat...) or cultural news ('Star Wars' film release...)... and in there lies the challenge of having the curators' consent... It's an endeavour that tends towards mediation but borrows on daily life. It echoes with the collections, permits attaining and bringing in certain audiences, online subscribers, etc, who will discover the museum. The interest is also in departing from an event singularity regarding the exhibitions. This allows talking about not only the new exhibit, etc., but also to show the collections, pieces that are not necessarily very exposed, etc..»

>>> *Community management* - QUESTIONINGS

What targets? 'local'...? global? > > >

Mediation or co-production? > > >

Community management - QUESTIONINGS - **What targets? 'local'...? global?**

« (...) If we look at the example of the Brooklyn Museum: they've developed a strategy with regards to a community of people who live in Brooklyn. Previously, they had an original, offbeat strategy in terms of social networks, in their uses, and they were present on a maximum amount of platforms etc. And in the past 1 or 2 years, they deduced that is was perhaps better to concentrate on just a few. It's true that with their previous strategy they had access to the entire planet... but the majority of subscribers are actually local people, because the first dimension is emotional and affective, and there is a neighbourhood interaction. So they reframed the energy input. They allow themselves the possibility of having a window on the whole world but keep in mind that their primary audience is local, and so they do not publish the same content... The actions and projects are not the same according to who we believe we're talking to. »

Community management - QUESTIONINGS - **Mediation or co-production?**

«What I'd like is that we use our interactions with visitors as a veritable tool for the production of the meaning of the exhibitions etc.
(...) For example a museum in Minneapolis has implemented a co-production work with visitors, with large-scale consultations, etc. They realized that it permitted changing certain elements in the conception of the exhibitions, and in time they noted an increase in attendance.
(...) It's complicated. What is the function of the museum: it is also a question of political project. We have the example of museums in the United States that build their exhibitions based on the feedback of the public... It's interesting but is it our vocation? Here (in France) the museum has a public service function, participating in education, opening to culture and the arts.
(...) The idea is not necessarily to create "blockbuster" exhibitions that appeal to all. The museum must conserve editorial freedom. But it would be a shame to miss out on a tool that allows easier and faster interaction with visitors.
(...) And for now, even if there is a veritable transmission of message from visitor to institution, it is not an institutional revolution. It does evolve, but very gradually. »

4. Sylvia FREDRIKSSON, Designer

Approach

"As a designer, I work with artistic collectives with whom I design digital objects dedicated to mediation. Notably I work with the collective Kom.Post http://kompost.me who re-question the notion of relationship to the spectator, to reverse the expressed authority in situations that redefine the role of each. (For example with the "Fabriques du Commun" project, it was about a space to exchange on a topic, with a re-documentation process via sound).

It's interesting to take inspiration from digital culture, as a way of rethinking the OS (Operating System), the software, the way we build a project. There are many aspects to incorporate from the digital world, like on the sharing, contribution, and digital labor processes, and equally the question of reciprocity... we must be inspired by this in order to rethink our practices beyond the aspects of competitiveness. That's what interests me, what I want to go get and lay on the table. »

Sonospheres
http://www.sylviafredriksson.net/2012/05/01/dispositif-sonospheres/

The project:

Sonospheres is a participatory audio guide conceived by Orbe in conjunction with the Kom.Post collective. Sonospheres has been operating since the beginning of 2012 at La Chartreuse Villeneuve les Avignon and at La Gaîté Lyrique. It allows recording and unveiling of the voices that have experienced a location over time. By moving through a location, you become the explorer of this map, but also the co-author if you decide to contribute by offering the observations of your tour. Thanks to a compassing system in which you occupy the central place, you can navigate between different contributions and give your own testimony.

Framework

"This is an example of a context where we were able to combine both long-term research on mediation with publics and the funding that allowed this long-term approach.

With the injunctions to participate and the more or less laborious experiences, with the successes and failures... we wanted to propose a method that was really open to contribution, with an installation process permitting a 3 year monitoring of its uses.

