



Call for participants

in the framework of:

THE FIRST INTERNATIONAL SUMMER SCHOOL Of Arts and Sciences for Sustainability in Social Transformation

1. Overview

The **International Council for Cultural Centers** (I3C: www.international3c.org), the **International Network Cultura21** (Cultural Fieldworks for Sustainability: www.cultura21.net) and the **Latin American Network of Art for Social Transformation** (Red-LATS: www.artettransformador.net/) are organizing, in collaboration with the **Center for the Study of Culture and Society** (CSCS: www.cscsarchive.org) the first international summer school of arts and sciences for sustainability in social transformation. **The event is planned for early August 2010 in Bulgaria, in the beautiful Balkan mountains (Gabrovo).**

We are **seeking participants** in the summer school! As the number of participants will be limited to a total of maximum 30 persons, you are encouraged to apply as soon as possible!

Are **you** an artist, a practitioner or an academic working for or interested in the advancement of sustainability and social transformation (i.e. goals of social justice, ecological awareness and environmental action, human rights and self-determination, cultural and biodiversity, among others)?

Are you looking for inter- or trans-disciplinary methodologies, and for inter-cultural dialogues?

Are you interested in the relationships of bodily movements and/or of other sensuous/sensorial relationships to local places?

Do you want to explore how movement also relates to place and community development?

If you replied yes to one of the previous questions, the international summer school may be the right place for you! Read further:

A more detailed overview of the **Summer School design is provided as appendix 1**, at the end of this document.

Background information on the central theme of the school's first edition, **"Walking and Places: building transformations"** is **provided as appendix 2**. Please note that we do **not** require that you be already acquainted with this theme, in order to apply for participation in the school.

The detailed **program of the Summer School's workshops**, will be announced in early 2010 (at the latest on March 15) on the project's wikipedia: <http://www.cultura21.net/dokuwiki/doku.php/orange:sumschool>

Information about inexpensive accommodation near the location of the summer school will be provided to the selected participants.

The application procedure and conditions are described on the following page.

2. Application

To participate in the summer school, you must apply, providing us with the following **documents**:

- Personal data: please indicate your name, gender, age, full address and contact details, country of origin, country of current residence, and educational/professional background (in a few words).
- A Résumé or CV
- A letter of motivation where you explain why the summer school appeals to you, what you are expecting to benefit from it (for your research, your art, your activities, etc.). Please mention what you hope to learn at the summer school, and what you may be able to bring/teach yourself, based on your prior experience.

Applications shall be sent by **email** to: sacha.kagan@cultura21.org

Deadline for application: March 20, 2010 (please apply as early as possible; preferably, do not wait until the date of the deadline!)

Selection procedure: The selection of participants will be made by the organizers (Cultura21, I3C, Red-LATS) according to the following criteria:

- Date of application (the earlier, the better)
- Country of origin (to ensure an international mix of participants)
- Professional/educational background (to ensure an interdisciplinary mix of participants)
- Personal motivation and relevance of the applicant's domains of interests to the general field of the summer school, i.e. sustainability in social transformation through action-research

Notification of final decision: April 5th, 2010

3. Conditions

All participants at the summer school are required to participate to the entirety of the summer school.

No scholarships are available from the school's organizers, but we can provide cover letters upon request (in case you are applying for financial support from a third party).

Accommodation and travel costs will be covered by the Summer School only for a very limited number of participants from non-European countries. If you are requesting support for your accommodation and travel costs, please include a request letter, with a costs evaluation. Please note that we recommend that you also look for funding near third parties, as we will be able to support only a very limited number of participants.



The first international summer school of arts and sciences for sustainability in social transformation is supported by the Asia Europe Foundation.

