CASE STUDY OF CAMP PIXELACHE 2010-2014

Compiled for AGENTS OF ALTERNATIVES: Re-designing our Realities
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(Questionaire completed 8.2014)

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PROJECT DESCRIPTION:

Camp Pixelache is an evolving experiment in developing an open self-organising,
participatory format within a relatively intimate but international cultural festival, including
different sites, venues and ways for participants to share their work and passions.

PROJECT ESSENTIALS:

Name of the project?

Camp Pixelache

How did you define your purpose/ aim of the project?

The idea emerged from the Pixelache office at the time to experiment with setting aside an
open day (and later a weekend) in the festival, to adapt and develop open self-organising
and sustainable formats within or accompanying curated cultural festivals. Camp
Pixelache has evolved in relation to Pixelache Helsinki Festival, an international festival of
transdisciplinary art, design, research and activism, which began as a festival of electronic
arts and subcultures in 2002.

Name of the organisation:

Piknik Frequency ry (also known as Pixelache)

**Name(s) of involved people, artists, designers or other 'creatives', collaborators &
partners?**

Camp Pixelache has evolved in relation to Pixelache Helsinki Festival, an international
festival of transdisciplinary art, design, research and activism, which began as a festival of
electronic arts and subcultures in 2002. Over the years the number of Camp Pixelache
participants has included hundred or more participants, involving hybrid professional
artists, designers, hackers and programmers, urban activists, programmers, social
scientists, as well as students from various art and design universities. Various Pixelache
association members, staff and volunteers have produced and organised the event.
Consistently over 5 years, Nathalie Aubret from Pixelache has been main producer or

event organiser, in collaboration with former artistic director Juha Huuskonen (2010, 2011). Significant facilitators in addition include Mike Bradshaw from BarCamp Helsinki (2010, 2012); Andrew Gryf Paterson from Pixelache (2012, 2013); John Fail from Pixelache (2014) and guest-host Oliver Kotcha-Kalleinen (2014).

Key stakeholders:

Participants themselves, Host organisation/institution, International partners.

Sector:

Cultural, Innovation, Sustainability.

Geographic Location. Where? Is the project bound to a certain environment or location?

The geographic location of Camp Pixelache has changed each year, and absorbs features of each location.

On the first year (2010), it took place in the Kerava Art Museum approximately 30km from Helsinki centre, using various expanses of the large upper level gallery spaces that were empty in-between the Art Museum's exhibition programme. Next, in 2011, Camp Pixelache took place on various venues on Suomenlinna fortress - a heritage island near to Helsinki. *Arbis Swedish Centre of Adult Education* in central Helsinki served as venue for 2012 Camp. The relationship of Camp Pixelache to islands continued in 2013 with the use of Estonian conductor Tonu Kaljuste's sustainability-themed concert hall and also at the accommodation hostel on nature island Naisaar off the coast of Tallinn, Estonia. Lastly in 2014, the most recent Camp at time of writing, took place at a cluster of different venues on Vartiosaari, an archipelago nature island in the Eastern Helsinki suburbs under threat of urban development.

Are there similar projects and did these stimulate you and are you linked to them in any way?

The Camp format is inspired by and to some degree follows the 'Open Space Technology' model, a meeting methodology, introduced by Harrison Owen in 1985, whereby "each person [in the meeting] determined that they had some area of exploration they would like to pursue" [1], and then they make time and space within the event to do it, inviting others who were interested.

In the dynamic media, arts and technology festival context of Northern Europe, early 2000s onwards, emerging open-source software and participatory online platforms were not only presented and applied, but also influenced the way events were organised. While "Web 2.0" promoters such as Tim O'Reilly were describing "the architecture of participation" as that "designed for user contribution" [2], media arts festivals, such as Pixelache, and specialist practitioner gatherings were exploring alternative structures for participation [3], which employ 'open calls for participation', and self-organisation by many of the festival/workshop attendees, who are also enthusiasts in the field.

Emerging from California in 2005, self-organised meetings of technology enthusiasts, known as 'BarCamps' [4], began to share online a set of organisational procedures,

developing onwards Open Space Technology experience, making it accessible to different communities of practice and interest internationally, and among a younger generation.

Supported by:

Finnish Ministry of Education and Culture (OKM) and Helsinki City Cultural office.

