Instruction for Project

General **objective:**
The goal of this collective international project is **to learn from others, open up to different forms of knowledge and experiment with research and production methods.**

Students will form groups of 4-6 students and work together from autumn time to spring time, in order to realize and present an artistic / cultural "project". The topic of the project will be decided collectively during a first Workshop in October, even though the core question/idea/project might still change during the project process. Nevertheless, there should be some **reflection on international collaboration and subaltern methodology.**

An **investigation process** should be part of the project (collecting data, artefacts, narratives, contents, photos, etc.)

A **working step or final project** will be presented in March/April. Its form is very open: installation, performance, website, exhibition, conference, etc. It can be a cooperation project or a cooperative investigation.

It is experimental – there is no „right or wrong" way to organize, research, produce, connect and no expectations or judgment on the topics you will work on. This is meant to be a space to engage with new ways of finding, evaluating and shaping information.

It is reflexive -– The projects are a way to understand how knowledge is produced and which dominant structures, dominant ways of seeing the world infuse the chosen topics. How can different narratives be interpreted and made visible? Reflection on the way of working or developing a project can be as important as the final outcome.

It is socially engaged – It is about reflecting on how social issues can be addressed through cultural and artistic approaches. The projects should be a way to develop critical analysis.

It is collaborative – the way of working together will be self-organized (including decision-making processes), but based on awareness of different context and backgrounds and tolerance about different values/thinking/views. This is an opportunity to share references and context from different countries and perspectives and to search for ecological/ethical ways of working together at distance.

Mentoring **process:**
Two mentors from different organizations will commit to each project group according to the topic/issue/question (this will be a mixed process between interest/requests of students and mentors). This should be a supportive, nonjudgmental process – diversity of perspectives and context should be valued.

Being **a** **mentor** **means:**
• **to catalyze the process: help students to articulate different dimensions of the project and to see all**

potential of the project / initial idea while remembering professional issues
• to companion: help students to situate the project (theoretical and social context) and ask questions
• to give resources: be able to network and find resources and make links to existing projects and organizations

Organization:
The (co)mentoring will be organized with and according to the needs of each group (and mentor). The process/needs of the group and mentors will be defined at a first meeting right after the October week. 5 Tuesdays from 4 to 6 are dedicated to mentoring meetings.

The groups should share 4 different documents throughout the process:

1. **Free theoretical mind map**: this document is intended to present the theoretical inspirations, as well as inspiring projects, artworks, etc. of the project group in a free way. Important is to document the sources, show how they are connected in light of the project and make visible which ways/paths/branches will be deepened and experienced through the project. This "map" can be graphic, geometric, digital or analog or even presented as a video.
give deadline

2. **Skills map**: this document is intended to situate the skills and responsibilities of each member of the group. Important is to explain choices of situating each team member, connections between different tasks and skills and possibly how the "map" could evolve throughout the project. This "map" can be graphic, geometric, digital or analog or even presented as a video.
give deadline

3. **project presentation**: this document is intended to present a concrete form of the project : an action or intervention (as a proposal). It should show how the data collected and the field research are used for the project. It should also show how the project could be produced, evaluated and disseminated. Who is the project for? What is its social utility? What does it imply to produce it? Even if some elements might still change, the group should be as precise as possible. In line with the framework of the projects, this does not have to be a finished object or event – the document can also present an investigation/research process, etc.
give deadline

4. **Self-evaluation** : this document is intended to be a critical analysis of the project process the group went through. The goal is not to defend the process as an academic exercise, but to reflect on how perspectives on the topic and collaborative work have shifted, what participants have learned and shared in the group and how the process could be valuable for their professional posture/path.
give deadline

- **3 workshops** targeted on common issues with discussion times will be organized throughout the year. Three groups will lead each session with their mentors to share their experience and open up a discussion with the other groups.

1. December: subalternity and self-position toward the topic: (connected to the first input workshop in Weimar.) How does the input resonate after starting to research a topic/subject? What does "target group" mean in a project logic? How can we as cultural producers work with subaltern knowledge and subaltern groups? what does positionality mean in this context?
give leading group and dates

2. January: production and evaluation: deconstructing project management logics in light of collaborative international work. How do we think differently about production and evaluation of a project? What are the difficulties and strengths of these different perspectives? How could our project answer to classical call for project frameworks and what does it say about the cultural sector? How can we develop valuable evaluation strategies and why is it important?
give leading group and dates

3. February: theory-practice articulation: how do we think the relationship between theoretical input and practical work after working on a project for several months? How are both important, in regards to which aspects of the project and ourselves as cultural professionals? How can and should theory and practice be articulated and entangled in projects that address contemporary issues?
give leading group and dates

Evaluation:

Each project note is evaluated by the mentors.
Two more criterias:
1) engagement of students in the project and with mentors (ability to communicate, present and discuss the ideas; ability to articulate difficulties and strengths of the group; ability to reflect on theory and practice, project logics and alternative ways of producing and sharing knowledge)
2) clarity and critical analysis of the collaborative process through the self-evaluation document

The **final project** will also be part of the evaluation; mentors will analyze the project through different criteria (e.g. relevance of the format regarding topic, question and "target groups" / quality of partnerships / involvement of subaltern "knowledge producers" within the project (participative character of the project) / extent of making possible further dissemination of "subaltern knowledge" gathered within the project (dissemination within cultural and educational circles, policy-making circles, wider audiences, especially subaltern groups, etc.)