One can experience difficulties in the monitoring of such projects, because in this kind of installation, the implementation of a method is thought-out but then follow-up depends on the desire of the one carrying the project. Here we had the opportunity to follow this project from outside the Gaieté but in its' continuity, on methods of transmission for audiences in secondary school, and that's where we had the most satisfaction, and a real structure enabling working with the digital medium in the information sharing process. It assembles all the discussions we had on the process of commitment with regards to a project. »

>>> *Sonospheres*

QUESTIONINGS – **A work or a method? > > >**

SPOTLIGHT – **Systems of contribution, shared knowledge, dissemination > > >**

Sonospheres- QUESTIONINGS – **A work or a method?**

"In the wake of these questions, something interesting happened with the Gaieté Lyrique project. This project was born of the association between a company and an artistic collective, as in the beginning there was the kom.post collective, and the Orbe company www.orbe.mobi (Xavier Boissarie) that designs systems that re-interrogate the role of the body in situations of mobility. And this raised the question of the definition of what was proposed at the Gaieté: for kom.post it was a work, whereas for ORB it was a technical method. And when I presented the project, I was in a sort of schizophrenia - is this a work or not? And then arises the technical question of the content – is it free or not? For me in this project the content belonged to a private company, so was not really open, not like Wikipedia (for structural reasons). But it would be interesting to go further still, to rethink what the content is structurally in terms of identity.

Now that the method exists, for Kom.Post it is a work. For the Gaité Lyrique... it has evolved. It's related to the way in which we worked; we questioned ourselves: did the Gaité own the work or the method ?   What did it finance? Kom.Post was hired as curator to create content. We did anticipatory interviews so that the audio-guide would not be delivered initially as an object without content. This was part of the approach initiated by the Gaité, and this contribution work took place over several exhibitions, so it was rather seen as a work. It was also easier to present to the public, so they could more simply understand or be interested in the object.

Sonospheres SPOTLIGHT – **Systems of contribution, shared knowledge, dissemination > > >**

"The Sonospheres device is clearly inspired by Wikipedia, as it is an audible contributory encyclopaedia.
I'm interested in the culture of participation, which is not innate to all. There is a first barrier, once the system is installed, which the public is not feeling legitimate to speak. It is thus its' own primary enemy, the one who doubts: have I the right to convey my analysis (especially in an art centre)?
The idea was to unravel this issue of legitimacy, and to open a definition of what knowledge is, meaning not necessarily a strict encyclopaedic knowledge, but possibly also a sound, sound material, something more sensitive. So it's also about redefining knowledge, which was the main purpose of my work: redefining what is shared knowledge.

Then, to return to the question "are there means of mediation with these cultures?": I think that each wikimedia does this work, via workshops. I've been very engaged in the NGO Open Knowledge Foundation http://fr.okfn.org that also plays this role of dissemination, facilitation, and accessibility. But there is a rupture between the art field and NGO'S. The more I advance, the more I move towards a militant field, that I re-interrogate through the prism of art.

C- TRANSVERSAL DISCUSSIONS

1. THE NOTION OF PUBLIC(s)

- "The question is not resolved. The studies by Olivier Donnat, over years, give a pretty clear picture of who's visiting…..principally women in their 40's… "(S. Magro)
- "It's a socially categorized audience. But if audiences were determined rather by the practices than by the categories of genre etc.? "(V. Pihet)
- "Other than categories, we could conceive cultural objects based on this approach. Donnat never questions the object. "(C. Porter)

« (…) What is/are public(s)? In my opinion there is not really a 'public' in museums. Those who visit museums constitute publics, but not *a* public per se. Are we wrongly using this notion of public? Attracting a public, yes, but which, why, and how? This raises the question of an abstract public, made up of people with different practices.
For me the public is assembled around a question, an issue, a problem. It's the concept developed by Dewey in the work *The Public and its problems*. According to Dewey, we are not asking the right questions to the problem. There is not a public, but publics with regards to the problems or issues that appear and disappear.

