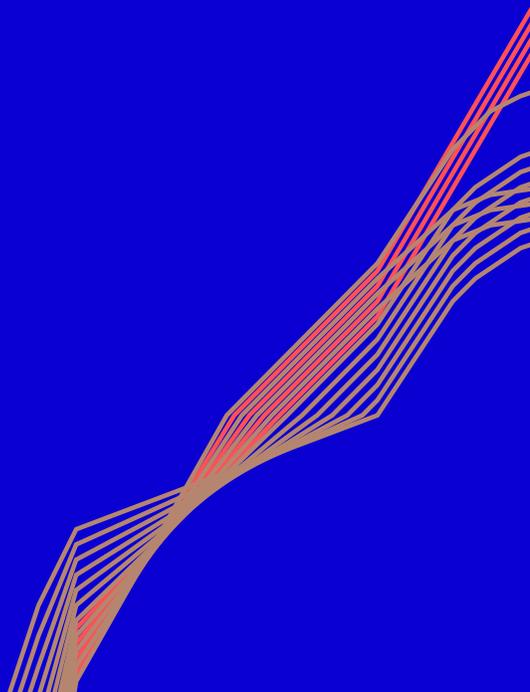
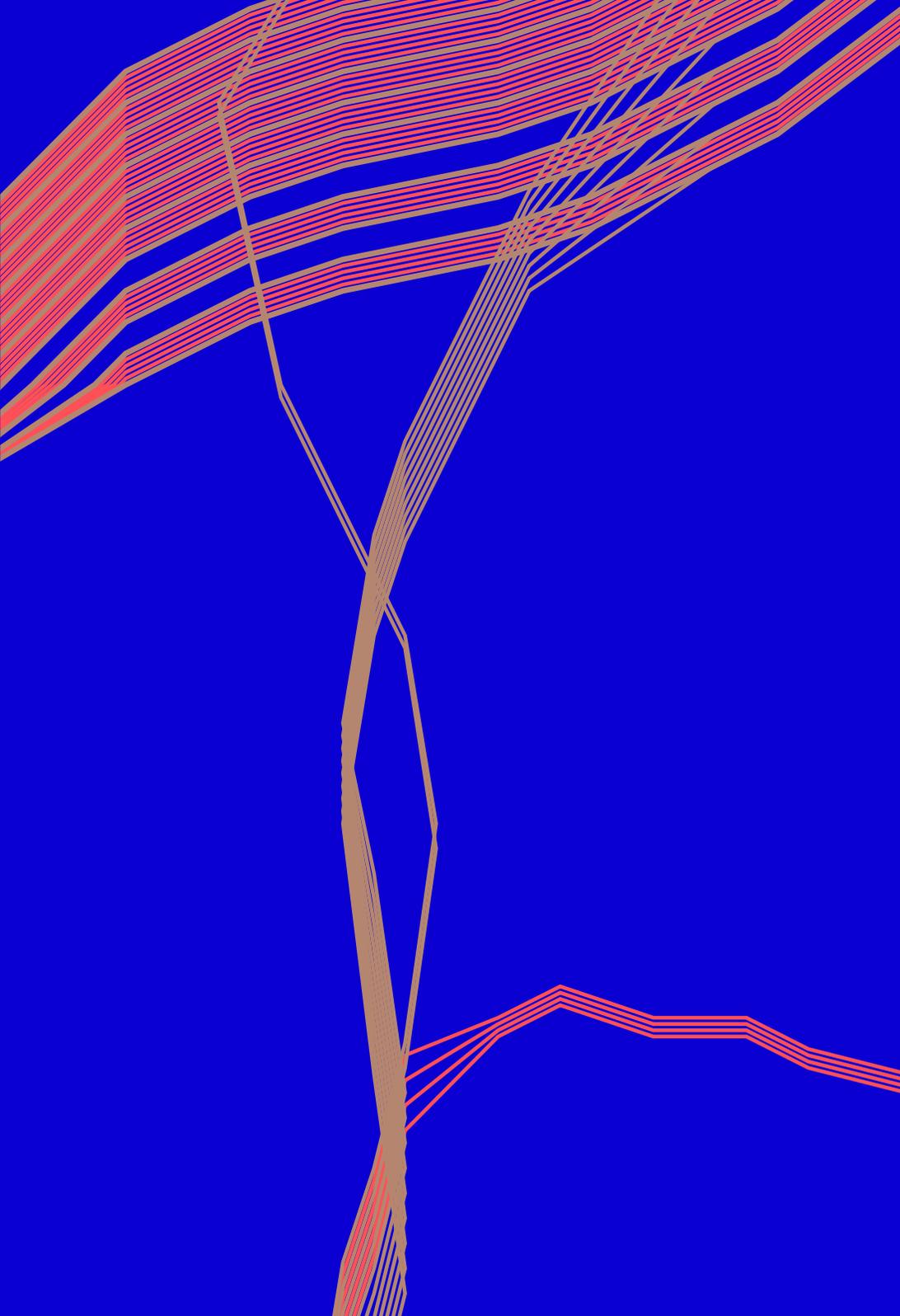