Appendix 1

An overview of:

THE FIRST INTERNATIONAL SUMMER SCHOOL

Of Arts and Sciences for Sustainability in Social Transformation

1. Background

Not only the ecosystems, but also human societies, i.e. social justice, democracy, cultural vitality and the welfare of citizens, are put at risk by the continuing trend of an unsustainable development: The challenge of achieving sustainability, in the face of a complex crisis of civilization combining ecological, social, cultural and economic dimensions, demands integrated understandings and responses. As the famous Einstein quote goes, “the problems of the present cannot be solved with the thinking that created them”. The atomized, specialized islands of knowledge and of practice in contemporary societies, shall be turned into a common ground from which responses to the global crisis may emerge. We argue that **artists and scientists, in putting together their resources of inquiring and re-thinking, in an exchange with civil society, can make an important contribution in the coming decades**, before climate change, biodiversity breakdown and other global phenomena would turn into a civilizational collapse. However, in order to do so, artists and scientists urgently **need adequate places and moments where and when they can trespass disciplinary boundaries and the routines of their trade**.

The Summer School hopes to address the issue of distance and lack of dialogue and cooperation between scholars/researchers, communities and arts practitioners. The Summer School is thus dedicated to the **productive dialogue and mutual teaching/learning processes (with workshops given by each for the other) among all cultural practitioners and scholars engaged in change processes for sustainability**. The process is expected to be one of mutual enrichment, which can lead to rethinking the opinions and work approaches of each group and of individuals and then get ramified in a series of new approaches to inspire projects in communities around the world.

The Summer School aims to encourage scientists and artists to **transform their own working processes, thanks to the insights gained from the other participants**. The Summer School is also expected to stimulate the inquisitiveness, the inter- and transdisciplinary openness and the critical reflexivity of participants, allowing them to confront the complexity of today's global crises and unsustainable developments, with creatively and effectively integrated perspectives.

Navigating through the insights of cross-disciplinary dialogues, the summer school participants will discover islands of common experience, on the way to a shared transdisciplinary common ground as the long-term destination of the summer school.

The Summer School will contribute to an understanding of the **role of community spaces and organizations dedicated to the arts** and how the work of these organization in national and international networks can create a dynamic of sustainable social transformations propelled by a widely spread creativity among generations and across intercultural boundaries.

2. Vision : a breeding place for transdisciplinary and transformative art&science

The Summer School hopes to generate a high-quality learning experience for all participants, generating innovative methodologies, knowledge and agendas in art, (re)search and action. The **vision** is to create a framework for a truly creative process for the methodological empowerment of both artists and scientists working for sustainability/social transformation. The event will not merely be a collection of workshops and discussions, but a "school" in the noblest sense of the word: a place for learning, teaching, sharing and evolving together.

The Summer School addresses **the HOW questions** of art & science for sustainability: For example: How can academic research contribute to community artists and contemporary artists developing new social, aesthetic and community approaches? How can the experience of post-modern off-balance dance contribute to a rethinking of democracy? How can scientists enhance their reflexivity and their creativity thanks to insights from the arts? How can artists effectively work in communities and at other levels of social reality, for social transformation together with academics?

In order to address these questions, the Summer School will explore: How do artists and scientists from a diversity of backgrounds, do their work today? Which methods and approaches do they use and how can these be transfered and transmuted to other artists and scientists around the world? And which cross-breeding between these different approaches should be further developed?

The Summer School will also foster **thinking at a paradigmatic and normative level and link the WHY and the HOW** questions, in order to avoid mere instrumentality. That 'deeper' level will address issues of spirituality, epistemology, ontology, aesthetics and introspection, and critically reflect the orientations and values we vest in 'social transformation' and in 'sustainability'. Art and philosophy, conceived not only as vehicles, but also as possibilities to step outside ourselves, will contribute to this deeper, epistemological and 'more than rational' level of the Summer School's methodology.

