

Saturday 16th Nov.

“Presentation of work done during the conference”

Foyeren, Godsbanen
Aarhus, DK



What is - from your perspective - important in a cultural collaborative project?

¿Que esta - desde su perspectiva - importante en un proyecto de colaboración cultural?

Hvad er – set fra din synsvinkel – vigtigt i et kulturelt samarbejdsforløb?

In the period between November 8th and November 15th 2013 I have contacted a handful of current and previous collaboration partners on diverse participatory projects.

From 1991 to 2013 they have participated in documentary film productions, actions, contemplations, screenings, etc.

These are contributions from collaborators in Latin America and from projects in Denmark.

All the incoming statements are now displayed to serve your inspiration and reflection at the *RETHINK Participatory Cultural Citizenship Conference*.

The project partners not only address yours truly, but also the conference participants. As a result, your response to and reception of the statements will be passed back on to them.

With special thanks to Aarhus Center for Visual Arts for assistance with the intense working process.

Best regards,
Lars Henningsen
16.11.13



Screening together with *Mariano Poaquiza Azogue, Simiátug, Ecuador 2011*

Galo Chuint



Head master at the schools in San Juan Bosco / Uunt Chiwias which lies in the jungle area between Puyo and Macas, Ecuador.

Contributor to the film production of *Vejbump*, 2008 (*Speed Hump*, 2008), which criticises a new hazardous road construction by the schools. Initiator of an on-going collaboration project regarding traffic safety for pupils in the area.

10.11. Email

“Yes, Lars, it is very important to focus on our cultural heritage which today is under a constant threat of extinction, but there are – despite all odds – still people and nationalities who try to save all the cultural values in the form of legends, stories, traditions, customs, religious ceremonies, and our ancestors’ spiritual ceremonies. These efforts are a cornerstone, a strong contribution to the Shuar culture which earlier was regarded as an unknown civilization in contemporary history.

Our culture is now adapted to its (global) surroundings and reflects their ways of life, their social classes, customs and education – all aspects which form identity and culture. However, this does not prevent the idiosyncrasies of our culture in prevailing – our ways of being, cultural values, customs, traditions and legends.

The music of our culture is inspired by a spirited jungle, by the calling of the animals, by the colours of exotic birds. These inspire a joy, pleasure, fun, and pain, whose utmost expression is love for nature, and which stand at the very origin of the different ways of life and customs amongst the Shuar people.

Thank you, Lars. This is the message I can share.
Galo Chuint
San Juan Bosco – Ecuador



Cornelia Kammerman

8.11.

Volunteer for the last 30 years in the mountain village Simiátug which lies in the central highlands in Ecuador. Initiator of a line of cooperative workshops for the women in the area.

She played a central part in bringing together a network of collaborators in order to promote Radio Runacunapac, Simiátug and realize the documentary film *People and voices* – on the local tradition of sending greetings and messages via the radio medium. These initiatives were a part of the project *Convictions – Convicciones*. - 11/-12.

7.11. Email

“INSIGHT INTO THE INDIGENOUS PEOPLE OF SIMIÁTUG and involvement in their lives entail actually living with them over a long period of time. This empathy is acquired by working together with them in their everyday chores: in the agriculture, farming, on the fields, in working with animals, in going along to their meetings.

It is only by participating in practice and experiencing together with them that one can really appreciate them and that they can really open up to new suggestions. Their world is local and they are very conservative and traditional...

KNOWLEDGE ABOUT THEIR HISTORY. The problem is that there is no written history that includes the indigenous peoples' perspective as they had long been illiterate, which meant that until recently there have not existed any reliable historical accounts. Many wish (amongst others the people behind the local radio station and the members of the indigenous organization FRY) that a historian could structure and transcribe the 1.000 cassette tapes from the 70s and 80s, which are crucial to the understanding of the culture in Simiátug;

I personally do not think that there is a need for a lasting extreme leftist approach... but, yes, **SOMEONE** will have to take it upon themselves to form a coherence in this historical period (Manuel Cornelio from the cultural centre is working on a book about this period. It is important...) I am collecting historical literature and documentations written by the 'white man' and the material will be presented on our website... (from books that they themselves probably have never read).