001	Is it important to make the process of collaboration visible?
002	What are the requirements and possibilities to make collaborative processes visible?
003	Methods of communicating collaborative art projects: is it communicable? To whom and how?
004	On the question of repeatability: Who desires this for collaborative art projects and why?
005	How can one find out if a collaboration is absolutely honest and sincere?
006	Can a collaborative art project be easy?
007	Visibility or storytelling: How do we communicate all the tensions?
008	How do we move tensions and how do we work through them?
009	What is success? Failure? How do you assess the quality of the work?
010	Conceptualising, making, creating, doing: What and how does the collaborative artist do this?
011	Does the collaborative artist follow concepts/ideas? Responds to analysis of needs?
012	Does the collaborative artist follow a straight line?
013	Does the collaborative artist follow an intuition? Starting from an intention and moving on to a sinuous and incomprehensible process?
014	Can reciprocal and sustainable friendships within the framework of art projects overcome cultural differences and divergent distribution of privileges?
015	Who is the professional in this setting?
016	What is the purpose or integrity of the 'moment'?





017	Who is hosting the artist, the process, and the community to create a meaningful contribution to the art field and the world?
018	How far will we go for our beliefs and what are our limits?
019	What does it mean for an organisation if every project we do is speaking of some democratic crisis or moment?
020	What is the role of the artist in this global crisis?
021	Does collaboration need physical presence and not work online?
022	Do financial structures not allow this type of collaborative dedication?
023	Whom do we invite to be within these groups and processes?
024	When something challenging happens what are the individual and collective responsibilities?
025	How do we take responsibility?
026	How do we work with provocation in the field?
027	How does an institution justify the inefficient time and money expenses of collaborative art practices?
028	What are collaborative artists doing to contribute to particular places over time, and how?
029	What are collaborative art practices giving to the world?
030	Why is the term 'gift' and the introduction of 'the gifted' useful in the context of collaborative arts practices versus speaking of a transaction where the value of the exchange is prior to the process clearly defined and prized?
031	What does it mean to let go of the idea of growth, utilitarian thinking and the fear that we all share what might come to pass in this highly dysfunctional, manmade system?