The Summer School aims to provide an intense and insightful learning experience to all participants, which is **interdisciplinary, engaged and intercultural**:

a) The Summer School aims to **facilitate the cross-breeding of arts and sciences in their efforts to renew their methods and their paradigms towards social transformation for sustainability**. It also aims to exchange these insights with organizations from civil society. Concerned are the fields of art and science in a wide sense, including on the one hand the whole spectrum of the academic world, from natural sciences and social sciences to philosophy and humanities, and on the other hand a wide variety of artistic practices, from eco-art and community arts practitioners to social sculpture, media art and others ; from the side of civil society practitioners, concerned are NGOs working in communities and for

sustainable development. The summer school's focus cuts across established disciplines, pursuing inter- and transdisciplinarity, but also affirms a proactive and normative, yet self-reflexive and critical framework.

b) The Summer School aims to **train effective agents of change**, not mere observers of contemporary crises nor uninvolved prophets of doom. The Summer School aims to foster social transformations towards a more sustainable civilization: i.e. resilient human cultures advancing social justice, economic well-being, ecological integrity and cultural diversity. It is intended for artists, researchers and practitioners who acknowledge and support the values of engaged (i.e. normative) and self-reflexive, concrete and theoretically informed, positive and critical practices in science, art and civil society.

c) The Summer School aims to **facilitate transcontinental exchanges, comparisons and critical explorations of experiences** across the world, with participation of researchers and practitioners from the continents of Africa, Asia, Europe, Oceania and South-, Central and North-America.

d) The Summer School aims to enable the **conceptualization and drafting of possible future partnerships and projects** among artists, scientists, and practitioners.

e) The Summer School aims to generate **a transdisciplinary process** allowing the pluralistic and diverse, yet united and overarching burgeoning of a transdisciplinary culture in the arts and in the sciences:

- Inspiring scientists to reach beyond the limited types of formal rationality traditionally catered to in the Western scientific tradition. New approaches and new tools, inspired by artistic methodologies and artistic (re)search practices and theories, shall carve new avenues of explorations for the participating scientists.

- Inspiring artists to enrich their current practices. New methodologies for action and (re)search, e.g. interdisciplinary work with scientists and activists, shall open further perspectives for the participating artists.

- Enabling participants to develop varied ways to work transdisciplinarily, no longer only as determined 'artists', 'activists' or 'scientists', but, as *artiscientists*, *artists*, *intellectactors*, i.e. shaping new identities for a new culture.

3. Theme for the first edition of the Summer School (2010)

An overarching theme is proposed for the first edition of the Summer School:

Walking and Places: building transformations

Walking, as a practice for exploring, learning, mapping, and intervening, in urban and in rural contexts, will be explored. This practice brings up insights highly relevant to the summer school's focus on action-based research – and constitutes a field which has grown rather directly out of a relation to practice, rather than as a theoretical problem held by science for itself. Traditional as well as new 'déambulation' practices (e.g. in postmodern dance or among traditional pastoralist communities) mark the relationships between cultural practices and their social and ecosystemic environments and, in particular, the dynamic between global travels and flows of information and the belonging to local places and sensations. Furthermore, in the recent past, walking-based (re)search practices have flourished both in the arts and sciences (e.g. in contemporary art practices or in the new discipline of

“Promenadologie”), opening up spaces for inter- and transdisciplinary explorations, which the summer school will further develop and interconnect.

4. Organization and Activities

The project organizers will publish and disseminate through their networks and to other relevant organizations, a 'call for workshop proposals'. An international selection comity will be constituted, that will examine the received workshop proposals and propose specific workshops and activities as part of the programming of the Summer School.

The Summer School will alternate methodological workshops with open discussions. The preliminary planning of the first edition of the Summer School is as follows, for a total duration of 7 full days:

- Half a day of introduction (morning)
- 2 days and a half of workshops
- Half a day of Open Space discussions (morning), and half a day of personal introspection (afternoon)
- 1 day and a half of workshops
- Half a day of Open Space discussions (afternoon)
- One day of work in groups on a ‘training the trainers’ workshop-prototype on ‘transdisciplinary teaching&learning for sustainability in social transformation’, and an evening of conclusions and perspectives.

The workshops offer shall be balanced, offering a large spectrum of arts-based and academic insights, a mix of challenging-critical and creative-constructive perspectives, and a diversity of international perspectives.

The workshops shall be conducted under a principle of mutuality in learning:

- All participants shall commit themselves to following workshops from different fields or specializations than their own.
- Each workshop organizer shall also engage her or himself to also follow other workshops as a member of the learning community.
- Each participant will be considered as a learner-teacher.

