Andrew Paterson
Doctorate of Arts studies, Media Lab UIAH

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The following text elaborates my active roles in the following:

'Locative media workshop' for 'pixelACHE' festival, Helsinki 2004.
Roles: Concept/workshop design, coordinator, curator, presenter.

The 'Locative Media' workshop for 'pixelACHE' festival, was from the start a 'networked' or 'connected' production, and involved negotiation of different agendas, with the different collaborative partners and organisations, venues, sites, technical operators, and of course potential and selected participants. Evolving with those negotiations, a workshop was designed. A timeline is supplied below.

The first 'connected agenda', was the initiator's one, in the form of a series entitled 'Trans-Cultural Mapping' programme, by Centre for New Media Culture RIXC, Riga [1], including 6 partner organisations [2]. The theme of this this series was to allow 'eventscapes' for new media practitioners and grassroots activists, who are critically exploring ideas of locality. It aimed to build upon existing informal networks that had been nurtured by RIXC under the theme of 'locative media', within which I had already been involved over the previous year: with attendance to the 'Art+Communication' festival at RIXC/Riga, May 2003; the 'Locative Media' workshop in Karosta, K@2/Liepaja; My collaboration with one of the RIXC colleagues, Signe Pucena on our shared 'mapmyths' project.

As a result I was invited to work with the partner organisation in Helsinki, Piknik Frequency, who coordinate the annual 'pixelACHE' festival (an event exploring experimental and DIY aesthetics in electronic art) [3], in which the theme in 2004 was 'audio-visual architecture'. This meant I was responsible for coordinating and designing a workshop event as part of the festival, negotiating within available budgets, and also assisting in application document writing, and attending production meetings.

In January 2003, it was decided to merge certain actual site-production issues, such as venue and support technology equipment, with a parallel 'pixelACHE' festival workshop coordinated by Sophea Lerner of CMT Sibelius Academy. Hence, leading towards March, several meetings involved meet with representatives of MUU arts organisation [4] who hosted both workshops in their gallery, and media lab technical staff to arrange audio-visual, mobile technology, and tele-operator SIMs for the duration of the workshop events.

So within the different organisational agendas - RIXC, Piknik/pixelACHE - plus supporting production aspects collaborating with MUU and Sophea Lerner - I was given free interpretation to design the workshop, define my own organisational agenda, and gathering of both targeted and responding participants to the call of interest. As a concept/ workshop designer I decided to focus on sharing practices, from different disciplines which engaged with 'site'. I also aimed to incorporate disciplines from outside 'mainstream' media art practice, namely fringe elemenets of performance studies and archaeology [5] and non-technology dependent approaches.. such as socially-engaged art processes. To aim towards a coherent exploration of the overlaps in the different practitioners invited, and also to problematise the use of certain spatial-related technologies (GPS) the site of Rautatieasema (Central Railway Station) was chosen. Other than the targeted selection of participants from the above named disciplines, this was the main feature of the workshop design. With the exception of 1 evening of presentations of previous work by the performance/archaeology contingent, the workshop was unscheduled, with the aim that the participants spend much of the day activity exploring and engaging with the site, both individually and collectively as they liked.

The call of interest was posted and replies managed solely by myself, with constant reference to budgetary and conceptual coherence, mindful also of the different organisational agendas beyond my own. This period of selecting and sadly rejecting many interested people from the related field of practice and discourse, both locally and internationally (there was over 35 replies, for 8-10 funded participants) most resembles that of a curator.

Further, although a local Finnish producer was enlisted to assist in accommodation and flight/travel arrangements (and due to this persons time-resources related to other aspects of the festival), most communication between potential and actual participants was via myself. This production role extended to include personally meeting at travel destinations and guiding to one's accommodation, almost all of the final 15 participants, hosting a few personally.

During the workshops, I had the role of coordinator: assisting on negotiations with the Railway Station staff, related to site-specific activity which the workshop participants had wished to enact, communicating and organising public and workshop scheduled events. This activity culminated on the 3rd of April, with a joint public presentation of the activity of participants from both 'Signal | Process' and 'Locative Media' workshops. The audience of approximately 40, included participants, and other Helsinki based actors in the media and academic community, plus the partner coordinators of the forthcoming 'Trans-Cultural Mapping' series, and representatives of RIXC, Riga.

Final involvement in this whole process, was writing a summary essay and as a presenter at the Art+Communication 2004 festival, Riga. This role involved inviting 3 people and their representative work to Riga, to present on a panel, and making and introductory, contextual presentation of the Helsinki workshop, among the other Trans-Cultural Mapping workshops in the series.

Timeline:

2003

October - Invited by Rasa Smite, RIXC, Riga, to assist in EU Culture2000 application for 'Trans-Cultural-Mapping' programme.
November - Negotiations begin related to pixelACHE festival with Juha Huuskonen, Piknik Frequency, Helsinki.
December - EU Culture2000 application granted. Programme was given go ahead.

2004

January - Production collaboration with Sophea Lerner, CMT Sibelius Academy, Helsinki and MUU Gallery agreed. Workshop design begins focused on railway station, call of interest written, and target participants approached.
19th January - Call of interest went out to international/nordic lists [locative], [NICE]
20th January - Most participants selected
End of February - Last replies from call of interest
March - Shared production planning with Sophea Lerner in collaboration with MUU (venue) and Media Lab (equipment and technology)
March 15th - 3rd April - Signal I Process workshop
March 29rd - 3rd April - Locative media workshop
July - Essay report of locative media workshop activity 'Negotiating Rautatieasema' written for Acoustic Space#5 publication [6]
October - Presentation of locative media workshop activity at Art+Communication 2004 festival [7]

References:

[1] http;//www.rixc.lv
[2] The Trans-European Cultural Mapping programme partners included: K@2/Liepaja, Piknik Frequency/Helsinki, TEKS/Trondheim, LORNA/Reykjavik, ELLIPSE/Tours, Projekt Atol/Ljubljana, Locative Media Network.
[3] http://www.pixelache.ac/2004/front.php
[4] http://www.muu.fi
[5] These elements were identified at the 'Contemporary and Historical Archaeology Theory' (CHAT) seminar in December 2003, at Theoretical Archaeology Group Conference, Lampeter, Wales -UK
[6] Andrew Paterson, "Negotiating Rautatieasema", In Acoustic Space issue#5: Trans Cultural Mapping, Marc Tuters and Rasa Smite, eds. (RIXC, Riga 2004), 178-179. http://aware.uiah.fi/sp-lm/apaterson_negotiating-rautatieasema-text_2004.pdf
[7] http://www.rixc.lv/04/en/program/index.html