

Title **Performative recordings / browsing the city**

Time : Performance 1 day, Archive process 1 day, Preparation 2 days + previous experience (see <http://routes-routines.constantvzw.org>)

Nb of persons: workshop description with 6 participants + 4 animators
Economy: based on recycled material + costs?

Preamble

This workshop does two things. Firstly, it explores the possibilities of documenting an urban performance. Traditionally this would require a performer and a documentalist, somebody who describes or records the performance. This workshop does not differentiate between acting and registration: the person who records is him / herself the performer.

Secondly, the recorded material is published online. This process allows to think about how to represent the performance, to draw hyperlinks, to think about the ethics of sharing cultural experiences and collective authorship.

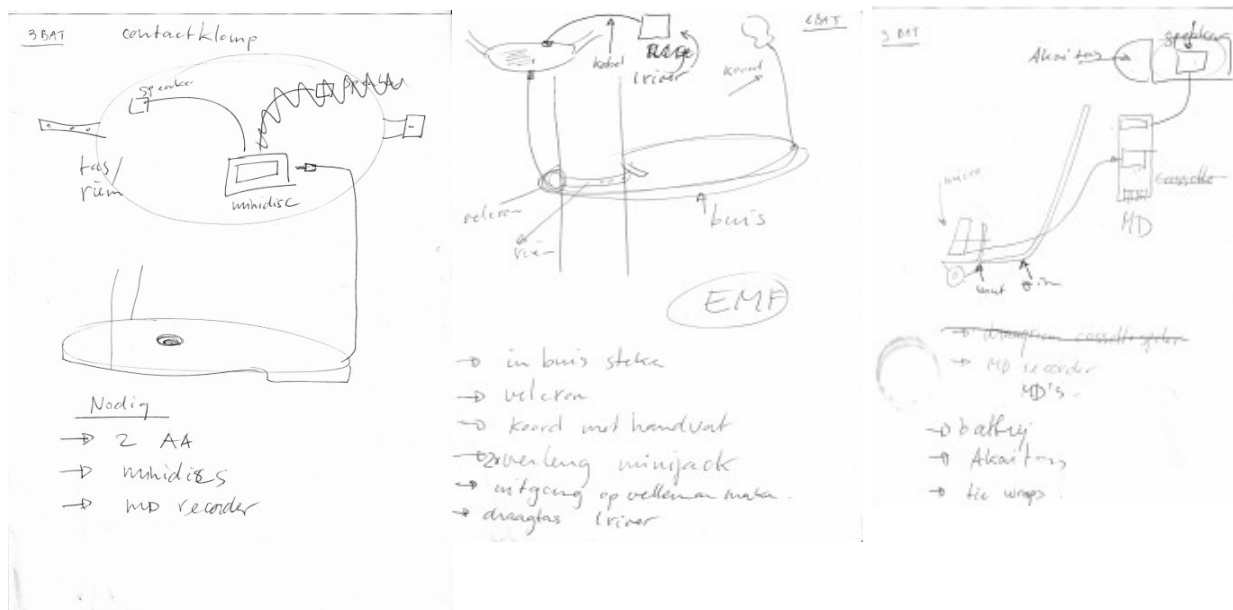
Basic principles

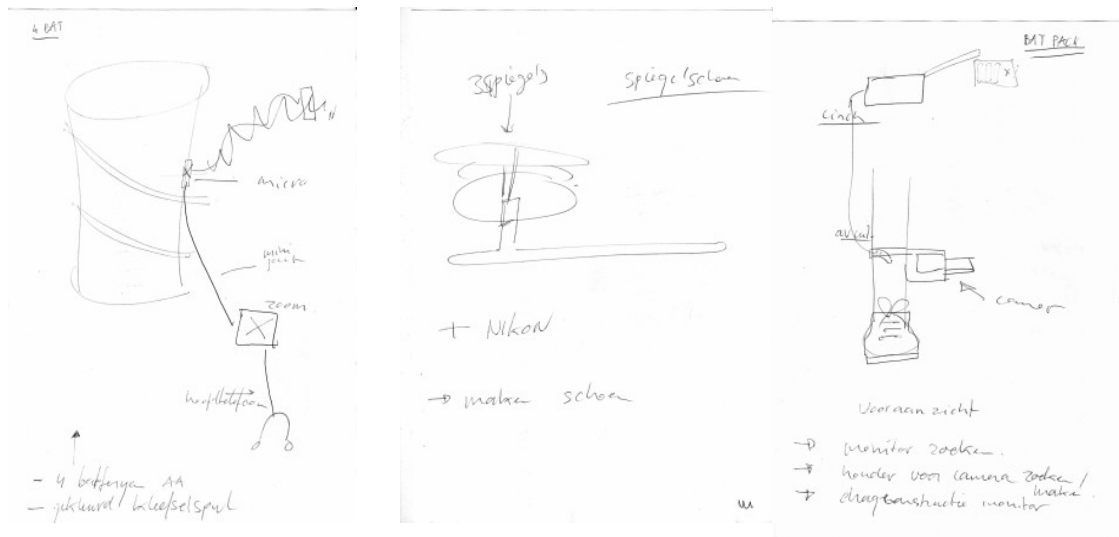
Attached to your feet is low tech recording devices. Through them, you observe yourselves making contact with the surfaces of the city. The regions of impact beneath the soles of your shoes, touching the sleeves of your coat, entering your field of vision produce an image of your physical presence. In a group you will explore different surroundings (art schools, busy street, shopping mall, open space...) and make collective audio-visual collages. The devices you carry function as your ears and eyes, they act as audio-visual mediators.