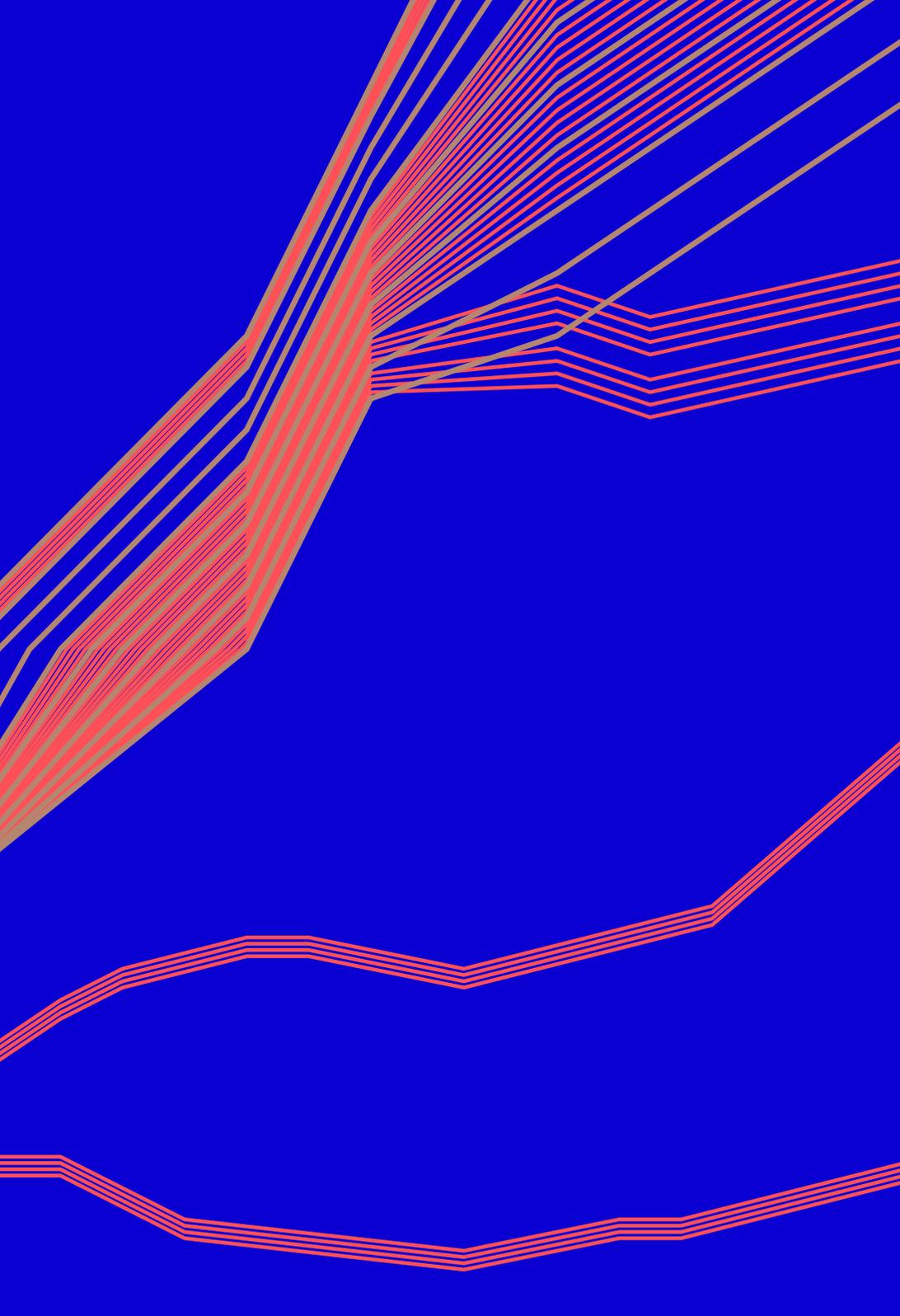
032	How does the work of young people manifest itself in spaces and what does that do to them?
033	What do we learn from collaboration in, with, and about the art?
034	How can we build a deeper insight in the definition, values, and qualities of collaboration in, with, through the arts?
035	How to reconsider values and qualities of artistic collaboration in a contemporary setting of social transformation?
036	How to uncover the values of artistic collaboration in an age of growing cultural, economic, and political uncertainty in a neo-liberal environment of competitiveness in all fields?
037	How can CAPP seed 'wisdom' and 'labour' knowledge differently?
038	How can we fertilize new grounds for human togetherness through an artistic practice?
039	How does CAPP harvest new insights?
040	What action or moment had agency or an effect during the CAPP process for you?
041	What has proven to work in the field of collaborative arts and what are the lessons learned so far?
042	What do we mean by professional development?
043	Could we think of moments where value could be inscribed in 2–3 years' time?
044	There are public moments in collaborative artworks, but what happens in 6 months' or 6 years' time?
045	Could we imagine giving up the divide between professional and non-professional?
046	Is the museum the right place to produce socially engaged art?



047	What are the challenges for institutions to host socially engaged art, and why?
048	Does the institutional ethos carry the art project through with it?
049	What skills do collaborative practitioners learn and unlearn during the processes?
050	How do we account for the work of CAPP in the context of moving forward?
051	The professional development workshops are activities, but how do we move into professional development practices?
052	What do we present back to the field?
053	Intentionality: How do we capture the learning in relation to the residency?
054	What could be the long-term effects of a collaborative arts residency?
055	Is there a chance to find a common ground to the artistic process?
056	How can we create spaces to gather reflection?
057	An artist is needed: Are artistic skills needed at all if the process itself evolves into the context of the residency?
058	Where and what is the art?
059	Should we control the process or keep it natural?
060	How can we take control of how a project is represented?
061	Where is the success leading us?
062	How is the institution affected by success of a collaborative art project?
063	What emerging challenges, surprises and unexpected developments did you identify?
064	Are the measures of success for the artist?

