

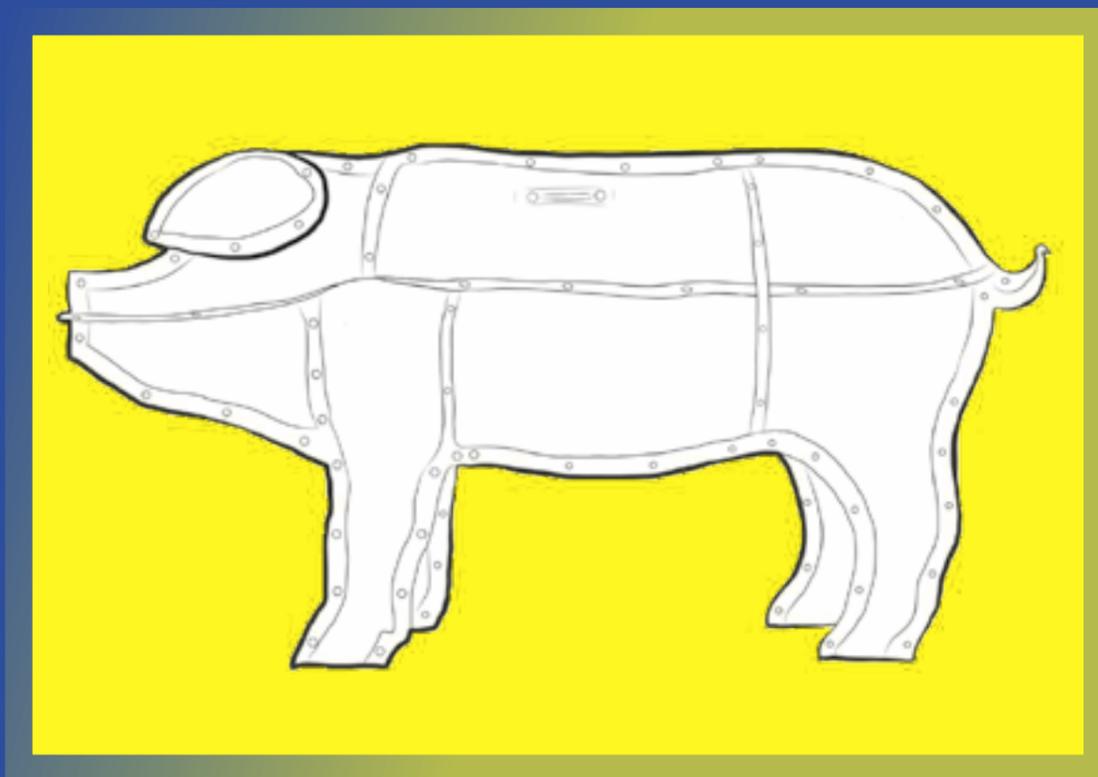
A CULTURAL POLICY CONTRIBUTION TO THE EVALUATION OF ART IN PUBLIC SPACE

PIG

AN EXPERIMENT IN COLLECTIVE DECISION-MAKING



***JUNE 2020
UCLG COMMITTEE ON CULTURE
FOR THE IN SITU ACT PROJECT
IN COLLABORATION WITH ON THE MOVE***



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#THE PIG

BACKGROUND

Since 2014, On the Move has been collaborating with IN SITU, the European platform for artistic creation in public space, to evaluate its activities within two large scale European projects: IN SITU Platform (2014-2017) and IN SITU ACT (2016-2020).

Throughout this evaluation process, On the Move has had three objectives:

- To assist in collecting data (particularly qualitative) to enrich and reinforce reports made to the European Commission and agency.
- To embed the process of evaluation within the projects themselves, actively observing partner meetings, mentoring programmes, and capacity building activities in order to provide feedback that can be used to adapt and improve the IN SITU cooperation on an ongoing basis.
- To give greater visibility to IN SITU and communicate what has been learned from its activities through published reports.¹ The overall objective of these publications has been to better advocate for the sector of artistic creation in public space and to identify the many kinds of impact European support can have on partners and their teams, on artists, and on careers at European, national and local levels.

IN SITU ACT 2016-2020² has provided a fresh opportunity for On the Move to apply this evaluation strategy and further advocate for artistic creation in public space. In May 2018, at a meeting in Hull hosted by Freedom Festival, IN SITU partners selected six 'Pilot' projects to be supported throughout ACT.³ These six were chosen to reflect the diversity of artistic creation in public space while also meeting a set of distinctive criteria:

Scale adaptability

- Accessibility to large audiences
- Involvement of local artistic collaborators
- Projects with a social consciousness
- Relevant in an international context
- Address current/contemporary issues
- Leave a real visual or physical trace

One of these projects was *Pig* – the subject of this case study.

