



Project report

TCP

The Curatorial Programme

28 November, 2011

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1 Project administration

1.1 Project management and financing

The Curatorial Programme (TCP) was co-organized by Dalija Acin, Dragana Alfirevic and Marijana Cvetković – Station, Belgrade; Biljana Tanurovska Kjulavkovski and Iskra Šukarova – Lokomotiva, Skopje; Anders Jacobson and Johan Thelander – Hybris Konstproduktion AB, Stockholm.

Project time: 2011-07-23 – 2011-10-30

Bookkeeping company, Sweden: Nätverkstan Ekonomitjänst

Audit company, Sweden: EMK Revision

The project was realized with financial support from the Swedish Institute and the International Dance Programme of the Swedish Arts Grants Committee and Pro Helvetia. Furthermore the project could not have been realized without the voluntary work of the co-organizers mentioned above.

1.2 Project partners

Venues Kondenz:

Bitef teatar

Drinčićeva 1, Beograd

www.bitef.rs

Centar za kulturnu dekontaminaciju

Birčaninova 21, Beograd

www.czkd.org

Magacin

Kraljevića Marka 4, Beograd

Venues LocoMotion:

Youth Cultural Center

Quay Dimitar Vlahov bb Skopje

www.mkc.mk

The Curatorial Program in Skopje took place in dialogue with the Intercult project Fast

Forward.

1.3 Project aims

The project objectives were not only to curate artists and pieces from the participating countries, but in itself to examine what curating in the context of contemporary performing arts can be, what it can do and how it can be understood.

Further, the project was intended to develop the cooperation between the members of Hybris Konstproduktion AB and Nomad Dance Academy.

1.4 Background

Following the Nomad Dance Academy (NDA) visit in Stockholm in December 2010, Hybris Konstproduktion was invited to a four day follow-up meeting in Skopje, Macedonia, in March 2011. The aim of the meeting was to investigate common interests and possibilities for further collaboration.

Following the meeting, Hybris Konstproduktion was invited by the NDA partners Station and Lokomotiva to co-curate the two performing arts festivals Kondenz (Belgrade) and LocoMotion (Skopje), taking place in October 2011. This invitation initiated a co-curatorial project that was further conceptualized during the summer of 2012, and named The Curatorial Programme (TCP).

2 The Curatorial Programme

The format and organization of TCP grew from a need to investigate the issue of selecting and organizing in the performing arts. We wanted to study the concept of curating and how it is applied, as well as produce models for co-curating and propose a different distribution of economy and responsibility within the frame of a festival.

To realize the project we invited thirty-five artists, theorists, and curators from Western Europe and the Balkans. When selecting and inviting participants we placed emphasis on a persons' practices (how and what they make and do) rather than artistic products (performances/pieces). Furthermore, we wanted to enable each participant to propose the festival activities and thus redistribute and differentiate curatorial choices and responsibilities.

The participants were invited to submit proposals: pieces, practices, situations, discussions, games, meals, reading sessions, etc. The proposals could be individual or collective, existing or new, and the participants were asked to keep proposals simple in terms of logistics and preparation. They were offered travels, accommodations and per diem, but no fee.

In order to create a dynamic, context-specific and yet clearly framed festival schedule, proposals could either be programmed beforehand, or initiated spontaneously. Importantly, the participants were all invited to stay the whole time period of the two festivals in order to take part of others' proposals and to create a milieu and a time-space of sharing and exchange.

The format of TCP was an attempt to create a necessary space that would nurture both the artistic communities and the public; that could allow for initiated artists and theorists to advance ongoing discussions in the field and at the same time welcome wider audiences.