KNOWLEDGE ABOUT THEIR VISIONS AND ACTION PLANS. Our government receives a lot of support and is heralded with regards to cultural preservation, cultural diversity, cultural values, convictions, and traditions – I see this as a redesign of the image of Ecuador that is presented to the outside world. It is first and foremost a matter of creating an attractive tourist-oriented image in order to generate a higher revenue for both the nation and the local communities.

It appears artificial because the intercultural contact surfaces do not take cultural characteristics into consideration – the values that win are the 'white' ones and right now it is 'globalization' that is winning. This means that we are facing a 'WishiWashi', the faceless ... There is a strong desire to 'be someone', to identify with the beautiful values and our ancestors that set 'us' apart from 'the others'. It is a strong desire, but I think the encompassing world will win because the essence no longer exists.

The sociocultural strategy plan for Simiátug, PDOT 2014 entails:

- strengthening the local efforts (among these the education of female leaders)
 - strengthening of higher education and grass root organizations
 - the acquisition of office equipment (chairs, desks, archiving systems, computers)
 - the improvement of the stadium in the municipality of Simiátug
 - the celebration of the municipality's holidays
 - strengthening the Simiátug inhabitants' self-image
 - the Kings' Feast
- etc.

with a hug, Cornelia - Simiátug

Robert von Kügelgen

Volunteer in Simiátug, Ecuadorian Highlands. Stays in the village for a year. Arrived in August -13. German. Teaches English at local schools. Robert is currently engaged in Simiátugs computer café Rikchari and the collective production workshops called Simiatug Samai.



Email 14.11



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In my opinion it is most important to be *open* for other cultures and ideas. As well you need to *feel the importance* for cultural cooperation. And finally you need to *enjoy* contributing to such a cooperation.

I personally think that cultural cooperation is very important. There are many objectives to enhance cooperation. Best and biggest example: the United Nations. First this might only seem political but it as well is a big contribution to cultural cooperation. With the UN comes of course projects like *Model United Nations* which encourage young people to experience the fun and importance in cultural cooperation.

Further I reckon that cultural cooperation should not be seen as some new colonialism but much more as a chance to see modern globalization's positive sides and ambitions.

Visual artist. Resides in Mexico City, La Merced area. Works with participative projects. Initiator of the social-activist project and exhibition space GyB ByG.

Partner in the current exhibition project *Acciones sociales - Notas visuales (Social Actions - Visual Notes)*, which includes the films *The Fish in the Hammock* and *Beyond the Edge*, both Aarhus-based projects. In addition, a collaboration in form of a workshop for children on pinhole camera photography and the film *A Saturday in Mexico City*, 2011.

Gitte Bog



12.11. Skype + email

“In all the years of working with participatory projects in, amongst others, the area of La Merced in Mexico City, an important condition, in my experience, is to be where the people are and move. As an artist you have to adjust to people's and participants' terms. It is not fruitful only to be interested in one's own approach. - You can only point the project in a direction that is consistent with what you have learned through active and sensitive presence.

Morten Nygaard Christensen

Student at Colombia University, New York, Cooperation and Conflict Resolution at International Center for Cooperation and Conflict Resolution.



Morten created a vast number of drawings which were used in a line of publications on photography, video, story telling and play in the mid 90s under the title *Play Culture – Playing Media*.

11.11. FaceBook

“ Self-esteem

I find self-esteem to play an important role in intercultural cooperation. Not as a foundation for assertiveness, rather as an enabler of profound curiosity. It is essentially trusting oneself enough to let oneself follow along with the thoughts, world views, and practices of others. This is not to give up one's own perceptions, it is a remedy to separate oneself from the imperative to correct others on points of disagreement, and thereby provide space for learning and mutual development.

Fallibilism

I do not subscribe to the idea that some things cannot be more right or true than other. But I certainly believe that any fruitful intercultural conversation would do well to begin from an acknowledgement on both parties' behalf that what each party happens to hold to be right may not be so. This is far from suggesting parties to hesitate from expressing - clearly - their opinion, but it is advising a certain openness to discussing aspects and assumptions of one's own view.