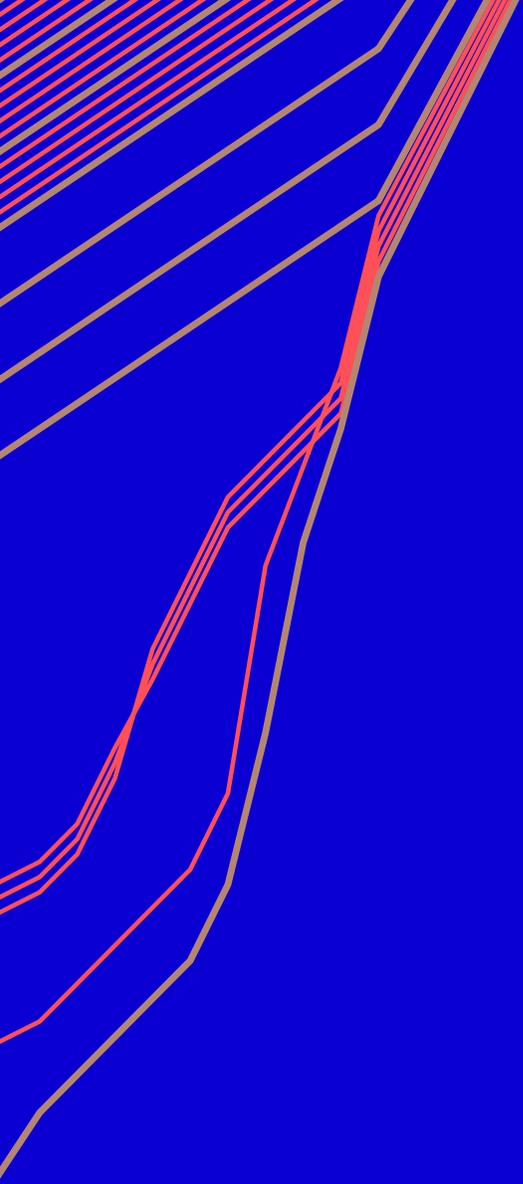
065	How does conceptual, philosophical and theoretical information from long-term practice feed back to the sector?
066	Could we make the artists responsible for as much as possible?
067	How can we include communities and give them agency? Who should be invited?
068	How can we match the funds, and where is the money coming from?
069	Has there been a shift in institutional understanding of collaborative arts?
070	What role do the funders play?
071	How do you sustain the relationships with the invited artist?
072	How do you sustain the relationships with the invited community?
073	How do you sustain the relationships between all involved co-workers?
074	What multiple roles do art institutions take in supporting these practices?
075	How do methodologies in collaborative practice translate across contexts?
076	What is the necessary skills, role and responsibilities of the artists involved?
077	How does the artist manage his/her proposed participatory process?
078	Media and documentation: How do you resolve the issue of production, documentation, or simply the sharing of this experience?
079	What can the artists teach art institutions?
080	What can the co-producers teach art institutions?
081	How can an art institution anticipate, support, and account for practice led research in this phase?
082	How can we incorporate or build a structural relation to additional research processes in play across the field?





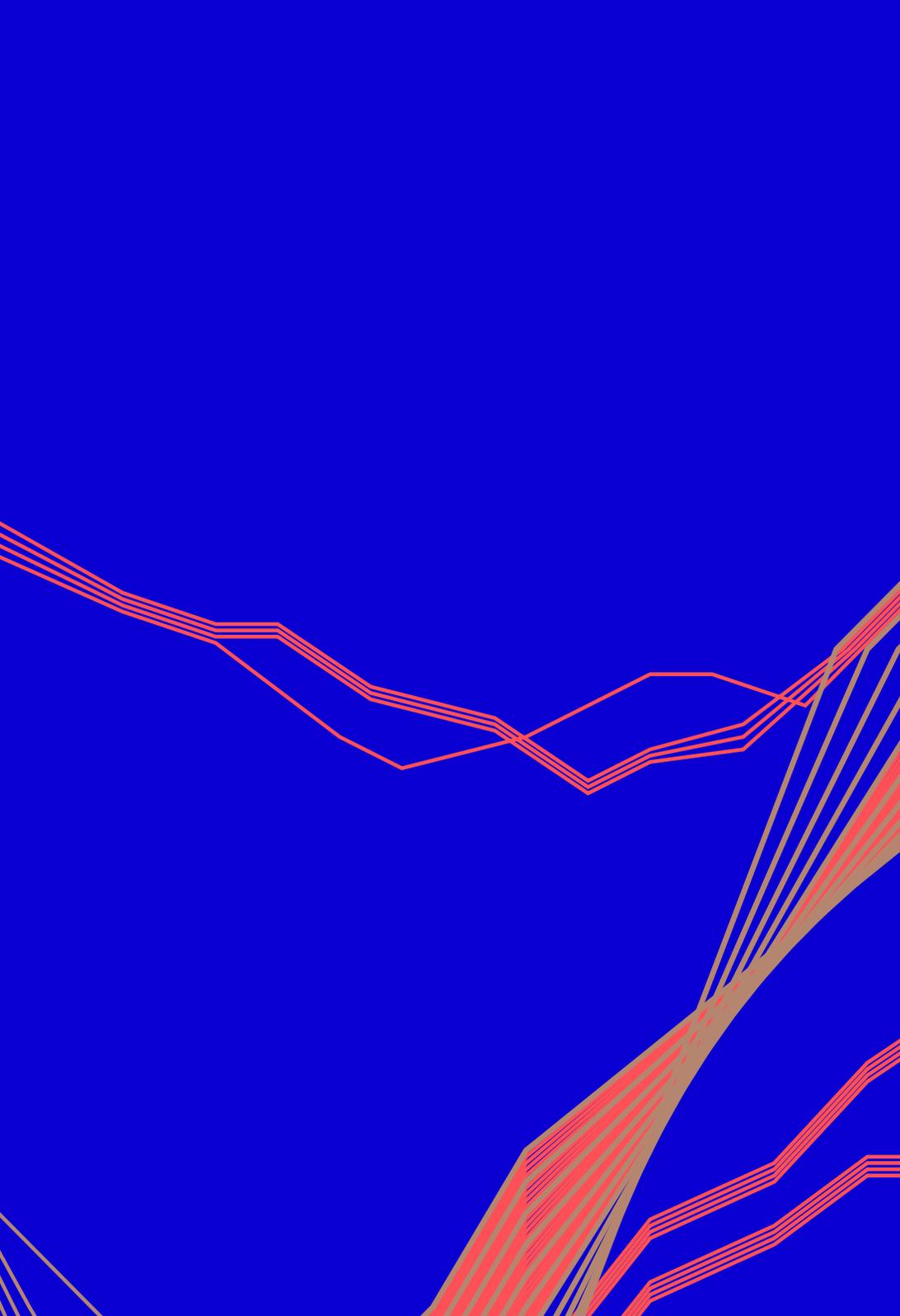
083	What do you think is(are) the degree(s) of autonomy that the research process has in the field?
084	Who decides what findings are interesting, legitimate, redundant and/ or problematic?
085	Should we build research into the residencies?
086	How do we account for the social processes within a project, and how do you show it?
087	What is of interest?
088	What do we set out to do?
089	How are we going to know?
090	What have we learned that's useful?
091	Is there agency or are we just in a bubble?
092	How do we display the practice? What is the trace?
093	How do we account for the intersubjective exchanges that happen in practice?
094	How do we account for embodied knowledge?
095	How do we publish and get people to take notice?
096	At what point in the process will you seek reflections?
097	WHO will have a voice ideally in the research outcomes and documentation of collaborative art practice?
098	When something challenging happens, what are the responsibilities of the individual and the collective?
099	What is the destination of learning from the field?
100	Why is time the core material of this practice?