¹ Among these is the final report produced for the Platform project: http://www.in-situ.info/public_data/activities/1531143560/2018-06-25_plat-final_observations_report.pdf [January 2020]

² For more information: 'About us' section: <http://in-situ.info/en/#faq> and two online publications: <http://in-situ.info/en/activities/en/15-years-of-european-cooperation-22> (2018); <http://in-situ.info/en/activities/en/in-situ-artists-bear-witness-to-european-challenges-34> (2019) [January 2020]

³ <http://in-situ.info/en/activities/en/pilot-projects-12> [January 2020]

WHAT IS PIG?

*Pig*⁴ is an art installation designed by artist Seth Honnor and produced by Jocelyn Spencer-Mills (Kaleider⁵ Exeter, UK).

Pig is a large, transparent Piggy bank designed to be placed in public space. Inside there is an illuminated sign that reads "This is a community fund. You can contribute to it if you like, and when you've agreed how to spend it you can spend it." Essentially, all choices and actions beyond this are turned over to local inhabitants; it is a provocative invitation, without clear guidelines, and public space becomes the laboratory where the action can play out. This radical artistic approach, in which there is little room for mediation, speaks to a common desire for local agency – an urge among people to be given the material conditions to develop their own sense of community, without guidelines or constraints. Accordingly, the artist requests, as much as possible, no marketing about the event.

The origin of this initiative can be found in another Kaleider production, *The Money*.⁶ *The Money* is a "context specific" show that has toured to five continents and played at prestigious venues such as Sydney Opera House, the UK Houses of Parliament, Lagos City Hall, Lisbon City Hall, Parliament of Victoria, and City of London's Guildhall. After many successful tours, the artist became interested in taking the central dilemma of this project from institutional places of civic decision-making into more public spaces.

And this is how *Pig* arrived in public squares, parks and festivals, bringing with it some very challenging questions: What is community? How do we come to an agreement? Who's in our community? What are the structures that come to an agreement?

In the framework of IN SITU ACT, *Pig* has, since May 2018, toured many different areas in Europe. Mostly appearing in urban centres, it has challenged those who have come across it to reflect on crucial issues such as democracy,

community, participation, cultural rights, art, and the nature of common goods.

Moreover, central to Honnor's hypothesis is an underlying premise of trust.

WHY PIG?

Art is about asking a question. If I answer it with my artwork, then it's over. If it keeps challenging people, that's a good artwork for me. It creates a different conversation wherever it goes."⁷

There were a number of reasons behind the decision to make *Pig* the subject of an evaluation / case study, but one was that the work, while capable of fitting within various contexts in Europe, also needs to be adapted and contextualised for each new location. This is true for any artwork/performance in public space but in this case is reinforced by the minimum mediation requested by the artist (people react to *Pig* without any further information than the installation itself and its illuminated sign bearing a single sentence) and the fact that *Pig* becomes the shared property of a community via their collective decision making.



⁴ <https://kaleider.com/portfolio/Pig/> [January 2020]

⁵ <https://kaleider.com/> [January 2020]

⁶ <https://kaleider.com/portfolio/the-money/> [January 2020]

⁷ Seth Honnor. BBC Radio Humberside interview, 2018 <<https://soundcloud.com/Pigzine/freedom-festival-bbc-radio-humberside-special-interview-seth-honor>> [January 2020]



Pig, Marseille © Grégoire Édouard



Pig, Hull © Tom Arran

PIG ON (IN SITU) TOUR

In 2018, as part of IN SITU ACT, *Pig* toured in Norwich (UK) at Norfolk & Norwich Festival, in Terschelling at Oerol Festival (The Netherlands), in Moss where it was presented by Østfold Internasjonale Teater (Norway), in Hull at Freedom Festival (UK), and in Marseille at Travellings Festival (France). In 2019, *Pig* finally arrived in Tàrrega (Spain) for the festival FiraTàrrega.

The influences of each particular local context on Kaleider's artistic experiment have been many and varied. *Pig* has given rise to myriad conversations, which have in turn defined its tour across Europe. The live experience of *Pig* is captured and reflected in *Pigzine*⁸ - an online multilingual magazine coordinated by Natasha Batorijs and produced by young reporters who capture and expand the debates around *Pig*. With images and text, *Pigzine* has kept track of *Pig*'s journey thorough European cities, and collects the diversity of reactions the work provokes with the hashtag #ThePig.