The workshops will be offered in parallel, to keep small group sizes, and each workshop will be repeated, allowing all participants access to all workshops.

The half-day of open space discussions following the first three days of workshops will allow participants to explore the experience of the first workshops: In a first step, they will be encouraged to communicate to each other, what has been experienced in the workshops, in their own words. Thereafter, they will be asked to look for common expressions for these experiences (also reflecting on the differences between their own words/ own cultures).

In the half-day of personal introspection, which is a very important step in process of the summer school, participants will be asked not to communicate with each other anymore, but to engage into individual self-reflection. They will be asked to reflect on their own practices, with the question: “How do I integrate other approaches, from different perspectives,into my own personal practice and (re)search?”

The second row of Open Space discussions and the last day of discussions and prototyping, will address the question of transfer: How can the insights from the workshops be transferred and transmuted across disciplines, and to other artists and scientists around the world? Which cross-breedings between the different approaches presented should be further developed?

In the half-day of open space discussions, the participants will be invited to explore how the transformed own practices can be forming a common ground for transdisciplinary work. In the workshop-prototyping, the participants will divide in smaller groups: Their task will be to conceive a concept of a workshop with educative elements to be re-used and which each participant can 'take away' from the summer school and on which they can further elaborate, back in their own contexts.

In the evening of conclusions, participants will exchange on the workshop-prototypes concepts and discuss them as a potential “seed” for a future edition of the summer school...

The Summer School participants will further exchange through an online platform, including a discussion forum, a space for sharing of blog spaces with multimedia content and a wiki (e.g. for further elaborating the workshop-prototypes). An evaluation of the first edition of the summer school will follow, that will raise insights for the opportunity and format of further editions of the Summer School in subsequent years. The appointed evaluation team will also prepare recommendations to be discussed by the organizers of the Summer School and addressed to other organizations in the academic and artistic fields. A publication will also be realized in order to further disseminate the insights from the First Summer School and from its evaluation. Furthermore, a video of the summer school experience will be realized and published on Internet.

5. Target groups

The Summer School participants will include, besides the organizers of the event:

- The organizers of the 7 workshops selected by the international selection committee (7 to 10 persons)
- participants coming from the academic fields
- participants coming from the artistic fields
- participants coming from civil society (cultural practitioners, NGOs; policy-makers)

The total number of participants will be limited to 30, in order to focus on the quality and intensity of the knowledge transfer and exchange of experience.

A selection procedure for the participants will be applied, in order to ensure a diversity of disciplinary and international backgrounds.

In order to allow participation from non-European countries, we aim to provide financial support to a few participants for their travel, accommodation and visa costs. (Participants from European countries who are not conducting a workshop, will be expected to cover their own travel and accommodation costs by themselves.)

6. About the organizers

The organizational strength of the first International Summer School of Arts and Sciences for Sustainability in Social Transformation, benefits from the convergence of the expertise of the three international, non-governmental organizations initiating this event:

- The **International Council for Cultural Centers (I3C)** brings to the project its expertise and commitment in the establishment and coordination of the global network of national networks of community cultural centers (with e.g. the European Network of Cultural Centers), thus I3C contributes a vision and practical experience in network dynamics, trans-continental cooperation, and yet the grassroots realities of small spaces dedicated to community development through the arts. Thematically, I3C has been developing expertise in the safeguarding of intangible cultural heritage and cultural diversity synchronized with UNESCO's Conventions. I3C further acts as the host and organizer of the first edition of the Summer School, in August 2010, following its International Forum on Heritage Safeguarding and Community Arts for Social Transformation and launch of the Trans-Continental Network of Community Cultural Centres (in May 2010).
- The **International Network Cultura21** ('Cultural Fieldworks for Sustainability') brings to the project its expertise in art & science based action & research for "cultures of sustainability", as well as its network of scientists, academics, artists and other cultural practitioners (with its national Cultura21 organizations in Germany, Italy, Mexico and Nordic-European countries). The German organization "Cultura21 Institut e.V." and the Denmark-based "Cultura21 Nordic" organization act as partners of the I3C in the preparation and organization of the Summer School and in the follow-up and evaluation of the event (evaluation team).
- The **Latin American Network of Art for Social Transformation** brings to the project its expertise in transformative artistic practices in communities as well as its extensive network of community arts organizations across South and Central America. The AFST net will contribute with information and connections with outstanding art for social transformation practitioners within arts and sciences.