Start date/Finish date?

2010-2014: 26.3.2010; 12-13.3.2011; 12.5.2012; 18-19.5.2013; 7-8.6.2014

Website or other online source?

http://www.pixelache.ac/
http://www.pixelache.ac/festival-2010/programme/camp-pixelache/
http://www.pixelache.ac/festival-2011/programme/camp-pixelache/
http://www.pixelache.ac/camp12/
http://www.pixelache.ac/festival-2013/camp-2013/
http://www.pixelache.ac/festival-2014/

BEGINNING

What triggered the project?

The Camp model emerged in Pixelache Helsinki Festival due to an increasing number of people who were willing to attend (and travel internationally) to the Festival, and a lack of curatorial resources and physical spaces in the venues used at the time between 2007-2009 to host them.

What was your motivation?

I was involved in the early years as an association member, and was already interested in the 'Camp' format, participatory arts, and facilitation, and as a result was motivated to take the role of Camp facilitator for the 2012 and 2013 editions.

How did the idea evolve?

In 2009, the first Open Forum event was made for several hours in the Pixelache Helsinki Festival programme, on the initiative of artistic director Juha Huuskonen. This later was expanded into one full day outside Helsinki, hosted at Kerava Art Museum, and later became a 2 day event, evolving away from the BarCamp model. Where the BarCamp model focused mostly on short presentations or discussions, Camp Pixelache adopted additional participatory formats, including accompanying demos and exhibits (2010), demonstration tables and exhibits (2012-2013), participatory workshops including both digital and non-digital activities, from DIY electronics to print-making (2013-2014), and also guided tours and expeditions outside from the Camp venues (2013-2014).

Key organisational aspects - Organizational structures: (What roles did the key-people take? Who is involved? Main organisers, founders?)

The key roles were as follows:

Pixelache (association) members;
Producer(s) otherwise known as event organiser(s);
Facilitator(s);
Volunteers; Venue Host(s);
Camp Participants...
But may be considered as contributing participants (Advance identified or on-the-day),
Audience-participants (who had not formally proposed something for the schedule).

Was the organisation informal or formal (example: association, NFP, social enterprise…)?

A formally-registered cultural association, Pixelache, organised the Camp Pixelache events.

Key stakeholders:

Participants themselves, Host organisation/institution, International partners.

Target audience and network(s)?

Professional artists, designers, hackers and programmers, urban activists, programmers, social scientists, as well as students from various art and design universities with interest in the above disciplines or practices.

Key funding/financial aspects - Finances: Is/Was there funding involved?

Public cultural funding supported the production cost events, including support from the Finnish Ministry of Education and Culture (OKM), as well as additional festival grants from OKM and Helsinki City Cultural office. The events were free to participate, in the case of 2013, the cost of travel to Naissaar and food was an additional cost which was paid or subsidised by Pixelache. On other years, food arrangements were handled similarly.

How did you get people participating?

We invited people to participate in advance through open calls via our Pixelache email newsletter, regional and international email lists, the most relevant social media (latterly Twitter & Facebook). This is done in iterations as the event becomes closer with one or two reminders. It was also possible for participants to turn up on the day to take part with a new proposal for those present.

ACTING & DOING

What are or were the key activities?

Event organiser(s): Communications in advance of the open call for participation
Facilitator(s): facilitation of advance expressions of interest online in collaborative etherpad [5]; particular communications related on-site resources, for example in case of workshops; facilitation of activities on the days of the Camp; assisting with needs and updates to the programmers.

What are or were the key approach & methods?

Open-mindedness, self-organisation and production sustainability in relation to local and international guest-participant's contribution in a cultural festival.

What are/were essential for practical matters: tools, skills, environments, circumstances…?

Essential for practical matters was the skilful ability to encourage and facilitate peoples' participation in the event, at least at the beginning, but ideally also throughout the event. Shared access to the dynamic schedule information and contributions is also essential. Availability of multiple rooms and environments to gather all people together at the beginning of the Camp day, as well as at least two or three other spaces where different discussions could take place afterwards, without interfering with each other acoustically.

What are/were the key communication channels and methods?

Two different communication channels and methods were adopted from the BarCamp approach. Firstly, during the event, there was a physical, offline schedule that marked out the time-schedule of the Camp day(s) into 'grid' sheet which included time-schedule and physical spaces for gathering, also known as the 'grid'.

