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ON MOBILISATION CODE OF CONDUCT



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P.3 ON MOBILISATION CODE OF CONDUCT INTRODUCTION

The On Mobilisation Code of Conduct is a set of principles that regulates how we behave within the network, but also documents the values that we share. The Code of Conduct is a collective exercise, written collectively and collaboratively. It is not a norm, it is not a legislation, but a negotiable tool and a guideline.

P.4 WHO WE ARE

The transnational On Mobilisation project focuses on micro-community mobilisation through artistic processes. A bottom-up project which aims to bring together and to engage individuals for favouring forms of social justice and equality.

The project is carried by the On Mobilisation Cohort that consists of: Helga Baert, Kalle Brolin, Elisabetta Consonni, Petr Dlouhý, Dušica Dražić, Marie Luyten, Anna Norberg, Daniele Ninarello, Chiara Organtini, Carlotta Pedrazzoli, Ahilan Ratnamohan, Simona Rybová, Latifa Saber, Helena Selder, Marika Smreková, Danae Theodoridou and Ludmila Vacková.

Members of the On Mobilisation Cohort are gathered around the shared belief that artists, curators, cultural workers and cultural and educational organisations play an important role in civil activation and contribute to experiencing European identity in

all its diversity. The project strives to take an active role in an international solidarity and emancipatory movement, and not only as a collection of local and temporary apparitions, but rather in its transnational continuity.

The transnational dimension is achieved not only through physical mobility, but also by practising experimental methodologies of collaboration.

Within this project we connect the local and the international through a concentric model. Knowledge, insights and practices created through the local artistic processes ripple outwards into the transnational dimension. This happens both through the dissemination of the formats used within the project, but also through connecting the project with the wider network of the partners, artists and involved communities.

P.5 OBJECTIVES

By adopting radical forms of cultural participation, through processes led by artists, the project's main objectives are to:

a. create a transnational community composed of professionals, artists, citizens across four countries (Belgium, Sweden, Chzechia, Italy). Together, in a peer-to-peer dynamic, they will re-elaborate forms of transnational creation and circulation of knowledge and capacity building;

b. emphasise the key role of the micro-communities at the basis of the project;

c. elaborate formats of interactions, empirical and methodological tools which will be settled for favouring multi-layered exchanges among all these different contexts;

d. valorize the artistic creation in its function of artistic and processual context. Six artists will connect, thanks to their specificities in the ongoing artistic participatory practices, to the target groups by sharing expertise and knowledge.

P.6 VALUES

We distance ourselves from the international neoliberal co-production model that asks for an artistic product as the end-result that can tour, thus be sold. Instead in the spirit of transnationality we propose facilitation of 6 local-specific artistic research projects built on different levels of collaboration amongst: (a) the 4 partner organisations — wpZimmer, Baltic Art Center, Studio ALTA and Lavanderia a Vapore; (b) 6 artists — Kalle Brolin, Elisabetta Consonni, Daniele Ninarello, Ahilan Ratnamohan, Marika Smreková and Danae Theodoridou; (c) 2 universities — Antwerp Research Institute for the Arts (ARIA) and Uppsala University Graduate School in Sustainability Studies (GRASS); and (d) citizens/audience.

This model proposes next to the creation of artistic practices, the circulation of knowledge and tools that are collected and created within the On Mobilisation project. The common thread

that connects the project's activities, target groups and outputs is achieved through the artistic research of the six artists. They are invited because of their expertise, ongoing participatory practices and particular methodologies, already existing connections with the target groups and openness to share the expertise and knowledge through the transnational collaboration and exchange that is established within the project.

Acknowledging that while working on transnational projects with predefined value systems local situatedness gets neglected, leading towards possible misunderstandings or even conflicts during the implementation, On Mobilisation recognises historical, geographic, cultural, economic, political and other situational factors that influence the way we work and the way we experience the world around us. We find it extremely valuable to embrace the contextuality of each organisation, as well as intersectionality and

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multiplexity of people with whom we collaborate and/or whom we address.