(…) Publics do not last, they are destined to disappear when the problem is resolved. The Dingdingdong association (www.dingdingdong.org), that I co-founded with writer Emilie Hermant, was born because we wanted to get involved in the knowledge gathered on the experiences of users (patients, relatives, caregivers). If one day we estimate that we have solved the problem, in other words, if the ailment is well taken care of, and the understanding of it is shared, there will no longer be the necessity for a public to emerge in the political sense (that emerges because it has the right to say something). This is possible in many different areas.
There may be another way to think about the public and the location of the politic, including within the museum institution. "(V. Pihet)

« (…) Perhaps it is also a question of goal; why we get together, why we share things. Why we create a community at a certain time, how we tend towards the same direction at a certain time. And there can be many different meanings in connection with an installation, or a museum. The beauty of an exhibition is be open enough to allow a wide range of meanings, the organization of different events, visits with different publics, etc. As for the vocabulary, the publics… they are human, they enter a museum, they do not work there.
It's interesting to reintroduce the issue of politic. If we ask ourselves 'what is the point of mediation, of sharing it'… it's because there is a will to move in a certain direction. These exhibitions produce many meanings, and then it is for mediators, curators to orient the text in a certain way, so that if questions emerge, we have the desire to respond together. For me art is also a great opening, this capacity is necessary, so that different people see different meanings and build something behind it. In any case that raises the question of the goal, of why we do the mediation. "(F. Katz)

2. MEDIATION TERMINOLOGY

[MEDIATION = DOCUMENTATION ?]

« (…) From our place of mediator at extrapole, we interrogate ourselves on the restitution of artistic practice and its accompaniment. We seek to diverge by working the issue of documentation, to nourish reflection on artists' practices.
On very simple entry points like communication for example, we ask ourselves what different or complementary perspectives we could bring beyond what is already produced by the companies themselves.
This is our entry point into this reflection on digital mediation. In connection with the environment that the digital offers, and all the issues that this induces - the question of the tool, how to find and be found in that environment, how to propose something that will circulate, what dynamics to create? We would like to expand and open on the documentation of the processes, ours, and those of the artists we accompany. For us it is a transversal issue, not only related to the digital. "(A. Henry)

« (…) In framework of N.O.W. we had a work session with the team in charge of the communication of the cultural institution Trafo in Budapest (PRs), a production and dissemination institution for contemporary forms of performance. It's a theatre that resists and has always renewed itself via new publics, new practices. It has maintained itself thanks to the young generations that frequent the place. Their problem is to know how to address these young generations.
The theatre team works with the dynamics of social networks to announce events and create buzz, etc., and to share the process and content of the projects presented with relevant audiences (in greater detail than they had previously done).
This dimension of sharing, the choice of what we share, sends us to the question of how one is oneself in the consuming of something, or in the co-construction of a process. This is an important issue. "(A. Henry)

« (…) In the desire to intersect, and to allow collaborations between artists and researchers - "hard" sciences & social sciences - around social issues, we are faced with the need to share something other than results - works/publications. For myself, who has worked on this type of collaboration for 15 years, there's the need to renew the question of how an artist works, to not look only at the result, the work, etc, but the process. It's the same for research. It's asking to also consider the social sciences as practices. Two researchers, or two philosophers, don't work the same way. Similar methods exist, but there are various approaches. Even if we have access to their publications, we don't have access to their work process, to be able to understand them. Sharing practices is an important concept, which leads to working more closely.
"Today these questions are more and more rich and it is a political issue to learn to share, to permit porosity and invent conditions for working in common that are relevant, meaning having a transformative effect on a situation" (V. Pihet)

[MEDIATION PRACTICES: ACCOMPANIST / CURATOR / COMMISSIONER...]