In the first 3 years 2010-2012 the offline schedule was done with post-it notes on foam-board. In 2013-2014, a fabric version of this scheduling grid was made and used, utilizing velcro and felt, dubbed the 'felt-excel', after the popular spreadsheet software. On the most recent occasion in 2014, a mega-phone was a welcome addition updating gathered people about what will soon happen at a certain time and where.

Furthermore, for advance communications online, and post-event documentations online collaborative documents were used with the aim of allowing multiple people to access and edit their information. Hence Pixelache office used a wiki platform (2010-2011), and Etherpad (2012-2014).

Media use and efficacy?

In practice the usage of the wiki platform 2010-2011 was mostly limited to those working in Pixelache office, rather than by a larger number of participants. When Etherpad was adopted as a collaborative space online, more of the Camp participants used this online space in advance of the event, to nominate and propose their contribution.

The use of email, newsletter and social media to encourage participants from the Pixelache Helsinki Festival audience was effective, however, with the admittance that the event was commuting to an informed and knowing audience. Arguably in all events, it was difficult to reach beyond to a new audience who was not knowledgable or taking part already in the Festival events that year.

What are/were the outcomes with reference to the target audience?

If acknowledging that the main aim of the Camp events was to encourage self-organisation of participants in creating the content of some parts of the festival, and promote dialogue

and exchange of ideas, projects and demos, the outcome of the Camp events was an increasingly diverse and eclectic range of contributions.

What are/were the impacts - target audience and wider?

The Camp Pixelache events from 2010-2014 brought in a wider and diverse group of participants to Pixelache Helsinki Festival. Beyond the usual range of participants from Western Europe and Nordic countries, there was dedicated support for regional participants from Estonia, Latvia, Lithuania (2012-2014), north-west Russia (2012-2013) and Belarus (2013).

The format encouraged relaxed exchange and 'getting-to-know' each other in an informal way and so had a positive impact on professional and social networking between persons. Several collaborations, friendships and partnerships have emerged as an outcome.

In the case of the 2013 Camp edition, the 'Facing North Facing South' thematic of that year's festival included a larger number of international participants from South America. The example of Camp Pixelache as an approach to a cultural festival spread with the target audience (the participants themselves) back to their home destinations. As an outcome also the start of a Brazilian node of Pixelache network emerged in 2013, initiated by several attendees of the Camp.

Please, draw a life-cycle of the project: What are/were the dates of special or key-events?

Instead of drawing a life-cycle, the following details were compiled..

2-5.4.2009 - Open Forum event in Pixelache Helsinki Festival
- approx 80 participants-audience
- event in Kiasma theatre
- One afternoon in Second day of Festival programme (Saturday) in Kiasma (0 mins away from Kiasma)
- First time making open forum event in festival schedule, where anyone could contribute with a short 10 min presentation of "recent interesting projects".
- Programme facilitated by Juha Huuskonen

26.3.2010 – 1st Camp Pixelache event at Kerava Taidemuseo, Kerava.
- approx 250 participants-audience
- First day of Festival programme (Friday) including collective travel from central Helsinki-Kerava-central Helsinki (40 mins away from Kiasma)
- First time making Grid schedule made combining advance proposals with proposals on the Camp day
- One floor in venue for presentation and discussion events in 5 separate and open-plan spaces.
- Featured the openings of two exhibitions (How to make a dish- washer & chmod +x art)
- Camp Pixelache exhibition with many pre-negotiated artworks and experimental design projects Pixelache participants, both professionals and student groups from various organisations and educational institutions.
- Programme facilitated by Juha Huuskonen and Mike Bradshaw (who explained BarCamp method)

12-13.3.2011 – 2nd Camp Pixelache event on Suomenlinna, Helsinki.
- approx 250 participants-audience (750 including exhibition visitors)
- Weekend Festival programme (Saturday-Sunday) with no collective travel arrangements (30-40 mins away from Kiasma)
- First time Festival without Kiasma as one of venues
- First time extending open camp schedule over 2 days at weekend, where "anyone with a festival pass can propose a topic"
- Camp Pixelache exhibition with mix of curated and negotiated contributions, "15 new projects, most of which were presented for the audience for the first time. Some of the projects were still under development and thus presented as prototypes. "
- Various spaces in different venues on the island for presentation, panel and discussion formats.
- Programme facilitated by Juha Huuskonen