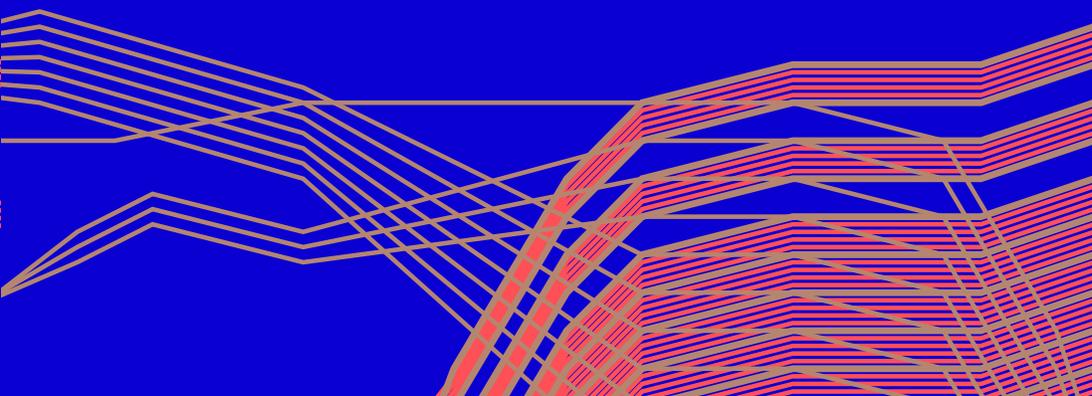
101	With whom and when do we as CAPP network share and expand our learning?
102	What is the role of partners?
103	Why would an art institution open up for collaborative art practices?
104	How do we map the relational field?
105	Can any of the artist methodologies travel across?
106	Do/can the constituencies travel across? Have a dialogue. Share?
107	How do we create a network?
108	Who has expertise?
109	How do we penetrate the subject matter of the artists' work?
110	What would be the best way to create artistic projects with a collaborative approach that generates a real social value?
111	Are museums that act as co-producers an asset or a hindrance for the good development of a collaborative art project in social contexts?
112	What is the best way of producing a collaborative art project that is developed through an international residency and that is thus limited in time?
113	Which are the differences among the regional/national approaches on collaborative art, and what kinds of synergies might possibly be coming out of those differences?
114	What is the role of the 'Other' as catalyst in collaborative art projects?
115	What role do and can art and artists play in shaping a new identity for a place?
116	Who are our partners, how do we work with them?
117	What does it mean to build a long-term relationship with people and places? What are the correct conditions? What are the challenges?