- For me, Floras' work is mediation, a place of mediation in the full sense of the term. Not *cultural mediator* but... "(A. Henry)
- For me it's a work of curator. A place of transmission and accompaniment. The curator is here to be close to the artists and accompany them from the first bit of question until the final work and its transmission - what text we produce, and how we accompany so that it is transmitted to a public. The production question is central. "(F. Katz)
- "Before we were would speak of commissioner, why do we now use the term of curator? Is it because the practice has evolved? "(V.Pihet)
- "These questions of words...curator seem more appropriate, it's an Anglicism and it comes from "*care",* take care of something. While the word commissioner implies a relation of authority that doesn't seem interesting to me. Today it is more often said curator, I prefer this term. "(F. Katz)
- "We have exhibition commissioners that may be curator but can be invited under another title or not as curator (for example for the tattoo exhibition). The term "curator" is an Anglicism, rather specific to contemporary art, because it entails accompaniment etc., whereas with us an exhibition commissioner will choose pieces in the collection to build a discourse, but does not accompany the artists (who are deceased or anonymous). The difference in term reflects this difference in practice. "(S.Magro)
- "We sense that there is a difference in reasoning. (A. Henry)
- "It adjusts itself to the practices. (V.Pihet)

[MEDIATION ←→ PARTICIPATION ←→ CO-CONSTRUCTION]

« (...) I worked long and hard on the situation of museums with very open contexts of mediation. Actually the public itself is the first claimant to an institution in its place, because it needs reference points. When we create a situation of vast participation or too little guidance, we lose the public. "(S. Fredriksson)

"It's the difference between participation and co-production for me. It doesn't at all mean the same thing. The term 'participate' has become something else, because of the way it has been used for the past 15-20 years. Participate, yes, but to what and how? Co-producing engages one to invent the way of doing it together, as of respective skills and practices. "(V.Pihet)

"Just to react to the issue of co-production, or of co-constitution. Working with an artist, or a researcher with his own projects etc, is very different from co-construction with a public, which also raises issues of compensation. We request of someone time, opinion, expertise etc... of course he/she also learns something, but is not paid. We meet up with issues related to the digital, the digital labor question, there are many articles at the moment on the subject. It's all well to have a horizontal approach for the co-constitution of a space etc. and it allows the public to be active, but it nonetheless creates a situation where someone is paid to go get audiences... and they are not. "(F. Katz)

[MEDIATION & DIGITAL CULTURE/TOOLS]

- « (…) I inscribe myself in "librist practices" [1] (…) There are many transparent processes, or documented as fact, because they are intrinsic to the practice, as with Wikipedia. What I appreciate in the project presented by Flora (Edit-a-Thon), is that beyond the fact of saying that the digital inherently allows participation, it probes the question of usage and the human behind it, and it proposes revisiting this. "(S. Fredriksson)
- "These processes are not always transparent…» They're not easy to enter. (…) Geeks evolve in a culture of integrated co-production, difficult to apprehend from the outside. One must be initiated in a certain way. There will be the challenge of making these ways of working more visible or perceptible." (V.Pihet)
- "There is a familiarity (literacy) with digital culture, its' tools, methods etc." (S. Magro)
- "How do we take on these issues? How to reformulate the political ramifications? And how can we do this without necessarily mastering the language of these tools, and not yet having developed an imagination associated with these uses? (A. Henry)
- "Or how to gain inspiration from it, in order to project oneself into another context? It requires a work of translation. "(V.Pihet)
- "Yes, or an acculturation." (S. Fredriksson)

Sylvia Fredriksson - sylvia.fredriksson@gmail.com
www.sylviafredriksson.net - t : @s_fredriksson
Space and digital training designer, I work around issues of public appropriation of technology.
Graduate of the Ensaama, of Gobelins, then specialized in hypermedia at the University Paris-8 , I led a research itinerary at the Ecole Nationale Supérieure des Arts Décoratifs de Paris (National School of arts of Paris) within the ECRIVIL program dedicated to the exploration of projects in design of urban utopias of proximity.
Since 2006, I'm involved with the implementation of digital projects in the fields of education, mediation, and urbanism. (Agence Orbe, territorial reconfiguration agency AWP, Work on Stage collective). Today I work in cooperation with NGO's such as the Open Knowledge Foundation for the promotion of free knowledge, and as a digital artist, by developing creation experiments to mobilize technologies as a vector for power to act (La Gaité-Lyrique).
I also teach digital culture, UX design and information design (University of Paris 1-Sorbonne, CNAM, Paris College of Art, Campus La Fonderie de L'Image).