12.5.2012 – 3rd Camp Pixelache event at Arbis Swedish Centre for Adult Education, Central Helsinki.
- First time only one venue for Festival (with exception of club event) but only 15 mins from away from Kiasma/city centre
- approx 300 participants-audience (500 including pre-camp keynote, and post-camp club event)
- Camp Pixelache was one full day of Festival programme (Saturday)
- Camp Pixelache event was related to larger around-the-year activities in 'Pixelversity' programme
- Return to 1 day format of unconference, with thematic 'plenary' talks interspersed in open sessions.
- One floor in venue with 4-5 distinct spaces for presentations or discussion formats.
- Open call for 'demo' presentations on tables in passageway.
- Programme facilitated by Mike Bradshaw and Andrew Gryf Paterson

18-19.5.2013 – 4th Camp Pixelache event at Naissaar island, Estonia
- approx 110 participants-audience (maximum number pre-registered to travel attending).
- First time Festival took place as a dual city event, with half at Suvilahti-Helsinki and other half in Tallinn-Naissaar
- Camp Pixelache location was influenced by the 'Facing North Facing South' thematic of Festival, ie to take place in Estonia, south of Helsinki, but north of Tallinn.
- Camp Pixelache was related to larger around-the-year networking activity in 'Pixelversity' programme
- Weekend Festival programme (Saturday-Sunday), including collective travel between Helsinki-Tallinn-Naissaar-Tallinn-Helsinki and overnight Friday accomodation (1-6hrs each way from participants)
- Open camp schedule over 2 days, including evening-night programme.
- Open call for workshops, confirmed in advance according to resources and venue support.
- Indoors and for first time, outdoors activities, including expeditions
- Programme facilitated by Andrew Gryf Paterson

7-8.6.2014 – 5th Camp Pixelache event at Vartiosaari island, Eastern Helsinki.
- approx 140-160 participants-audience
- Weekend Festival programme (Saturday-Sunday), including collective travel between central Helsinki-Vartiosaari-central Helsinki

- Camp Pixelache location was influenced by 'The Commons' thematic of Festival, due to the interpretation and potential of the island as an urban nature commons under threat of development
- First time actual camping, with tents outdoors for 60% of participants
- Open camp schedule over 2 days, including informal evening-night programme.
- Open call for workshops, confirmed in advance according to resources and venue support.
- Indoors and for first time, outdoors activities, including expeditions.
- Programme facilitated by John Fail and Oliver Kotcha-Kallainen (guest-host & partner on Vartiosaari)

REFLECTING & SUSTAINING

How is/was the project sustained?

Camp Pixelache has been sustained through an ongoing wish and need to explore new festival curation models by our organisation, but also the wish of Pixelache Festival community, both old and new to self-attribute and contribute to the occasion.

What kinds of 'capital' did you use to sustain the project? (E.g. human, social, commercial, public, natural or other)

Festival participants are the core social capital of the project, and the source of human intellectual capital involved, sharing their projects, ideas, comments and activities with others.

Camp Pixelache project is also supported by human capital, through the ongoing work of paid and volunteer work of Pixelache association members and partners.

In the first years 2010-2011, there was one part/full-time artistic director involved in facilitating the programme. One full-time coordinator/producer has been involved around the year in production on each occasion 2010-2014; and between 2012-2013, one part-time (this author) involved in facilitating the programme. In 2014, the facilitators were involved for a month period in advance. Ideas and conceptual development has been sustained by association members, board and staff.

Each location and host venue had infrastructural capital which we utilized, and in the cases of the island Camps (Suomenlinna, Naissaar, Vartiosaari) also natural capital (the landscape and environment) which we utilized as gathering places and for expeditions or walks.

Financial capital, via public cultural funding has also significantly supported and sustained the project. It has been important to make the financial barrier for participation as low as possible, and ideally free to share and take part.

Is it self-sustaining now or will it be in the future?

Due to the development and evolution of Camp Pixelache annually over 5 years, and its concept as a part or main feature of Pixelache Helsinki Festival, it is self-sustaining. The Camp Pixelache event will take place as long as Pixelache association members wish it to be an event. However, it is also based upon not necessarily self-sustaining elements which

change over time – coordinating producers or facilitators, and production funding to make it happen.