*Read more in the printed program book [TXT], or on the project web page:
<http://nomadanceacademy.org/kondenz---locomotion-2011.html>*

2.1 Participants TCP

TCP was realized by participants combining artistic and discursive practices and experiences, and with relations to the issues of curating:

Dalija Aćin (SRB)	Ana Dubljević (SRB)	Marko Milić (SRB)
Maria Baroncea (RO)	Eduard Gabia (RO)	Manuel Pelmus (RO)
Virginie Bobin (FRA)	Dušan Grlja (SRB)	Tehvan Ratsanik (EST)
Selma Banich (HR)	Emma Kim Hagdahl (SE)	Torvald Silver (SE)
Dragana Bulut (SRB)	Ivana Ivković (HR)	Dejan Srhoj (SLO)
Maja Ćirić (SRB)	Anders Jacobson (SE)	Rodrigo Sobrazo (CL)
Ingrid Cogne (FR/SE)	Jana Jevtović (SRB/CAN)	Mårten Spångberg (SE)
Marijana Cvetković (SRB)	Biljana Tanurovska	Iskra Šukarova (MK)
Ludvig Daae (NO/SE)	Kjulavkovski (MK)	Johan Thelander (SE)
Dean Damjanovski (MK)	Clément Layes (FR)	Rok Vevar (SLO)
Marcus Doverud (SE)	Chris Leuenberger (CH)	Minna Wendin (SE)
Pierre-Yves Diacon (CH)	Kire Miladinovski (MK)	Dragana Zarevska (MK)

To read more about each participant, please see the enclosed program booklet [CRD].

2.2 Scheduled proposals

Fifty-four events were proposed by the TCP participants beforehand; performances and showings, discussions and lecture presentations, movement practices and meals, video screenings and workshops.

To see a full schedule of the activities during TCP, please see the enclosed schedule [EXE] and the program booklet [CRD].

2.3 Spontaneous proposals

In addition to the continuous discussions happening in more informal settings between participants and visitors, we would like to mention the following events, that are not presented in the printed program:

- Lunch Beat Belgrade: Inspired by the growing Stockholm club phenomena Lunch Beat, we organized a lunch time disco in Magacin, simultaneously as the event in Stockholm. The two discos were broadcasted live and projected in both club spaces.
- Discussions on the issues of curating: Several discussions were proposed spontaneously, in bigger or smaller groups, with or without moderation.
- Agatha Christie: A duet by Mårten Spångberg and Johan Thelander, was spontaneously added to the Skopje program.

2.4 Marketing and audience attendance

The festivals Kondenz and LocoMotion, including TCP, was marketed by the local teams of organizers, through press, professional and student networks, printed programs and posters, and Facebook. Several interviews with national TV, radio and newspapers were carried out. All TCP events were free of charge.

Despite marketing efforts, the TCP activities did not attract large numbers of spectators from outside of the artistic circles. We believe that this has several reasons:

- the informal format, and the fact that most TCP activities happened during the day and late evenings
- the topics treated could be regarded as more benefiting for a well informed spectator who is familiar with current issues of the art markets
- several key parts of the marketing was late in relation to the festivals, which was primarily a result of a lack of budget and the short time frame of the project as a whole.

Since all TCP events were free of charge, we have not compiled statistics for each of the nearly sixty events. Some proposals were made for one spectator at a time, or presented at a bigger stage for approximately sixty audience members. Some spectators came to several events, others shifted between being spectators and artists, some came to single events related to other activities (e.g. Illegal Cinema), and some spectators were online (e.g. the hundreds of people in Stockholm that followed Lunch Beat Belgrade).

3 Results

In this section, we discuss the different results that we believe came out of TCP as a project and as a curatorial proposal.

3.1 Redistribution of selection

To start with, TCP aimed to produce a different type of power distribution compared to conventional festivals – a curatorial model based on a redistribution of choice and responsibility. The curatorial model we designed to conceive this was that each activity was proposed or "programmed" by the artist her/himself.

From this we can deduce two main results:

- **Diversity of selection:** This decentralized order – where more than thirty people were selectors – meant a diversity in the kind of activities that were proposed, how they were carried out and what kind of topics that were addressed. We believe that it is essential for the heterogenization of aesthetic selection and organization that there are many different loci of decision-making.
- **Empowerment of the artist:** During TCP we experienced an empowering relationship between the artist, the artistic proposal, and the spectator. We believe that this was, to a great extent, a result from the fact that the proposals were selected and carried out by the participants themselves. In this sense, s/he was directly responsible and credited for her/his proposal.

