

In-Habit.

1st BRAINSTORMING PROVOCATIONS DOC ABOUT EXCHANGE: (23 JULY 08 FOCUS IS ON EXCHANGE AND NOT ART FORM – ART FORM WILL BE IN OCTOBER)

- Difference between the residency and an exchange: exchange emphasises social contact, whereas residency can be just about providing private space for the artist.
- The social side is an important part
- Exchange is central rather than the outcome
- Exchanges are not just a managerial exercise.
- Conditions of exchange – terms of relative exchange, not given, not presumed.
- Communication between exchange organizers and artists and communities= Clarity about purpose of exchange
- Exchange driven by a need – to celebrate, to discover, to explore ... Exchange of symbolism, stories, histories and affection between a diverse range of participants. Layering of history
- Exchanges should be about the lived experience of the community/participants
- Discussion / forums about cultural exchange (perhaps coinciding with Melbourne Festival)
- Importance of internal corporate exchange. 235 cultures are represented in Australia.
- Related to space / place

WHAT MIGHT IN-HABIT LOOK LIKE?

- A place that is safe place in which to take risks
- Where people feel safe in bringing their traditions with them and others feel safe in being amongst/with someone else's traditions
- Safe environment and space and time so that spontaneous happenings can occur
- A place that offers the opportunity for artists to have future relationships beyond a project or presentation
- Where there is a sense of the aggregate, of how the parts make the whole of the exchange
- Centre for excellence in Multicultural Arts.
- Multiple entry points so that people can come to commence a work, or develop it, or complete it
- Where there is data base and networks of high calibre multicultural artists in the community. Use technology and store knowledge. Collect data.

- Database of Australian artists who have had an interaction with overseas artists
- Database of cultural organizations
- Database of cultural agreements
- Centre for excellence for info for participants, residents, local community and organizations such as Satellite.
- Conditions that absorb the participants in the focus of working and creative making
- Network across industry / communicating so that new partnerships can be forged.
- centre of a process that links regional-urban-overseas artists

WHAT MIGHT IT FEEL LIKE?

- Passion
- Generosity and collegiality
- Respect and trust are critical.
- Attention to detail and openness and willingness to give place to people who can declare "I'm lost".
- Consistency – to be known for something unique and that happens
- There's a voraciousness of curiosity
- There needs to be a strong sense of the personal in what's going to happen, an enjoyment of what might happen. It's the experiment that's important
- Spontaneity
- Adventure in life (and therefore art)
- Sense of adventure is primordial. Stepping into the unfamiliar.
- Opportunity to make something culturally new and culturally relevant.
- enthusiasm of cultural exchange
- Passion and commitment
- Prepare to be surprised
- Focused approach
- Levity and play and creativity being privileged as a basis to meet
- Sense of ongoing relationship, alumni building. I.e. Building a means to deal with the subsequent absence of project intensity
- Clarity of the values

Kristy: Lots of ARIs / artist colonies are driven by the idea of 'saving' the artist from their life of suffering. This leads to nurturing. However why not present an artist with a robust and well resourced challenge.

Some artists are ready to go: be nimble enough within the construct of your project to recognize at which stage an artist is at. If they are at the beginning of a process then they may need nurturing but if they are at a more developed advanced stage they might be rearing to go.

SHARING

- Sharing skills, food and drinks
- The sharing of knowledge
- Teaching – sharing of skills/knowledge, and social exchange is critical
- Communal areas for interaction.
- Eating together
- Accommodation together
- Living and sharing together
- Communal rituals (eating and living) that are appropriate to the duration of the project
- The attention and dedication of hosting and hospitality – first impressions of welcome / openness and flexibility / processes of reciprocity
- Hospitality that enables the participants to reflect upon their sense of honour and keeps an open connection of possibility with the 'exchange'

WHO WOULD DRIVE IT?

- You must have an INSTIGATOR and the instigator must have the MUTUAL benefit of the exchange in mind. The instigator is the bridge, the weaver, the mental web maker. The instigator has to be unstoppable
- Artist driven
- You need people to drive it who are willing to enter an elaborate and complex journey
- A person who is a bridge builder or an organisation that provides that
- You need to make a distinction between enablers and drivers. A board can be an enabler and an instigator is a driver
- Solid core group
- Collegiate network to help cater for the facilitation
- ACF – role of facilitator and resource for participants.
- Jude needs to drive the project and build a group of peers as a resource group inside the project to develop the ideas.
- Convening potential – bring the world leaders to help solve “the problem”.

ARTISTS

- Isolated and skilled people really appreciate someone listening and helping to lend skills and generally helping to create outcomes that weren't hitherto possible.
- Calibre of artists – high
- Artist led – Artists propose how the project will 'INHABIT', how the project will exchange. They research the question of what is brought to the project
- Regional artists come here artists here go to regions
- varied people being involved helps to sustain a project because of varied enthusiasms, skills, and supports.
- This is a project for artists who have an interest and engagement in communication, community, the convent and 'inhabiting'. Must maintain the trust of the community that generated this project.
- There needs to be interaction – link with locals, rather than just programmed performances. Collaborate or engage with local community and other visiting artists.

THE COMMUNITY AND BROADER PUBLIC

- What are the desires of the people here at the convent and foundation?
 - A lot of people already have a sense of ownership of the place – need to negotiate on future opportunities – what does it offer these stake holders?Acknowledgement is important particularly for those who battled to save the convent.
- Local multicultural communities will need to be invited in – greater links needed with multicultural Arts Victoria.
- Genuine association with practice in the place the artist is working in. Real local connection
- There needs to be a point of public exchange / points of informal access
- sense of adventure that stems from spontaneous meeting of local people.
- Not just showcasing within a community but open to new and other experiences – *curiosity*
- Part of the community engagement definitely needs to happen in the Convent
- Engagement needs to be a 2 way thing – artists going out into the community and vice versa
- Community outcome - could be a project or engagement,
- Multiple entry points for the community.