118	How do collaborative arts residencies differentiate from more traditional residencies?
119	Exploring context specific residencies as opposed to place – e.g. residencies in the context of working with young people – what does this mode of working offer?
120	How could collaborative artistic practices subvert/affect/impact institutions and organisations positively?
121	What type of tools/methodologies/formats could art organisations provide to increase the interest of contemporary artists to work in the field of collaborative/social/engaged practices?
122	How could collaborative practices with an interdisciplinary approach generate new methods of research to create and present art?
123	How could the collective agenda offer another possibility for a dystopian outlook?
124	What are the best ways to disseminate collaborative artwork and its by-products?
125	In what ways can Live Art thinking (its practices, methodologies and strategies for public engagement) impact on the experiences of culturally marginalised/disenfranchised constituencies, and shift public perceptions?
126	What are the ethical implications of participatory practices for artists and commissioning bodies?
127	What kinds of invitations do/should/could participatory projects offer prospective participants?
128	How can collaborative and socially engaged practices impact peoples' lives for the better?
129	How can the impact of collaborative and socially engaged practices be measured and presented to those that need to know?
130	What are the relationships/connections between socially engaged practices, politics and activism?

131	Who is the audience for a socially engaged art practice in an exhibition space? How do we approach possible audience/participants who are not yet frequenting the exhibition space?
132	How do curators facilitate and shape the limit of artistic research during residency programs?
133	How much privacy and how much publicity does a residency need?
134	Does the freedom to research without having the obligation to present an outcome in a visual form foster the activities of an artist in residence?
135	Can long-term relationships and a respective impact be built through repetitive invitations towards an artist who comes and goes for a series of residences over a course of several years?
136	Who are the stakeholders throughout a collaborative art project?
137	What is the role of the artist?
138	What is the relationship between the artist/community/audience/ decision-makers and the final art piece itself?
139	Who owns the result of collaboration?
140	What are the ethical implications of collaborative (participatory) practices?
141	How can venues help community cooperation?
142	What kinds of audiences are addressed or reached out to by community venues? How do they address their communities?
143	What kind of programmes are on offer?
144	What resources do they rely upon and what architectural tools did they deploy?
145	What does it mean to be embedded?
146	How can we engage artists and communities in a successful way?