Flora Katz - katz.flora@gmail.com
Curator and writer based in Paris. She is PHD candidate in Philosophy and Arts at La Sorbonne. In 2014, she moved to New York where she worked at Miguel Abreu Gallery and developed the following projects: *Bonny and Read Book and Film Club*, Miguel Abreu Gallery; *If We Carry On Speaking the Same Language to Each Other, We Are Going to End Up Repeating the Same History,* PARMER (with Mikaela Assolent); Julie Bena, *"T&T Consortium, you're already elsewhere",* French Institute. In Paris, solo and co-curated projects (with Mikaela Assolent) include: *Odradek* (Les Instants Chavirés, 2015), *Wikipedia Editathon* (Fondation Galeries Lafayette, 2015); *If We Carry On Speaking the Same Language to Each Other, We Are Going to End Up Repeating the Same History* (Chez Treize; PARMER, 2013-2015), *You Can't Choose Your Neighbor's* (SOMA, 2014); *Eclipses* (Art Centre Parc Saint Léger, 2014); *E, I know it begins with E* (North End Studios, 2012). Flora Katz is a contributor to Artpress. Recent publications include: *The Peaceful, The Idiots And The Furious*, cat. Wilfrid Almendra (2015); "Ciné Vitrail et Escalier de Penrose, Les objets passagers de Jessica Warboys" (w. Tristan Garcia), *La Gamme de Shepard* (2014). From 2010 until 2013, she worked at Betonsalon - Centre for Art and Research, Paris. She holds an MA in Contemporary Philosophy and an MA in Curatorial Practices (La Sorbonne).
Informations sur mes projets et textes ici : - http://cargocollective.com/florakatz
- et le projet que je mène actuellement avec la fondation galeries lafayette est ici :
http://lafayetteanticipation.squarespace.com/editathon2016

Sébastien Magro - sebastien.magro@gmail.com
www.sebastienmagro.net - http://twitter.com/dasmtweets
Leveraging my design and cultural background, I am interested in creating social and participative experiences in museum interpretation and communication, based on digital devices and/or digital practices. As an active member of the French #museogeeks community, I have been blogging since 2009, I am part of Muzeonum's board and I often speak at conferences, teach classes and workshops.
Fields of expertise :
• Project management: on-site and on-line digital devices
• Social media strategy, community management, website editorial content management
• Technological watch, GLAMs' digital strategies watch

Valérie Pihet
Valérie Pihet co-founded and directed with the french philosopher Bruno Latour the Programme of experimentation in arts and politics (SPEAP) in Sciences Po Paris (2010 -2014). Since 2002, Valérie Pihet has collaborated with Bruno Latour on a number of other projects : she was in charge of coordinating the Iconoclash (ZKM, 2002) and Making Things Public. Atmospheres of Democracy (ZKM, 2005) exhibits, and founding the Sciences Po médialab (http://www.medialab.sciences-po.fr/fr/). She is a member of the advisory board of the Mobile Lives Forum, research institute initiated by SNCF (http://fr.forumviesmobiles.org/) and of the PARSE research group (Platform for Artistic Research Sweden) - http://www.parsejournal.com). She also works with numerous artists (Pierre Huyghe, Armin Linke, Myriam Lefkowitz, Anne Collod, Vincent Bergerat, Samuel Bianchini, Sylvain Gouraud etc.) as well as with researchers. She is the president of The Council (art agency), directed by Sandra Terdjman and Gregory Castera (http://www.houseofcouncil.org/). She is the co-funder of Dingdingdong – Institute of coproduction of knowledge on Huntington's disease, with Emilie Hermant in 2012(http://www.dingdingdong.org/). Since 2015, she is developing consulting on coproduction of knowledge and articulation between arts, research and society.