It is in this context that On the Move invited a member of the research team of the Culture Committee of the United Cities and Local Governments Culture Committee (UCLG)⁹ network to observe *Pig* from 6-8 September 2019 in Tàrrega (Spain) within the scope of the international performing arts market FiraTàrrega, and subsequently to work on this case study while linking it to the Agenda 21 for culture's cultural policy framework.

STRUCTURE

By observing people as they interact with this artistic installation in public space, and reflecting on issues relevant for both On the Move and the UCLG Culture Committee, cultural advisor Marta Llobet identified some key themes that could help define criteria to evaluate European artistic installations and actions in public space, as well as contribute to a better understanding of *Pig* itself and what it reveals about collective decision-making.

The first section of this document is therefore based on key transversal themes suggested by IN SITU and On the Move as a basis for evaluating *Pig* in each place it travelled to:¹⁰

1. Community: This theme aims to question the fundamental meaning of community, and the different ways it can be understood depending on different local contexts. It also encompasses: reflections on collective and individual approaches to interacting with *Pig*; the sense of belonging to a neighbourhood and the legitimacy of belonging; new communities created around *Pig* as a result of sharing certain attitudes or interests, and the relationship these new communities have with those that already exist.

2. Responsibility: This aims to reflect on people's readiness to make agreements to spend money collectively, ways of finding space within a negotiation, and the sense of commitment to *Pig* as a common good of the community, among other things. This constitutes the most complex and challenging of the themes, and probably the one most relevant to the *Pig* experience.

3. Diversity: In this case, 'diversity' centres mainly on the privilege-inequality axes provided by an intersectional perspective (age, racial origin, gender, disability, etc.), connecting and relating these to different audience reactions towards *Pig*.

4. Frequency: This final theme focuses on the different 'phases' of reaction – moving, for example, through curiosity, interest, dialogue and a sense of ownership – that emerge when *Pig* makes a stay in a location. It also asks to what extent people revisit *Pig* over the course of its stay, and their reasons for doing so.

This report focuses then on people-centred issues, and structures its analysis on the framework provided above. In doing so, it covers discussions on: societal issues (including topics such as education, animal rights, and the refugee crisis); the subject of intimacy and exchange within ephemeral and diverse communities (tackling the question of audience engagement, including among children and young people); and the role of producers/intermediaries and volunteers (including how the *Pig* experience can be recontextualised through security and translation issues, or by people's behaviour).

The report then continues with a section looking at opportunities for change within local and regional policy making in a European context. Focusing on artistic creation in public space, it provides insights on possible new policy trends related to the issues raised in the report's analysis.

The report concludes by summing up the most relevant insights and connecting them to policy documents which might be useful in the frameworks of evaluation of art in public space and sustainable development.

The report ends with a set of annexes to showcase some *Pig* experiences. These are a representative sample of the huge diversity of experiences that the artwork generated as it passed through six locations on its European tour:

11 – 27 May 2018
Norfolk and Norwich Festival
Norwich, UK

15 – 24 June 2018
Oerol Festival
Terschelling Island, NL

1 – 14 August 2018
Østfold Internasjonale Teater
Moss, NO

31 August – 2 September 2018
Freedom Festival
Hull, UK

25 – 30 September 2018
Travellings Festival
Marseille, FR

5 – 8 September 2019
FiraTàrrega
Tàrrega, ES

⁸ <https://pigzine.com/> [January 2020]

⁹ <http://www.agenda21culture.net/> [January 2020]

¹⁰ See 'Annexes' for a narrative approach to each experience of *Pig* in different locations across Europe, based on the four key transversal elements for observation suggested by IN SITU and On the Move.

PRESENTATION OF IN SITU MEMBERS THAT HOSTED PIG

NORFOLK AND NORWICH FESTIVAL. NORWICH, UK

Annual 17-day Festival in May

One of the big four UK international arts festivals, held since 1824, the festival commissions and produces new work across a spectrum of artists and practices, as well as presenting theatre, performance, dance, classical and contemporary music, circus, cabaret, literature and outdoor works.

Location: in the city of Norwich and across the county of Norfolk, 160 km north-east of London

Average audience: 80,000 people

<https://nnfestival.org.uk/>

OEROL FESTIVAL. TERSCHELLING ISLAND, THE NETHERLANDS

Annual 10-day multidisciplinary art festival in June founded in 1982 focused on site-specific theatre and land art festival.