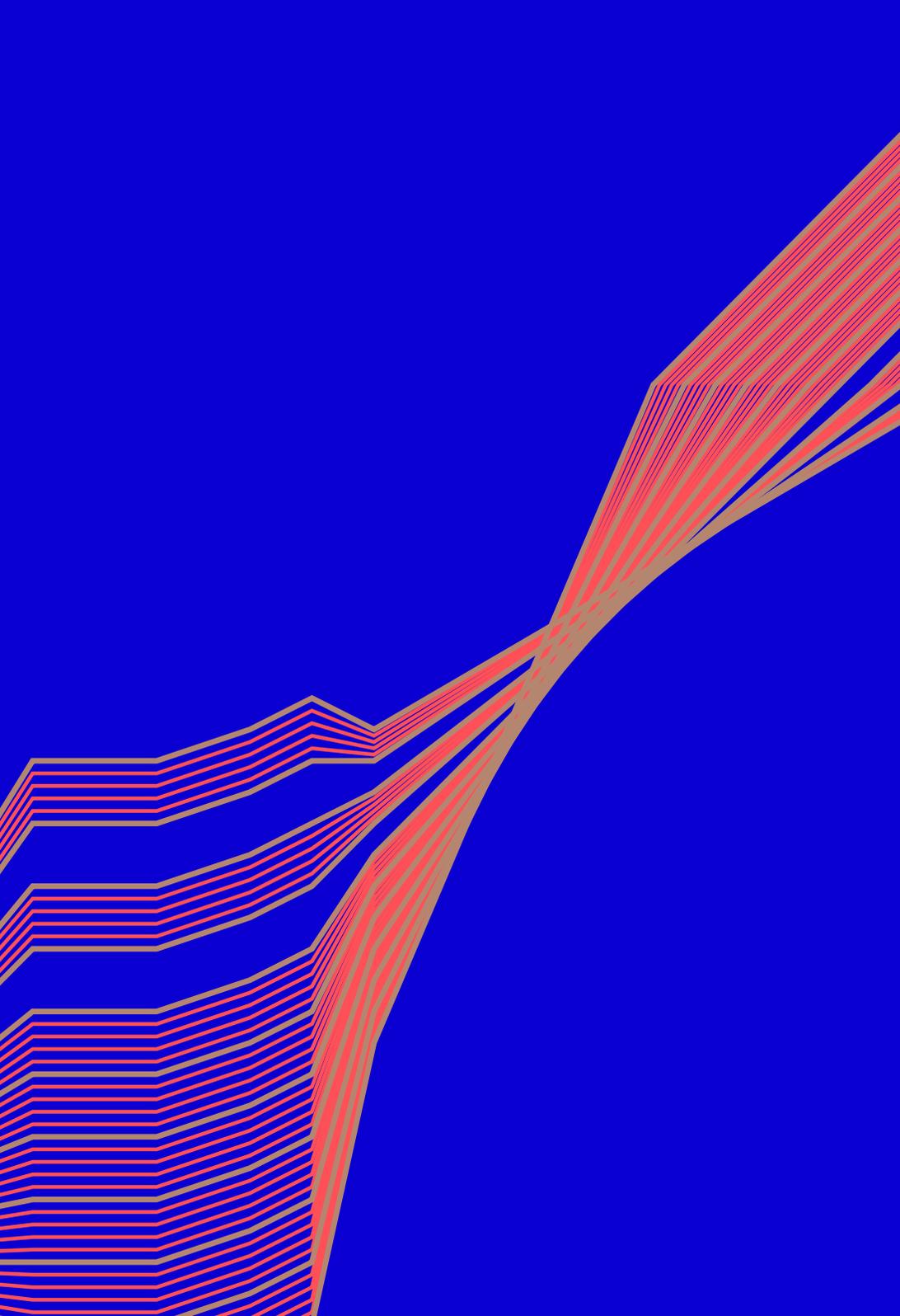


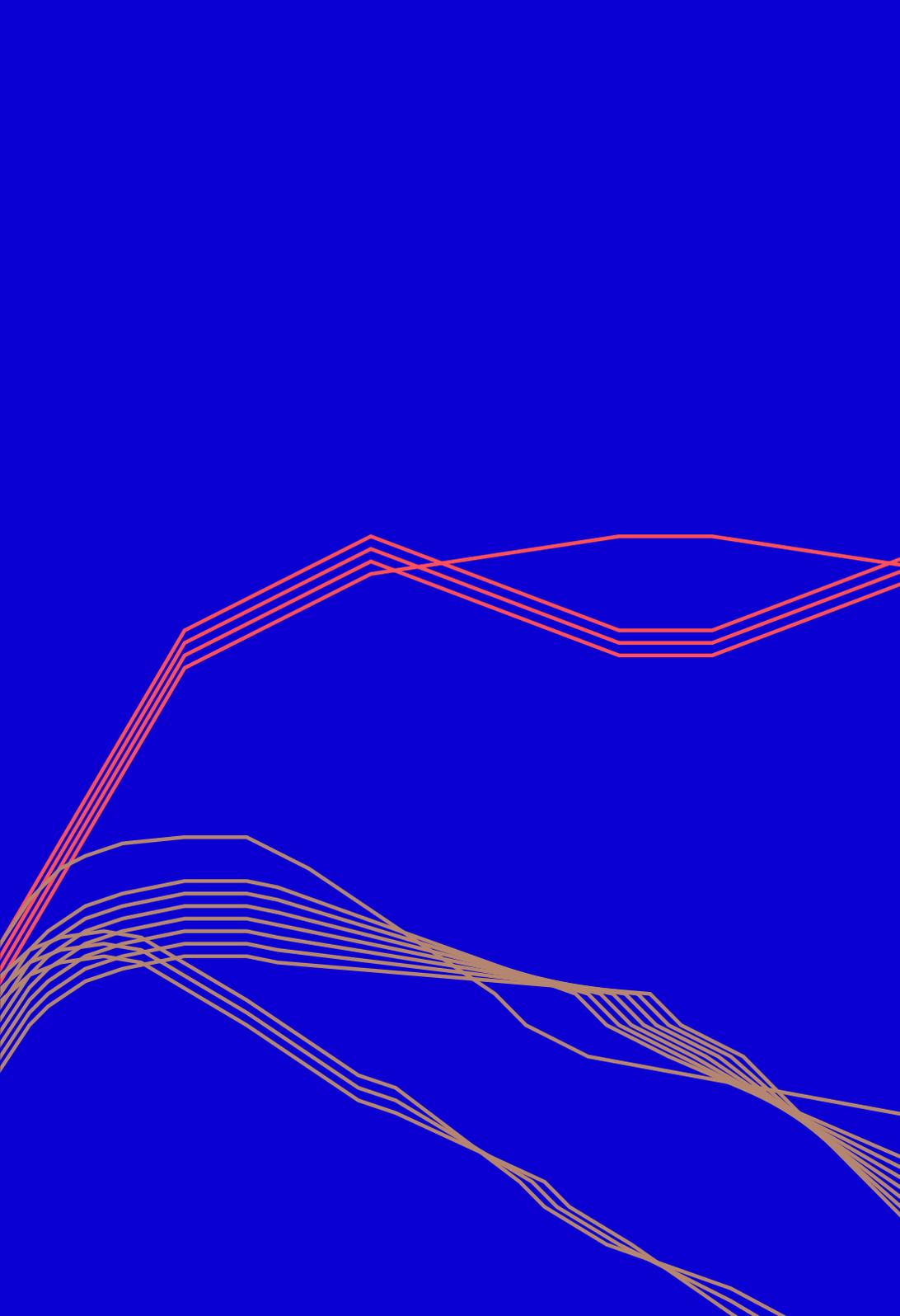
147	How can we combine our traditional role (such as presenting high quality art pieces to the public) with community creation and collaborative processes?
148	How can we present works created by the public in a way that the process of creation takes centre stage?
149	What is the level of interest for such work amongst the wider public?
150	What can collaborative projects offer participants?
151	How can we communicate the results to decision makers – or involve them in the process?
152	Can collaborative art shift public perceptions?
153	Why has this type of working not become widespread (especially in visual arts) in some countries?
154	What is the role of a contemporary museum to promote and enable socially engaged art works?
155	What makes a project successful?
156	How can the audience be attracted?
157	What is the role of an art piece being born (if) as a result?
158	What kind of artist attitude is necessary to engage successfully with communities?
159	How can collaborative practices impact on peoples' lives for the better?
160	How can the impact of collaborative art be measured and thus be presented to those who need to know?
161	Is institutional critique fatally reformist in its loyalty – albeit crucial – to the institutional frameworks of art?
162	When does immanent critique meet its breaking or tipping point?