Are you happy with the project?

Feedback from participants to Pixelache office has regularly been largely positive, and as a professional gathering space the series of events it has arguably been successful, making them happy endeavours. Each Camp has offered different experiences and challenges, blending the open and self-organising format of BarCamp/unconference into each cultural festival production.

Would you change anything?

Each location offered different potentials and opportunities to explore ways to gather people and projects in those venues. However, it also meant that there was not any accumulative knowledge built up about how to do it better in the same location as previous. Also infrastructure at the venue could be planned further in advance, although in practice this is not always so easy to arrange.

Was the project as you expected or did you encounter anything unexpected?

What started as a way to facilitate better local and international festival participants ambitions to contribute to the programme, as a side event, proved latterly to be an important, indeed central feature of Pixelache Helsinki Festival. It became a tool to promote diversity and trans-disciplinarity in art, cultural and social practice.

Unexpectedly, after moving from the regular venue of Kiasma Museum of Contemporary Art, which hosted the festival from 2003-2010, the Camp and the island locations proved to be strongly inter-related. The Naissaar and Vartiosaari Camps were mostly offline events, without stable access to internet. This proved to be popular and pleasant for participants who are saturated in online network connectivity.

Is the project scaleable? e.g. can the project easily be copied, applied and/or scaled-up?

The project is scalable based on the venue which hosts it, and the production team who are available to facilitate it. We found that the numbers of persons who might be able to interact with each other is based on these factors. As the BarCamp/unconference model has been widely copied and applied in many places within the IT community, our adoption and adaptation of it into a cultural festival community could also be tried by others. There are many different interpretations of a 'camp', which we have explored, from conceptual to actual, literally with tents. However, arguably in common, it necessitates a generous, open-minded participant-audience to accept the uncertainties that come with it (what people are going to listen to, attend, take part in).

What are your future plans?

The Camp Pixelache format in the future is open and undecided, although it has been proposed that in the future we would either repeat the occasion at the last venue, or reverse the amount of time allocated to building up rapport between participants. For example that a longer time is spend in a rural, offline location to assist in people getting to

know each other, and presenting the results in a curated structured way at the end in the city.

OUTPUTS & OUTCOMES

What were tangible outputs of the project? For example, what was 'produced'? How many people were involved?

At the time of writing, five Camp events have been produced annually since 2010, involving over 1200 participants.

What are the key outcomes and impacts? What capacity did you build? How did you change people's lives?

Key outcomes and impacts over the years was the evolution of a curated festival into one which included a substantial programme that was self-organised content-wise by the participants. For some this offered a more diverse and inclusive space to participate, and promoted a diverse range of contributors from different backgrounds. On the other hand, it also made the Camp Pixelache events difficult to communicate in advance, and on occasions also afterwards: What was discussed and shared? Did you then have to be there to know what it was about? Did this make it an insiders event, more exclusive?

Did the project meet the initial purpose and intentions?

In reflection, yes. It gave more space for festival participants related to what they wished to share with others, transformed the festival structure.

LESSONS LEARNED

What are the lessons learned.. e,g. conflicts, successes and failures ...?

There was an ongoing tension in the Camp Pixelache's between keeping the schedule open, and international participants wishing to confirm their attendance. For many in the cultural and academic scene(s), there is an expectation and habit of 'performing' at festivals or conferences, either as a talk or some other format for a certain length of time, as an advancement of personal career or profile. Leaving the details open and uncertain until the event itself is not comfortable for everyone.

Some event formats were difficult to schedule together, such as short presentations vs longer presentations: Who gets to be plenary speaker or gets more space than others? We also had to mix together pre-selected contributions such as workshops curated by Pixelache office, with spontaneous contributions. On the last occasion in 2014, this was a particular issue, when many advance contributions were offered with a limited amount of venue space available. There is a limit of open call and open planning in this case.

The features, architecture and interactions between people of the Camp venues had a strong impact on the way the event took place, and the way in which people interacted. For example, the traditional learning classroom infrastructure of Arbis Swedish Centre for Adult Learning in 2012 increased presentation formats, rather than open discussion. Or

the only warm space with fireplace on the first cold day of the Naissaar Camp gathered the most people.