Location: on the island of Terschelling in the north of the Netherlands (4,500 inhabitants). Most of the performances are outside (in the streets, in the woods, on the beach...) but there are some indoor performances, for e.g. in local churches, sheds and community centres.

Average audience: 50,000 people

<https://oerol.nl/>

ØSTFOLD INTERNASJONALE TEATER. MOSS, NORWAY

Østfold Internasjonale Teater produces, co-produces and presents a wide range of artistic expressions ranging from theatre to contemporary dance and circus, as well as concerts. They've been developing an art in the public space programme in connection with post-industrial sites, as well as town centres undergoing major renewal processes.

Location: Moss & Fredrikstad in south-eastern Norway. The activities are located throughout the region, although most of their activities are currently oriented in and around the towns of Moss and Fredrikstad.

<http://www.kulturutvikling.no/scenekunst/>

FREEDOM FESTIVAL. HULL, UK

Annual 3-day festival at the end of summer: the festival grew out of bicentenary commemorations in Hull in 2007 of William Wilberforce's Act of Parliament which abolished the slave trade in the British Empire.

Location: Hull, a port city in north-eastern England.

The festival is located in multiple sites and locations across the city centre of Hull, utilizing particular architecture, public spaces and iconic areas of this maritime city.

Average audience: 90,000 people

<http://www.freedomfestival.co.uk/>

TRAVELLINGS FESTIVAL. MARSEILLE, FRANCE

Lieux publics, European and National centre for artistic creation in public space, founded in 1983. All year long, Lieux publics commissions, co-produces, welcomes in residency artists working in public space. It presents performances in many outdoor and unconventional places in Marseille.

For 5 years (2014-2018), Lieux publics has organized Travellings, a three-day festival dedicated to European artists in relation to the IN SITU network.

Location: Marseille

Average audience: 55,000 people for the whole year 2018

<https://www.lieuxpublics.com/en>

FIRATÀRREGA. TÀRREGA, SPAIN

Annual four-day festival in September

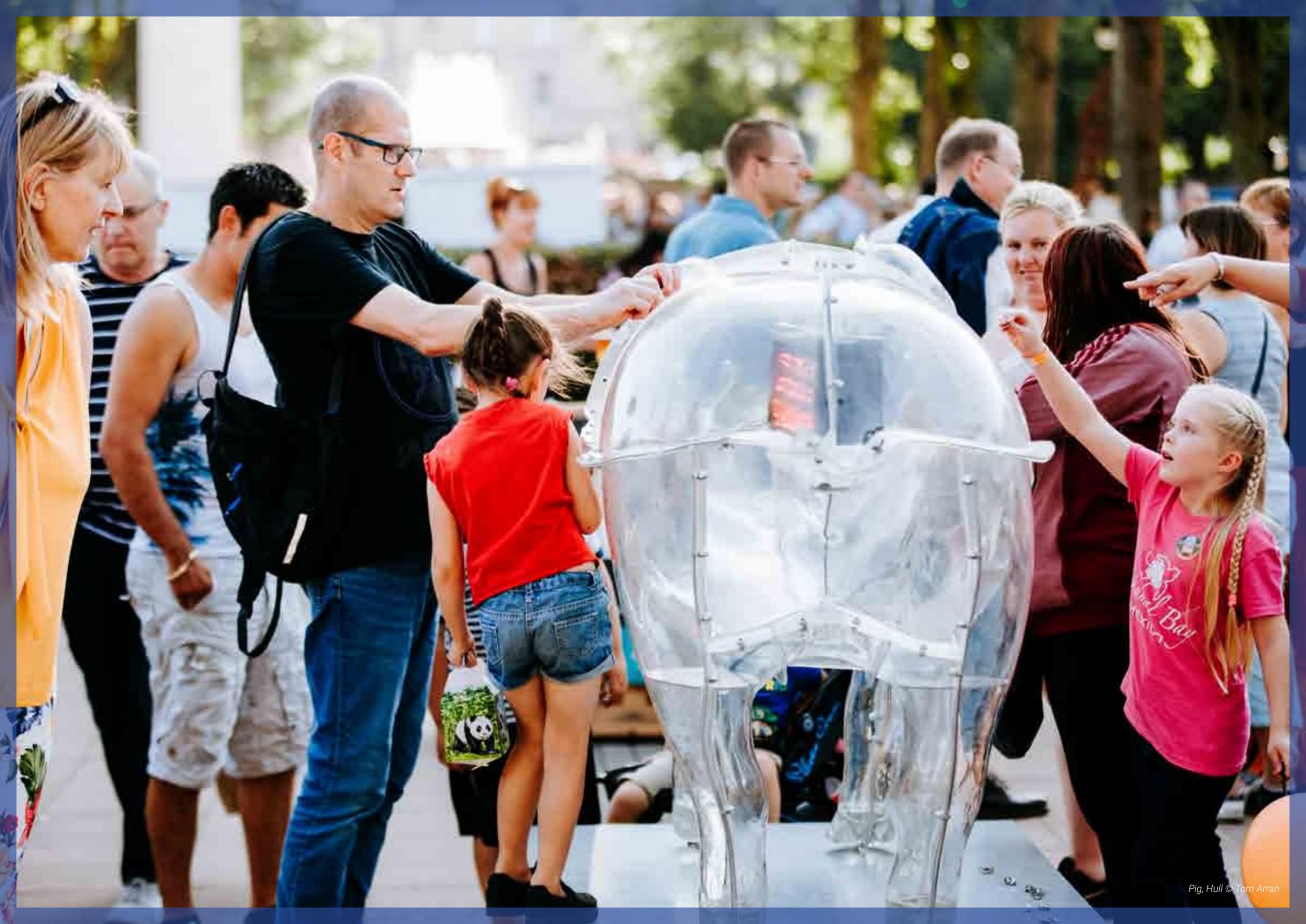
FiraTàrrega is an international market for performing arts and a street arts festival founded in 1981. FiraTàrrega is a showcase of what is going on in performing arts, with an eclectic programme that includes indoor shows and places special emphasis on street arts, visual and unconventional shows.