Good spirit

I wanted to write 'fun' but realized that certainly far from all intercultural exchanges take place in environments of for reasons that allow any 'fun'. So I changed it to 'good spirit', because good spirit is essential for a good relationship, and I find that good relationships are mandatory for fruitful exchanges. And I suppose that's the idea of intercultural exchange.

Anne Nygaard Christensen

Studies art conservation and restauration at The Royal Danish Academy of Fine Arts, Schools of Architecture, Design and Conservation.

Co-initiator of the video project *The Fate of a Queen*, 1998 in which she played the role of a soldier in the French revolution. Has designed the costumes for the project and has contributed to developing the narrative.



11.11. Email

"Offhand, I would say that, in a cross-cultural collaboration project, it is important to be aware of one's own position (point of departure and contribution) and it is important to be attentive to and find inspiration in the contribution of the other parties."

Johanne Stentoft

Johanne is on maternity leave with her little daughter and will soon be a part of the vibrant work life as a practicing psychologist.

Johanne – and her friend Anne – contributed great scenes to the filmproject *Computergames* showing the narrative about *The Lion Hunt*. The story unfolded on and around the screen of the PC.

15.11. FaceBook

” I thought it was fun to make A Queen's Fate, and a reflection on children, play and cultural cooperative cultural processes is that as an adult you should be careful not to intentionalise and theorize children's immediate and sometimes quite crazy incentives and quirks too much. But what do I know?



Klaus Thestrup

Researcher, Ph.d. in Mediaplay

Aarhus University

Collaborative partner in several Visual remarks-projects since 2000

15.11. YouTube

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Or: www.youtube.com Search: Klaus Thestrup + whatisneeded

RETHINK Participatory Cultural Citizenship



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Culture is a form of a structure.

Culture is based on historical facts, emotions or believes and the conception of reality.

In a digital world, culture starts when you can receive and conceptualize a media, the media will play an important role in the creation and development of culture. Making culture less permanent, and more in progress.

The culture of children will not be a sub-culture, but an alternative culture, because the understanding of reality is not the same. This is why, the culture of children should be seen and respected as something unique and different in the same way, we will respect a culture from a country far away.

Children use the media, and they do this as a natural expression, because they see it as a natural source and inspiration for forming their own culture. If adults should have a chance to interact in the culture of children, it can be done around and through the medias. Because in the media, like playing a computer game, the conception of reality is the same for everyone.



Photo: The team of: -
*it's all about life! A
video about the boys' wild
games* - Silas
holding his finger on
his nose.

Silas Lasvill-Andersen

Founder of the legal consultancy firm Frigg-Jura. Central participant and initiator of several film projects on boys' life: - *it's all about life! A video about the boys' wild games* (a film introducing the qualities and aesthetic dimensions of boy culture), 1991, *The Mad Professor*, 1998 and *Computer Games*, 1998. Silas tells he is till a fan of Lars von Trier and Jørgen Leth.

María Carmen Moyolema Guachilema

Councillor in the mountain town Guamote in Ecuador. Initiator of the women's group in Guamote as well as a series of workshops for women in the area. Maria Carmen and the women's group in Guamote participated in the project *Convicciones -11/-12*.

This collaboration resulted in a radio program on women's rights and the film *La libertad de hablar – Freedom to Speak Up*. María Carmen writes to us by email in mid-November:

I just want to report that we are developing a strategic plan for the committee, which is representative of the 23,022 women living in in our canton. We also work with two very important projects dealing with women and their reality here: Development of alternative and better kitchens for food preparation and financial support to women so that they can maintain the production of Andean crops on their own lands.

María Carmen expresses this wish:

” I would ask that you do us a favor and share our desire for contact with organizations working for and with indigenous women.



Photo: María Carmen

María Carmen can be reached at this email: mariamoyolema@gmail.com
Contact must be made in Spanish. Photo: María Carmen