3.2 Duration, attendance and presence

The fact that participants attended throughout the festivals enabled them to take part in the festivals as a whole – something that is quite unusual in conventional festivals or conferences. The participants were thus available for discussion, feedback and critique and could as well attend others' proposals, which in turn made it possible to produce links and relations between the different proposals. The morning movement practice was reflected in the daily film screenings, filtered through an afternoon discussion and applied in the evening performance, etc. As a "curatorial result" we consider this enabled "relation-making" process between proposals an essential effect.

3.3 The relationship between individual and group

Seen from the point of view of a collaborative project, we know from experience how difficult it can be to organize open-framed formats without ending up in a "survival-of-the-strongest" situation, with a lot of focus on group dynamics and power distribution. However, during TCP we experienced a positive and organic relation between individual and collective. We believe that this has five main explanations:

- The project functioned on the principle that each participant was responsible for their own participation through attending, proposing activities or partaking in other participants' proposed activities. There was no imposed demand for collective decisions in the bigger group of participants.
- The group was large enough for everyone to be mobile in different smaller constellations.
- The relation between programmed and spontaneous activities provided a balanced situation with a clear frame of activities and a space to act and react.
- The kitchen was set up as the festivals pivot point, and offered a space where one could cook, talk, meet and share ideas and thoughts.
- The combination of people worked out well, which simply implies a little bit of luck.

3.4 Flexibility

The way of scheduling events created a flexibility that enabled adjusting to the situation at hand, for example to benevolently "hijack" a current situation and add something in relation to the previous proposal or to cancel events when they didn't make sense in direct relation to other events. This freedom to re-organize "in real-time", made it possible to make fast decisions that are usually pre-decided and difficult to influence in conventional formats of programming and curating.

3.5 A place to work

More than only showing works and networking, TCP became a place of collective study, new meetings and thoughts, that latched onto the ongoing festivals as well as the participants' dispersed practices. It functioned not as a market place but as a place to engage in work, and was fueled by the desires of the participants.

We believe that the project as a whole created a situation that enriched the possibilities to "use" the artistic proposals for deepening and developing aesthetic and intellectual inquiries.

4 Conclusion

We are very pleased with the results of the project and find it relevant to further develop the model of co-curating that we applied. If, how and when this could happen is still to be discussed.

Furthermore, the project has been important for us to strengthen our contacts with the partners of Nomad Dance Academy and the Balkan dance context. We experience that all involved partners have been artistically enriched by the sharing that was made possible by the project. We also hope and believe that there will be positive side-effects of the project in the form of future collaborations and continuous dialogue between invited participants.

Best regards

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5 Financial report

Revenues	SEK
The Swedish Institute	200 000 kr
Sum revenues	200 000 kr
Costs	
Salaries, incl. social costs, pension and insurance (project managers)	–36 603 kr
Per diem (project managers)	–2 140 kr
Travels and accommodations (participants TCP)	–63 779 kr
Per diem (participants TCP)	–35 221 kr
Production costs, kitchen supply and preparation of food	–50 000 kr
Administrative costs: bank charges, accounting services, audit, communication etc.	–12 257 kr
Sum costs	–200 000 kr
Outcome	0 kr

5.1 Comments on financial report

- To realize the project Anders Jacobson and Johan Thelander received personal scholarships from the International Dance Programme of the Swedish Arts Grants Committee amounting to 37 000 SEK. The scholarships covered travels, accommodation and per diem in relation to working meetings and the realization of TCP during the two festivals Kondenz (Belgrade) and LocoMotion (Skopje).
- Funds from Pro Helvetia covered the costs for two Swiss participant in TCP. Funds were administered through NDA.
- The administrative costs are still an estimate, the actual costs will be confirmed in January 2012.