OUTCOMES

- Influence of outcomes – Outcomes should allow for surprise and be about opening opportunities for artists, curators, venues, etc. to keep networks / relationships
- Invite artist to participate in an exchange but don't force set goals or suggest outcomes – just leave it open ended
- Organically creating a project – not doing a project to a brief.
- ask participants what they want as an outcome
- It should not force artists to produce
- Constant evaluation is important. Qualitative evaluation...
- Need to consider how you expand the palette of intangible value. You can shape empirical methodology through this project – actually provide new ways of evaluating so that what you do leads others
- Where an organisation is the instigator the outcomes important to the organisation must be withheld from the artists. The outcomes are not the artists' creative initiative and so they must not sense that they are required to build work towards an organisation's outcomes.
- Need to consider intangible measurements like heritage
- There should be no agenda for finished product
- The best results came from those exchanges lasted a longer time – not just about one outcome.
- allow for failures – clashes which make us reflect on working methods

BUDGETS

- Budgets need to be appropriately economical – dynamic and elastic to cater for large AND small projects
- There needs to be enough funding that the dream is never jeopardized but not so much that there's a lethargy of spirit on arrival
- Seek not only Arts funding but funding from Foreign Affairs / Trade
- Need to get philanthropic engagement Create an energy that international philanthropy cares about. Also look at artists who have benefited. Project far and long – Kristy will help to do it.
- Economics that is a part of the exchange that allows for surprises in both major and minor projects

TIME:

- Preference for plenty of time. This allows for a diverse range of experiences during the exchange / residency
- The best results came from those which lasted a longer time – not just about one outcome.
- Time is very important / longevity. Time periods may be decided by cultural factors.
- capacity to be long term if needed - can be broken down into stages if need be
- Get people together a year before the exchange starts
- But also - Get married before you fall in love. Commit to a project and then see what emerges.
- Flexibility in lifespan of exchange / duration of the project is important.
- Beginning relationships before the arrival and beyond the departure
- Projects need to be born over time. First impression is revisited in details. "The only way of learning how big a space is, is to sweep it." Building around the idea of inhabiting and reinhabiting.

WHAT'S UNIQUE HERE THAT WE CAN BRING TO THE EXCHANGE?

- cultural diversity of Australia puts us in an amazing position for interacting with other countries.
- Australia's position is unique because of our multicultural status

RETURN

- Capacity to return important
- You need to be able to return, to come back
- There's place given to allow for RETURN ENGAGEMENT

QUESTIONS

- Is it proactive or reactive or a combination in the way it attracts participants?
- There has to be a curatorial centre and a system of arbitration and negotiation connected to that. i.e. Someone who builds a project with the view of whether it's artists coming here for a project here, or can they go from here to elsewhere?
- What shape does the community engagement take?
- Who owns it?
- How does the cultural exchange bring about understanding and enjoyment of diversity?
- Reciprocity.
- Potential to link in with existing schemes / organizations, e.g. Asialink, South Project, CINARS, Universities, festivals, etc
- How do you return the 'legacy'? Continuity? Need to communicate the opportunity. 'Palimpsest'.
- 'atelier' model? Artist in residence will convert to a facility. What type of facilities do we want and how to make the residency / exchange tailored to fit "the space". Also, the place has an incredible presence. How to incorporate the multiplicity of stories into the exchange.
- Where is exchange going? Awareness of 'greening', of political / economic 'borders'. What patterns are in existence? What are you involving yourself in?
- Exchange is relative – what you can make, cost of living + cost of materials, having family around you or not, education, time in life, etc. how to build relativity into model.
- Models are a disaster whenever replicated. The project has to grow from the ground up. A "model" is a thing that has worked so profoundly that everything after references it, but "it" worked because of unique idiosyncratic circumstances. What are ours?
- Who are the neediest? Who are the inspired?

From Kristy:

TRUST BUILDING = (awareness raising)

CONVENING: (x4) Philanthropy (intl)
Heritage (National/local)
Architects (Intl – let them have fun with some problem solving, imagining a project)
Artists (intl)

ACTIVATING: Projects/Propositions
Events
Research and Devt.

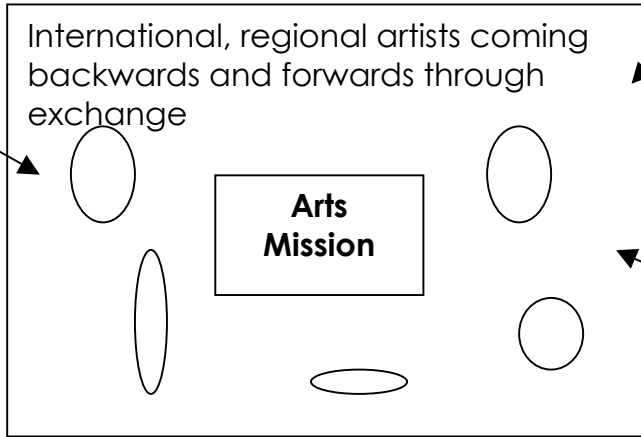
LINKING: Next phases of R and D/Projects

Return zeitgeist
Commissions – Program parameters
Historic preservation – lineages etc.

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