Venues which were spaced further apart from each other, such as was the case on Suomenlinna or Vartiosaari, hindered the ability for people to switch attendance 'with their feet' (i.e. get up and go somewhere else) as promoted in BarCamp model, were harder to facilitate.

We learned with experience, that rather than one or two main facilitators, it would have been useful to have identified in advance a facilitator for each space used to gather people at the event. For example not always did people remember to keep to time schedule.

Furthermore, there was always the difficulty of updating the online information during or after the event itself. Documentation of the conversations was often lost as they happened into personal notebooks etc and rarely shared afterwards. Identified note-takers or scribes could be helpful to gather notes about the topics presented. An outside moderator, recapping maybe the connections between activities could also help: Story-tellers or 'Observers-in-residence' at the Camp.

What can be given as advice for the readers? e.g. do's and don'ts, best communication channels, useful tools and methods, best practices, best activities, engagement strategies, ...

Do experiment with different formats that will suit your participant-audience.
Do be flexible and allow your production team and participant-audience to think on their feet.
Do trust that spending intensive time together has an affect.
Don't expect things to all work out as planned.
Don't expect the online and offline aspects to merge seamlessly

REFERENCES / NOTES

[1] Owen, H. (unknown). Opening space for emerging order. Online article.
http://www.openspaceworld.com/brief_history.htm

"Open Space Technology (OST) is an approach to purpose based leadership, including a way for hosting meetings, conferences, corporate-style retreats, symposiums, and community summit events, focused on a specific and important purpose or task—but beginning without any formal agenda, beyond the overall purpose or theme." Wikipedia.org

[2] O'Reilly, T. (2004). The architecture of participation. Online article.
http://tim.oreilly.com/pub/a/oreilly/tim/articles/architecture_of_participation.html

"Tim O'Reilly (born June 6, 1954) is the founder of O'Reilly Media (formerly O'Reilly & Associates) and a supporter of the free software and open source movements." Wikipedia.org

[3] Huuskonen, J. (2007). Architectures for participation. Seminar curation.
Pixelache Festival. http://www.pixelache.ac/2007/architectures-for-participation/

[4] BarCamp. (2005-). Adhoc event organising format. Wiki website.
http://barcamp.org/

[5] Etherpad (2008-). Open-source online collaborative editing software.
http://etherpad.org/

"Etherpad (previously known as EtherPad) is a web-based collaborative real-time editor, allowing authors to simultaneously edit a text document, and see all of the participants' edits in real-time, with the ability to display each author's text in their own color. There is also a chat box in the sidebar to allow meta communication." Wikipedia.org

SELECTED IMAGES (* 10 proposed for Agents of Alternative publication)

2010: Grid + Installations (image credit: Antti Ahonen) *
2010: Corridor hangout (image credit: Antti Ahonen)
2010: Discussion, presentation, wider view (image credit: Antti Ahonen) *
2010: Discussion, close up (image credit: Antti Ahonen)
2011: Demonstration table, CNC router (image credit: Rybn)
2011: Exhibition on Suomenlinna (image credit: Miska Knapek) *
2011: Facilitating the Grid, Juha Huuskonen (image credit: Antti Ahonen)
2011: Open design discussion (image credit: Antti Ahonen)
2012: Facilitating the Grid, Mike Bradshaw (image credit: Antti Ahonen) *
2012: Grid, close up (image credit: Nathalie Aubret)
2012: Classroom discussion (image credit: Antti Ahonen)
2012: Demonstration tables (image credit: Antti Ahonen) *
2013: Facilitating the Grid, Andrew Paterson (image credit: Antti Ahonen) *
2013: Walking on Naissaar (image credit: Antti Ahonen) *
2013: Meals at hostel (image credit: Antti Ahonen) *
2013: Workshop, Tavi Suisalu (image credit: Antti Ahonen)
2014: Camping on Vartiosaari (image credit: Erno-Erik Raitanen) *
2014: Presentation space, Verkkomaja (image credit: Erno-Erik Raitanen)
2014: Campsite fire discussion (image credit: Ville Hyvönen)
2014: Presentation space, Spacecamp (imagecredit: Ville Hyvönen) *

Further search collections/sets:

Camp Pixelache 2010
Camp Pixelache 2012
Camp Pixelache 2013
Camp Pixelache 2014