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Appendix 2

An overview of the central theme of the 1st edition of the Summer School:

“Walking and Places: building transformations”

1. Overview

An overarching theme is proposed for the first edition of the Summer School: **“Walking and Places: building transformations”**.

Walking and other ambulatory practices (e.g. running, choreographic movements) will be explored: as an artistic practice as well as a method of investigation ; as an empirical ground as well as a sensible support ; as a practice for exploring, learning, mapping, and intervening, in urban and in rural contexts. And the theme of walking will open the possibility to further explore how movement also relates to place and community development, with the dynamic between movement and place, traveling and home, transnational flows of ideas and people and site specificity (whether individual houses or collective places).

With this specific theme, we aim to verify how different cultural and academic practitioners can compare and associate their ways to work with a specific modality of action-based (re)search. We think about artists as well as cultural practitioners in a wide sense and about the scholars of different disciplines (geographers, historians, philosophers, sociologists, ethnologists, , anthropologists, biologists, ethologists, ornithologists, etc.).

2. A few examples from contemporary practices in the arts, in academia and in society

In civil society, walking and other ambulatory forms as searching and social-transformation practices, inherit from a rich heritage :

At the personal level, the long history of pilgrimage roads meets the modern forms of long-distance walking (e.g. on the Via Podiensis to Santiago de Compostella) in offering journeys of shifted temporality and opportunities of self-discovery.

At the social level, the spirit of diverse traditions such as carnivals, meets the experiences of various civil rights marches (such as Gandhi’s Salt March To Dandi) in expressing non-violent action for social change.

Many further insightful walking practices could be mentioned : For example, the movements and transhumance of pastoral peoples across the world (from the Komi and Nenets of Siberia to the Karimojong and Turkana of East Africa) both count as an intangible heritage of the world’s cultural diversity, and contribute to biodiversity through zoochory (i.e. the transport of seeds across climatic zones).

In the 1950’s, Guy Debord and the Situationists developed walking-based psychogeography, i.e. “”a whole toy box full of playful, inventive strategies for exploring cities [...] just about anything that takes pedestrians off their predictable paths and jolts them into a new awareness

of the urban landscape” (Hart 2004). The main walking-based method of psychogeography being the “dérive”, theorized by Debord in 1958.

In the field of the visual arts, from the 1960’s onwards, artists investigated walking from different perspectives : Richard Long’s steps in the deserts, Hamish Fulton and his slogan: “No walk, No work”, and in the 1980’s and 1990’s a new generation of ‘walker’ artists (Francis Alÿs, Gabriel Orozco, Laurent Malone, the group of Rome-based architects Stalker). Exhibitions about the walk as artistic practice followed, such as “Les figures de la marche” organized in 2000 by Thierry Davila at the Museum Picasso d’ Antibes (France).

Several ecological artists have also developed the practice of walking into an ecological exploration with communities, and highlighted walking-spaces as a priority for urban planning, from the Harrisons’ ‘Baltimore Promenade’ (1981) to David Haley’s ‘Wild Walks’ in Manchester (UK).

In postmodern dance, also from the 1960’s onwards, ambulatory practices in the public urban space were experimented, and from there a whole new approach to body politics was developed with Steve Paxton’s ‘contact improvisation’. Nowadays, choreographers elaborate walking-based discourses on contemporary society: e.g. Jean-Michel Agius (in *Etats de Marche*), untitled states (Simon Whitehead and Barnaby Oliver) or Jennifer Monson (following bird migrations in *Bird Brain Dance*).