And ingredients

- to attach or carry in contact with your leg recording and monitoring technique
- so that means devices done with micros, mini disc recorder, mp3 recorders, contact micros, cinch cables, etc
- and sth to attach, to carry in contact with your leg: velcro , ribbon, smalls bags

See following sketches of the devices used for the workshop referenced in this recipe:





- means of listening and watching the material recorded: sound mixer, 2 speakers, beamer or screen, camera card reader, all connective cables necessary
- recordings should be stored on mini discs, cassettes, min dvs, hard drives
- and be processed through computers, to be compressed, and published online
- free software is strongly recommended
- to move is essential

Important:

Push your limits, add at every step of the process a new "obstacle": for example: begin to act in familiar space, than move to public spaces, to private corporate places, add prothesis that makes your walk difficult, grotesque.

Day 1 (1st Part)

Introduction

-Introduction to the workshop, use the preamble and the experiences archives in the Routes and Routines web page, but make it short, the introduction will be lived through practice

Procedure

1st exercise

-Attach devices, describe them technically, but the first choice will be based on curiosity, attraction or repulsion to the devices

1. Testing walking in a close and known environment

- 1 h walk the building you are in, following textures, sounds and colleagues control, getting familiar to your "disability".

Suggestion:

-Use a place you feel comfortable to walk through, to act weird, because the focus is on your feelings, what you hear, record, see, how you move.

Some advice

-Do not talk, try to respond to your environment, colleague, try to listen yourself through your devices

Extra:

- If possible organize "distant" recordings: 1 animator with a camera, 1 animator with mini disc and micro, 1 with his/her ears and eyes, to have a general "view" and "recording" of the exercise.

2. Testing listening

Install the material to listen and see the material recorded, detect how the device carried reacts, and which type of sounds or images it produces, which spectrum of audio or image it records

2nd exercise

3. Testing in public space

-Getting prepared to go to the city: choice for ersatz of city: shopping mall

-Pack technique: bags

Instructions:

- In group, try to relate to each other knowing what your device can record

-1h walk following textures, sounds and colleagues

Warning:

Get prepared to act in a public space, for example by reading the rights in terms of pictures in "public" spaces like commercial spaces: here is the example for Belgium: Belgische Staatsblad artikel 34 hoofdstuk 1- Verplichting van het publiek in het algemeen - 18 september 1976

And practical tips: be nice with the guards, be ready to explain why and what for you are taking pictures.

4. Commenting listening to the material

Listening to the material, as framework of a discussion using references, from technical extensions to city -public interventions

Suggestion:

Bring books, movies, links (To be added: Elke's biography)

Day 2 (2nd Day)

The video and audio collected is published online. This involves selecting fragments, make a simple montage, install and dress up a weblog, upload the audio and video, describe the material.

Free software and free operating systems are used in order to think about alternatives for copyright by applying permissive licenses

Suggestion:

Weblog or any form of web page is necessary to publish links to the archived material, bibliography and comments on the workshop, the most essential part is to select an online storage place that guarantees free and public accesses: our proposal here would be the use of <http://archive.org> or <http://freesound.iaa.upf.edu/>

Advice:

Communicate clearly to participants what " free" means in this circumstances, you can refer to gnu.org, artlibre.org or creativecommons.org as example of free licenses on content and softwares.

Could also download and print the Guide To Open Content Licences

(http://pzwart.wdka.hro.nl/mdr/research/liang/open_content_guide)

3rd exercise

5. Storing

-Digitalize material, save it giving names and precise dates, could be name of the participant or the names of devices, be sure to communicate which system of naming is used.

Tip:

Free softwares used: Audacity (<http://audacity.sourceforge.net/>), VLC

(<http://www.videolan.org>), Gimp (<http://www.gimp.org>), GFTP (<http://gftp.seul.org/>),

Formats used: ogg, mpeg, jpeg

-Upload the different files properly named to a repository as mentioned before free and easy of access. Communicate the url of the repository to the group

6. Generative archiving

The previous use of free software and free license is already a decision allowing future re-use of the material being by the group or any one connected to the repository. The following step go beyond, and demand to think, imagine, propose a framework which in the same time, contextualize the material , but also provides comments, instructions, narratives that suggest, invite reproduction, remembrance, reaction, re-enactment. To achieve a documentation of the experience which allows re-interpretation.

Timing

Maximum 2 hours thinking and listening and watching to the material, taking note of the possible narrative, editing system, context for the material.

1 h discussing the different proposals, discussing necessary technique and relevancy of the added comments, way of editions.

Rest of day: putting in place the contextualized and generative archive.

Ideally, the length of processing the archive should be the same as the length of the time producing the material.

Tip:

Once the rough material is stored with free licenses, and online with a few lines describing the context of production. Processing the archive can be done with any kind of "material": can be with softwares, can be with papers, can be with chinese whispers, etc