CARE — pleasure, imagination, empathy, commoning, maintenance, respect, embodied practice, justice.

We cluster the project's values in 4 pillars:

HORIZONTALITY — shared work, clarity how to share motivation, responsibility, leadership of processes, rethink the hierarchies, support.

PLURALITY — diversity, localities, micro- and macro communities, polyglot, how to deal with friction.

OPENNESS — state of curiosity and creativity, wonder, capacity to negotiate; as organisation to guard the openness towards processes of change.

P.8 GOVERNANCE

The consortium of partners manages the project through different circles. The design of the management is inspired by the sociocratic circle organisation method, a way to shape and lead organisations or projects on the basis of equality through the consent principle.

The consent principle builds on a clear and transparent mission and vision for the project and shared values endorsed by the whole consortium. Consent decision making is a decision process that verifies that there are no fundamental objections to a proposal. A proposal can be adapted when it is 'good enough for now and safe enough to try'. It gives autonomy to the circles and initiators.

However, this governance model doesn't equal a flat structure. Every circle has defined zone's of autonomy, tasks and responsibilities. This means that a circle can decide independently within the boundaries that have been set by the management

circle. Within those boundaries a circle can determine its goals and the process to achieve them, and delegate the execution. The circle organises the three elements: leading, executing and measuring. These are necessary for the proper functioning of the circle process. The management circle is responsible for the overall monitoring, facilitation of the process and safeguarding the process within the circles in accordance with the mission and goals of the project.

Team members, participants or artists can take up roles in multiple circles, and other team members or external expertise can be invited as guests to the circles. We have defined the following circles within the project:

THE MANAGEMENT CIRCLE: Marie Luyten (financial manager), Dušica Dražić (project manager and administrator), Ludmila

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Vacková (project coordinator and administrator), Anna Norberg (project coordinator and administrator), Chiara Organtini (project coordinator and administrator).

THE ARTISTIC CIRCLE: Helga Baert (curator and facilitator), Dušica Dražić (facilitator and producer), Ahilan Ratnamohan (artist), Danae Theodoridou (artist), Petr Dlouhý (curator and facilitator), Marika Smreková (artist), Helena Selder (curator and facilitator), Kalle Brolin (artist), Carlotta Pedrazzoli (curator), Chiara Organtini (facilitator), Elisabetta Consonni (artist), Daniele Ninarello (artist).

THE COMMUNICATION CIRCLE: Latifa Saber (communication and PR manager), Simona Rybová (communication and PR coordinator), Helena Selder (communication and PR coordinator), Carlotta Pedrazzoli (communication and PR coordinator).

P.10 CODE OF CONDUCT

The On Mobilisation Code of Conduct is structured in 4 values, articulated in behaviours and tools, detailed for the 3 different circles foreseen by the project governance. The code below, is structured around these 3 circles and the way each one of them works on the 4 core values of the project.

P.11 MANAGEMENT CIRCLE REPRESENTS RELATION BETWEEN COHORT MEMBERS

The management circle is responsible for the overall monitoring, facilitation of the process and safeguarding the process within the circles in accordance with the mission and goals of the project.

HORIZONTALITY	HOW	PLURALITY	HOW	OPENNESS	HOW	CARE	HOW
Including artists in shared leadership and decision making	Sharing information (budget, agenda) for transparency and clarity	Acknowledging differences in different localities/cultures/languages and resources	Trust organisations to work in their own language with the micro-communities to ease the workload. Provide abstracts in English	Transparency	Public share of info & knowledge	Trust	Do not micromanage and control aspects of cohort and external collaborators work & decision-making to an extreme degree - more than is necessary or healthy for a usual working relationship
Clarity and not boundlessness	Clear sharing of information related to content and budget			Time management	Slow pace, long term relationship, allow emergent design	Creating safety and trust for the professions	Flexibility based on specific organisation's scale, operational timing and financial resources
Shared responsibility	Rotating roles			Access policy	Mapping and accommodating special needs in the group like neuro diversity or other obstacles in their daily life	Not over-working processes	Check-in regularly within the circle and readjust the workload when needed and when possible Celebrate achieved goals with end rituals
				Reflective management	Open to consistent feedback	Showing each other mutual generosity and respect within the cohort	Listen to each other and support each other with constructive feedback
				Processes oriented	Be transparent and clear about the expectations and goals - so the process knows its limitations and potentiality		