Cécile Portier - cecile.portier@wanadoo.fr

Cécile Portier was born in 1968. She works at the Ministry of culture (currently on the conception of the Medici Clichy-Montfermeil project) and leads a writing activity in parallel, where the digital, paper forms, and performance cohabit.

Publications:

Contact, Editions du Seuil (collection Déplacements), avril 2008. http://www.seuil.com/livre-9782020967792.htm

Saphir Antalgos, travaux de terrassement du rêve, aux éditions Publie.net, janvier 2010 http://www.publie.net/livre/saphir-antalgos-travaux-de-terrassement-du-reve-cecile-portier/

Les Longs Silences aux éditions Publie.net, novembre 2015 *http://www.publie.net/livre/les-longs-silences-cecile-portier/*

Surveillances, Editions publie.net *http://www.publie.net/livre/surveillances-collectif/*, *Ouvrage collectif, mai 2016*

Digital works :

Traque traces, 2011 : http://petiteracine.net/traquetraces

Étant donnée, 2013 http://etantdonnee.net f

Performances :

Etant donnée (Chartreuse de Villeneuve les Avignons 2013), Interface(s) (Festival Kolyada, Ekaterinenbourg 2013) , Il y a, il n'y a pas (Fabrique de théâtre, Frameries, Belgique en 2013, et Le Cube, centre de création numérique, 2013), La ligne morte, Je ne suis pas celle que vous croyez (Maison de la poésie de Nantes 2013), Géopolitique de la dérive (Festival Instin 2015, Périphérique du Marché de la Poésie 2016), Inventaire pour déshérence (Festival Instin 2014, Salon du livre 2016), Machine à hantise (Maison de la poésie 2015)

Blog:

 http://petiteracine.net

extrapole

extrapole is a hybrid organisation specialising in the performing arts field.

Imparting and experimenting with various representations of the contemporary world, introducing new work, supporting initiatives: extrapole aims to be a structure that serves artistic creation.

Our purpose is also inspired by the prospective necessity of a renewal of cultural action and practice particularly in light of local constraints and global geopolitical contexts.

Thus, engaged in a long-term reflection on the social and political implications of artistic practice, extrapole seeks to nurture a space for reflection and experimentation centered around the challenges relative to the fabric of art and its relationship to society.

The philosophy of cooperation is a cross-disciplinary element present in all of our activities.Through partnership building, it confronts a variety of devices and intercultural contexts.

www.extrapole.eu

Starting from a common expertise (managing the implementation of an artistic project and its reception by audiences), we are engaging in **an exploration within an experimental setting**.

We aim to develop a long-lasting prospective reflection in regards to our practices.

This experimental structure is made up of 4 labs that shape the project and determine **the 3 years program of activities** (oct. 2014-oct.2017) :

*LAB 1 - Strengthening competencies

FORMULATING AND SHARING research and needs relative to the evolution of the work environment and its impact on artistic practices and their social integration
PUTTING INTO PERSPECTIVE the synergy between the different stakeholders in the artistic management field for a common vision of art as experimentation
STRENGTHENING new competency profiles surrounding artistic careers, now and in the upcoming years

* LAB 2 - A management structure based on networks

RETHINKING the artists' careers beyond national contexts and frameworks
EXPERIMENTING with a collegial and transnational management approach that is adapted to the current setting
MANAGING the projects' strategic development and financial models in order to ensure a better sustainability for the artists' careers

*LAB 3 - Innovating tools of production: investigating commissions

SETTING UP a framework in which artistic commissions invite citizens to participate
SETTING UP a framework in which the backer doesn't only participate in the beginning and end of the process but also becomes a representative or advocate promoting the process itself
SETTING UP a framework that allows for the artist's local involvement in response to a request or need arising from civil society

*LAB 4 - Outreach and representation tools as restitution of the creative process

EMPHASIZING AND RELAYING the importance of the creative process to professionals, backers, and audiences
WORKING on new tools that enable other kinds of relaying, restitution, and promotion of the creative process
INVESTING in the field of outreach and representation by creating a space for critical thinking