Location: Tàrrega, a village and municipality located in the Province of Lleida, 115 km west from Barcelona (17,000 inhabitants). To spread the audience throughout the city, FiraTàrrega uses venues located in all the quarters and, occasionally, venues outside the city for site-specific creations (natural spaces, farms, industrial sites, private homes, city parks, garages, etc.)

Average audience: 90,000 people (audience and creative professionals)

<https://www.firatarrega.cat/>

Pig © Seth Honnor, Kaleider



PIG – A CASE STUDY IN CONTEXT(S)

1. ADDRESSING KEY TRANSVERSAL ISSUES: COMMUNITY, RESPONSIBILITY, DIVERSITY AND FREQUENCY

In order to evaluate *Pig* during its European journey, some themes were chosen beforehand in order to help structure the feedback/impressions gathered at each location and to draw connections between the various narratives that arose around the artwork. There were four of these key concepts: 'community', 'responsibility', 'diversity' and 'frequency'. Given that initiatives in public space relate to a wide range of policy areas, including culture, urban planning, security, inclusion, education, mobility, and the participation of citizens, these four terms were chosen for their broad, transversal nature and for their ability to accommodate multiple approaches to evaluation.

COMMUNITY

In the context of this evaluation, a consideration of 'community' aims to challenge understandings and preconceptions of the concept itself, and to explore how it can vary depending on local context and language. Audience experiences of *Pig* showed that concepts such as timing, legitimacy and choice are deeply related to the factors that allow different types of communities to form, as well as being connected to the degree of consolidation of human and cultural rights in a society.

At Norfolk and Norwich Festival, where people tended to interact with *Pig* individually rather than in groups, the meaning of the word 'community' was even questioned by children. The word itself could be misleading in the UK because it might be connected to community centres which serve various people in need, inferring a connection to charity: "It's like a money *Pig*; it's for charity. Is it for the community? I need to know more." Yet in other cities, such as Marseille, the word became confusing due to translation issues, and people asked questions about common goods and what makes up communities.

Some people in Hull judged that foreigners and homeless people were not part of the 'community', and that the message inside *Pig* wasn't addressed to them. In this case, ephemeral communities were considered less entitled to participate than those linked to an area, its traditions, or a certain geopolitical status. They tried to discourage those groups from opening *Pig*, or even called the police. They were not trusted by the community; they were not legitimate participants and, somehow, they knew it. In spite of this, some people said that every community should have an opportunity to use the money.