P.12 ARTISTIC CIRCLE

REPRESENTS RELATION BETWEEN AND WITHIN COHORT MEMBERS AND MICRO-COMMUNITIES. The artistic circle is responsible for monitoring, facilitation and evaluation of the artistic processes and the following code is applied internally to the cohort management (specifically regarding the relationship with the engaged artists) and to the relationship with micro-communities within the artistic investigations.

HORIZONTALITY	HOW	PLURALITY	HOW	OPENNESS	HOW	CARE	HOW
Create frames that give agency to people to act and take responsibility	<p>Share resources, while being respectful and discreet about individual needs and possibilities</p> <p>Ask for immediate feedback to give agency to people for the continuation of the work</p>	Be aware of the difference between the local and the nationalist	<p>Do not exclude the international and diversity in the name of locality</p> <p>Connect the micro-scale to the macro-frame, facilitate transnational exchanges</p>	Embrace emerging design	<p>Do not work from set principles</p> <p>Do 'waste' time in order to listen more carefully to each other and get a better grip of diverse needs and processes of work</p> <p>Improvise</p> <p>Do not fix things in advance</p> <p>Notice what emerges from the processes involved</p> <p>Let go of your preconceptions</p>	Act locally	Balance the care for the local context with the artistic demands of the work
Soften and when possible break hierarchies	<p>Do not spatialise relations, avoid frontal relationship (horizontal as a space characteristic),</p> <p>Map power and rearrange the distribution of it</p> <p>Create common physical activities</p> <p>Have common tasks</p> <p>Support common decision-making processes about what the work should be and also how it can end</p>	Differentiate quantitative and qualitative plurality	<p>Adopt a qualitative evaluation system</p> <p>Accommodate small groups if necessary for the process</p>	Negotiate boundaries	<p>Compromise when needed in negotiations</p> <p>In meetings verbally and explicitly affirm all suggestions articulated</p> <p>Look for other ways (other than language) to connect openly</p> <p>Look for ways to embody and practice openness (do not only talk about it)</p> <p>Welcome everyone and everything that emerges, going beyond targeting groups</p>	Adopt maintenance as the material form of care	<p>Be aware of how to maintain yourself as a person — stay creative and active</p> <p>Allow unproductiveness</p> <p>Program unproductive moments</p> <p>Name the processes involved in the work and acknowledge what it needs to maintain these processes</p> <p>Ask yourself what you cultivate through the work</p> <p>Know who to address (including also people from our group) for certain needs in order to maintain a work</p>

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HORIZONTALITY	HOW	PLURALITY	HOW	OPENNESS	HOW	CARE	HOW
		<p>Include/be inclusive through the design of the process</p>	<p>Give space to others to influence the process</p> <p>Include participants' knowledge in the work</p> <p>The project should include people who are invisible for different reasons (because of gender, cultural background, age, different abilities)</p> <p>Share sources, create a common platform with our diverse views, a platform we can feed and be fed by</p> <p>Make the individual knowledge commonly available for others</p>	Cultivate trust	Create frames for experimentation and risk to take place	For the organisations of the project: be clear about the expectations and the deliverables	<p>Support and facilitate artists in their process</p> <p>Give clear parameters</p> <p>Be there when you are needed by the community</p>
						Deal with changes	Be flexible with obstacles and last minute changes, adapt to them
						Be sensitive	<p>Be sensitive collectively to moments of a person being stuck individually</p> <p>Listen before criticise</p> <p>communicate such moments of difficulty with the group</p>

P.14 COMMUNICATION CIRCLE

REPRESENTS RELATION BETWEEN AND WITHIN COHORT MEMBERS, MICRO-COMMUNITIES AND AUDIENCES. Communication circle is responsible for planning and manage the internal communication (within the cohort) and external communication with micro-communities and a wider transnational audience.

