

Open Space Harvest

Art Hive Symposium 2014*



From openspaceworld.org: Open Space Technology is one way to enable all kinds of people, in any kind of organization, to create inspired meetings and events. Over the last 20+ years, it has also become clear that opening space, as an intentional leadership practice, can create inspired organizations, where ordinary people work together to create extraordinary results with regularity.

In Open Space meetings, events and organizations, participants create and manage their own agenda of parallel working sessions

around a central theme of strategic importance, such as: What is the strategy, group, organization or community that all stakeholders can support and work together to create? And, while Open Space is known for its apparent lack of structure and welcoming of surprises, it turns out that the Open Space meeting or organization is actually very structured -- but that structure is so perfectly fit to the people and the work at hand, that it goes unnoticed in its proper role of supporting (not blocking) best work. In fact, the stories and workplans woven in Open Space are generally more complex, more robust, more durable -- and can move a great deal faster than expert- or management-driven designs.

Participant Themes at the 2014 Art Hive Symposium:

- Insurance?
- Where does music, drama, dance poetry etc. fit in hive?
- Participatory drama for people living with illness?
- Is it workable to serve a community other than geographical?
- How do i/we stay quiet enough to hear/honour the energy?
- Will/can you without a team of people...? -
- Community/university partnerships and funding
- Mobile art hives: what is the minimum you need to make it feel like home?



Participant Notes

Insurance?

Main point: Is there a possibility of collective art hive insurance in the future?

Where does music, drama, dance poetry etc. fit in hive?

Main point: Hold space.

Participatory drama for people living with illness?

Main point: There is a difference in the ethics of writing a play and putting it on versus people sharing their life experience and putting that on.

- Containerization of life experience
- Controlling: who takes it and why – inherent in it is what is performance – revisit it – life is inherently theatrical.
- Can reduce some intimidation. Performance for change.

How to stay quiet enough to keep hearing the energy?

Main Point: One can commit to a practice as small as it is. Intention - Making art, and witnessing it.

Make this space within. After a while it becomes less strange to talk about it.

- Listening to your body.
- Placement between order and disorder.
- We are alive. People who are dead don't experience anything.
- Feeling like a victim vs. being responsible for your choices.
- Facilitating within the limits of one's energy.
- Putting your intentions into the universe.
- Desire as motivation.
- Identify questions and follow them.
- Accept the reality of your life.
- Ping ponging - the grief of letting go.
- Silence in small amounts. Schedule in your iPhone if need be.
- Lack of quiet?
- Ted Allen - *Art is a way of knowing* -- a workbook for practice.
- Instead of keeping busy to not sit with underlying thing, give it attention and sit with it.
- Give it attention, sit with it.
- Move from the word 'pain' to describing what exactly the sensation feels to you.
- Re-enchanting the world.
- Failure vs. acquiring more experience.
- Note: a practice of hosting self.

Community/university partnerships and funding?

Main Point: Art as a pragmatic tool for bridging communities. How do we take out various interests in our disciplines and bring together an actual research program to apply for major programs?

- Seeking out researchers.
- Increasing funding, credibility, governing bodies.
- Reveals connections we share.
- Change of vision of what art is.
- Seeing art / show pragmatic value of art in communities.
- 'Too important to be left to the experts'

- There is a gap between culture structure and young people - aboriginals.
- Reconciliation.
- Abundance - finances feel like sticking point -- wealth is to be distributed (found objects, energy) -- not to own but to give -- creativity.
- Anxiety, least important?
- What can it actually be used for?
- Doesn't give the spark.
- Government funding - tricky.
- Catering, café, workshops, craft tables - \$
- Resourcefulness
- Upcycling
- Freecycle
- People love to be involved
- A pile of money by itself doesn't make things happen -- need creativity.

Is it workable to serve a community other than geographical?

Main point: Be alert to potential peer leaders.

- How do you reach out to people to form a community – a model? Many steps – its a process – ok to start wherever you can.
- Populating your project with well intentioned people who are supportive with same goals and interestes. Art makers.
- Take an ember and fanning it and fanning it.
- If you have barb wire you can make flags.

Will/can you without a team of people...?

Main point: It's so doable.

- Take a group to form a popup hive and perhaps more – for example big hospital setting – staff, patients, family members. No quiet space for peacefulness. Lets put that energy into use.
- Develop a model that can me brought to any school or hospital or setting.

Mobile art hives?

Main point: What is the minimum you need to make it feel like home?

- Coming in and recognizing and being recognized
- Finding systems to communicate about your location



*Compiled by Samantha Slade, Elizabeth Hunt and Ezra Bridgman (percolab) from the notes of participants at the 2014 Art Hive Symposium. Photos by Kim Auclair. Creative Commons.