163	Are institutions to be undermined, or used as platforms for 'institutional activism'?
164	Once there is a clear division between an immanent critique of the art world and an activist desertion of art's institutions for direct action in 'the real world,' does current institutional activism show this to be a false dichotomy?
165	How can we conceive and enact an artistic practice committed to both political movement and art?
166	What relations are there between the positions of artist, audience, and of the visual language in a political movement?
167	How can appropriation be avoided while working with/in social movements?
168	Is it possible to call an artwork within an art institution 'political' when it uses a language that is illegible outside of these institutions?
169	Do we think differently about participation when actively participating in a process about participation?
170	To what extent do you connect more when you expose your vulnerability?
171	What do you consider your role to be as facilitator?
172	Whose role is it to resist given structures?
173	Whose role is it to lead the process?
174	Who is this for? Who benefits?
175	What is the quality and transparency of an invitation?
176	What do I know what it is I am about to participate in?
177	How do you define collaboration?
178	When does discussion about building trust through experience enter into action?
179	Are we able – as a group – to make a decision together?

180	When does a group become a group, and when does a group become a collaboration?
181	Does money challenge or spoil an art process?
182	What characterises us?
183	What do we want to change?
184	Who doesn't want to do what?
185	Who has the main responsibility of what?
186	What are we successful at?
187	What is our motivation?
188	What are we not doing but should be doing?
189	What set of discourses, habits, aesthetics, or practices that make the success-failure duality thinkable? In what 'world of meaning' does this duality make sense?
190	How do we evaluate and reflect on the things we do?
191	What are collaborative art practices giving back to the world?
192	Is it a 'gift' when co-producers create change through an artistic practice?
193	Why is the term 'gift' useful in the context of collaborative art practices, instead of the term 'transaction'?
194	What does it mean to let go of the idea of growth as guarantor for happiness and wealth?
195	What has changed in relation to the space that I am in?
196	What is the role of the university complex in understanding the relationship between potential crisis-to-come through labour and what the future around automation is?

197	How do we achieve our level of knowledge?
198	What is the relationship between the future of labour and the future of knowledge?
199	How do you transfer knowledge from an older to a younger generation?
200	How do you sustain a network for four years?
201	How can we communicate the integrity of an artist led socially engaged project?
202	How do we work with provocation in the field?
203	Whom do we invite to be within these groups and processes?
204	How do we take responsibility?
205	How can one bring such interesting processes and contents into more mainstream fields?
206	How can you embed artists into different facets of civic life?
207	When research folds into production, is this now a residency or is it a commission? Does it matter?
208	How do we take account of the 'afterlife' of a project like CAPP, as organisations within a network?
209	What would a centre, for social and collaborative works practice, look like?
210	How does an international network continue to work with local, national and international partners on specific issues?
211	If we talk about people representing a function and on a citizen level, what does that mean if people leave institutions?
212	How we can learn to articulate what CAPP has achieved in a way that is heard effectively by those in power?





CAPP Partners



Funders



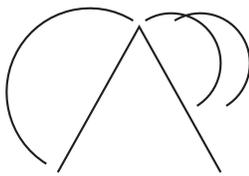
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COLLABORATIVE
ARTS PARTNERSHIP
PROGRAMME