Several scientific disciplines, from life-sciences to social sciences, make use of walking as a basis for various empirical and explorative practices (from the discovery of new species to the visual anthropology of cities). In the 1980’s at the University of Kassel (Germany), Annemarie and Lucius Burkhardt developed “Promenadologie”, deriving from sociology, urban studies, cultural studies and philosophy and gaining practitioners in academia and among artists. Promenadologie invites to a closer sensing and knowing of one’s environment, one step at a time : walking as an instrument to reinvest our everyday life at a more human rhythm than the one imposed by technologies of speed (cf. also ‘dromology’, in the words of philosopher and urbanist Paul Virilio).

The practices mentioned above bring up insights highly relevant to the summer school’s focus on action-based research for sustainability in social transformation – and altogether they constitute the possibility of a common field which is growing directly out of a relation to practice, rather than as a purely theoretical formulation.

Traditional as well as new ‘déambulation’ practices (e.g. in postmodern dance or among traditional pastoralist communities) mark the relationships between cultural practices and their social and ecosystemic environments. Furthermore, in the recent past, the walking-based (re)search practices that have flourished both in the arts and sciences, are opening up spaces for inter- and transdisciplinary explorations, which the summer school will further develop and interconnect.

3. Short reference bibliography on walking and ambulatory practices

WALKING AS AN ARTISTIC PRACTICE:

Catalogue de l’exposition. “Les figures de la marche, un siècle d’arpenteur de Rodin à Newman”. Exposition du Musée Picasso, Antibes, 1 juillet 2000 – 14 janvier 2001, RMN.

Dennis Adams et Laurent Malone. JFK. éd Integral_LaurentMalone, Marseille, 2003

Sally Banes. *Democracy's Body: Judson Dance Theatre, 1962–1964*. Duke University Press, 1993.

Francesco Careri. *Walkscapes. El andar como práctica estética / Walking as an aesthetic practice*, Editorial Gustavo Gili, Barcellona 2002, trad it. *walkscapes. Il camminare come pratica estetica*, Einaudi, Torino 2006.

Joseph Hart. "A New Way of Walking," *Utne Reader* July/August 2004.

C.J. Novack. *Sharing the Dance: Contact Improvisation and American Culture*. University of Wisconsin Press, 1990.

Stalker. *Attraverso i territori attuali/ à travers les territoires actuels*. éd. JeanMichelPlace, coll. "on visu:in situ", Paris, 2000.

WALKING AS A METHOD OF SCIENTIFIC INVESTIGATION:

Jean-François Augoyard. *Pas a Pas. Essai sur le cheminement quotidien en milieu urbain*. Ed. du SEUIL, Paris, 1979.

Lucius Burckhardt. *Warum ist Landschaft schön? Die Spaziergangswissenschaft*. Martin Schmitz Verlag, Juni 2006

G. Chelkof. *Entendre les espaces publics. rapport de recherche*. Cresson, Plan Urbain, Grenoble, 1988.

Merlin Coverley. *Psychogeography. Pocket Essentials*, London, 2006.

U. Hannerz. *Explorer la ville*. Minuit, Paris, 1983.

Philippe Haeringer. *Trois cheminements piétonnier. Les pulsions quotidiennes dans la capitale ivoirienne*. in *Cahier O.R.S.T.O.M., séries Sciences humaines*, vol XIX, n°4 193, pp. 491-512

T. Paquot, *L'art de marcher dans les villes*. Esprits n° 308, pp 201-21.

WALKING/AMBULATION AS SOCIAL, POLITICAL, AND ECOLOGICAL PRACTICES:

Peter Ackerman and Jack DuVall. *A Force More Powerful: A Century of Nonviolent Conflict*. Palgrave Macmillan, 2000.

Hubert Beckmann and Jesus Garzon Heydt. *Transhumance as a tool of species conservation in times of climate change*. In David Knaute and Sacha Kagan (Eds.). *Sustainability in Karamoja? Rethinking the terms of global sustainability in a crisis region of Africa*. Rüdiger Köppe Verlag, Köln, 2009.

Michel de Certeau. *L'invention du quotidien: 1. arts de faire*. Gallimard, Paris, 1990, pp. 139-164.

Chris Humprey. *The Politics of Carnival: Festive Misrule in Medieval England*. Manchester University Press, 2001.