HORIZONTALITY	HOW	PLURALITY	HOW	OPENNESS	HOW	CARE	HOW
Avoid communicating in imposing way – (related to language and vocabulary)	<p>Make and share a set of easy-to-use tools when meeting new collaborators/ contributors (eg. set of questions that are used as the start-up for a conversation)</p> <p>Ask questions not connected to the project, be open and curious about what people with whom we converse want to share and talk about</p> <p>Not to presume, but to ask how to</p> <p>Not to colonise virtual and real space</p>	Plurality of voices	<p>Use multiple languages without striving for perfection and precision</p> <p>Be polyglot in micro- and macro communities</p> <p>Make a shift in general communication from “I” to “We”</p> <p>(External) Create plural narratives, narrated by all the participants</p> <p>(External) Communicate from different perspectives</p>	<p>Make it accessible and avoid overcomplicated language</p>	<p>Test, renegotiate and base our position on the contact with people</p> <p>Avoid presumption</p> <p>Practise silent position, listen, create space that allows things to emerge</p> <p>Use non-verbal communication</p>	<p>Don't strive for perfection</p>	<p>Invite criticism, avoid judgement</p> <p>Work together</p> <p>When one destroys something, must immediately offer something in return</p>
Take charge and responsibility	<p>Don't let that all the tasks fall on one person</p> <p>Work with a small group (micro-community) in a local context, responsibility of the artist who is supported by the local organisation</p> <p>be precise in both the internal communication and when communicating within the (micro-)community and audience</p>	<p>Imagine communities that are beyond our knowledge, don't presume that there are no (more)</p>	<p>Invent words and write poems</p> <p>Invite people to take over</p> <p>Acknowledge more-than-western perspective on community</p>	<p>Perceive communication as the bridge that makes it easy to cross sides, and avoid creating obstacles</p>	<p>Become familiar with people and contexts</p> <p>Make it easy to adapt and to change the way we write in relation to whom we are addressing</p> <p>Have a physical contact, be personal in communication</p> <p>Mobilise imagination through questions, practice questions, and try to avoid statements</p>	<p>Be accessible, make environment accessible</p> <p>Call out prejudices and judgements</p>	<p>Talk about cultural differences between us, to avoid misunderstandings and misinterpretations in verbal and non-verbal communication.</p> <p>Ask when not sure how to interpret languages</p> <p>Express worries</p> <p>Ask for help</p> <p>Make ourselves available when not at the same place</p>

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HORIZONTALITY	HOW	PLURALITY	HOW	OPENNESS	HOW	CARE	HOW
						Embrace vulnerability	<p>Be aware that it is culturally defined, we have different ways of showing emotions.</p> <p>Proposal is to have an anonymous box in the room – how people felt during the process</p>
						Create space that allows emotions to step in	<p>Ask at the end of the meetings how the day felt and recap the face-to-face meetings with one (or more) emotion that resonates most on that day</p> <p>Acknowledge emotional attachment that one has and/or does not have</p> <p>Share level of motivation</p> <p>Allow emotions to speak</p> <p>Sign in (Check-in) when we enter the room/meeting @ Sign-out (Check-out) before we exit the room/meeting (F2F meetings and when it is needed)</p> <p>Allow more time for things to happen</p> <p>Support following: “Within the process I need help with...” / “I need a break?” / “Can we stop for today?” / etc.</p>