The fact that *Pig* came with very little mediation made it more challenging in those contexts where the concept of 'community' was difficult to translate. Fanny Girod, audience outreach officer at Lieux Publics, felt that the experience could perhaps have been more thought provoking if the connection between *Pig* and the audience had had more facilitation (though without 'imposing' a certain way of thinking about the work). However, the online *Pigzine* platform was able to provide (virtual) space to new forms of content and discussion, with *Pig* as the connecting point. In this way, *Pig* was an augmented artwork – just as it was extended by other forms of voluntary activity such as a collaboration with a local radio station, Radio grenouille, in Marseille. In this respect, it's clear that producers and intermediaries do play an important role in helping to create a sense of community, ownership and even legacy.

RESPONSIBILITY

This theme constitutes the most challenging of the four, and is perhaps the most relevant to the *Pig* experience. The freedom of a person or group to express responsibility towards *Pig* and its community resources depended on the existing degree of their inclusion in the community, and their legitimacy to participate in public space.

In Hull, some inhabitants vehemently expressed their disapproval when people from the city's homeless community tried to open *Pig* – an act which made them seek out the authorities. A man in his forties said: "This is mad. Who is behind this? This shouldn't be out here." When they saw that police, who had been informed

of the attempted withdrawal, were not stopping them, they tried to "protect" *Pig* from those they considered "vandals". They thought they had to take that responsibility.

At Fira Tàrrega, a group of boys of diverse origins accessed *Pig* several times, leaving it open and almost empty. Volunteers, members of Kaleider, *Pigzine* contributors, and other people who felt responsibility for *Pig* helped to put the nuts and bolts back in. Some adults accused them of theft and said they would call the police: "Hey, who are you to decide? You're stealing the money!" In this respect, some people said that *Pig* was effective as an instrument to detect Tàrrega's social dynamics – a perspective that is profoundly linked to the issue of diversity.

DIVERSITY

The theme of diversity was understood in a number of ways, including with reference to the privilege-inequality axes provided by an intersectional perspective covering age, racial origin, religion, gender and disability. These indicators were then related to the diverse range of reactions towards *Pig* (curiosity versus total disinterest, or even rejection given what a *Pig*, as an animal, represents in the collective imaginary of a community) and to the capacity to freely express approval or disapproval.

In Marseille, most thought *Pig* was a nice initiative, as long as people acted in 'good faith'. Some inhabitants expressed their sadness that during the openings people were taking advantage and preventing homeless people from getting the money. In contrast, in Oerol, since *Pig* was moved every day at midnight and appeared on a different part of the island each morning, most of the locals and festival attendees saw *Pig* as a funny experiment and wanted to join in the fun: a group of them picked *Pig* up and started carrying the artwork across the island, though they were soon stopped by security.

Indeed, security proved to be a very important element of the project because of its complex connection with accessibility and inclusion in public space, and its effect, therefore, on the diversity that should characterise it. In Marseille, *Pig* was not in the place the artist and the Lieux Publics' production team originally intended it

to be but, for security reasons, appeared in a more privatised form of public space, next to cafes and restaurants. In this particular case, *Pig* revealed a number of dynamics connected to the limitations and obstacles that obstruct citizens' access to and participation in cultural life. *Pig* ignited heated debates among IN SITU festival directors and programmers right from the start. When the decision was made in Hull to choose the artwork as a Pilot project, some were fully in favour of the experiment, while others were not convinced of the artwork's potential to connect with cities, environments, and, more importantly, people. In this respect, the potential of the project may be clearer when it is viewed through the lens of cultural policy, rather than seen only as an artistic project: it can engage strongly with the notion of community in Europe and collect various European narratives.

FREQUENCY

The theme of frequency relates to *Pig*'s ability to create and engage audiences: at each location it visited, many audience members wanted to follow the project throughout its stay, coming back to check what had happened after they contributed money, or even if they had not. In this sense, the theme also focuses on the different 'phases' of reaction to *Pig* – from curiosity to interest, dialogue and a sense of ownership – underlining that in this artistic project what is important is the (collective) process rather than the final result.

During Oerol festival, people usually heard about *Pig* in their conversations with festival-goers on the ferry to the island, and were already looking out for it when they arrived. *Pig*'s Oerol producer Lisa Weeda observed that men often tended to keep their distance, while women were more likely to connect directly and ask questions. In Moss, people came back mainly to observe the reactions of others as the news about *Pig* spread across the city. In general, inhabitants of the city displayed a passive engagement: they contributed but didn't dare to open *Pig* until the very end of the experience. This contrasts with the situation in Tàrrega, for example, where there were many openings and where *Pig* was left practically empty.

2. PEOPLE AND CITIZENS IN ACTION

2.1. DISCUSSIONS ON SOCIETAL ISSUES

As Seth Honnor put it in an interview in Marseille, *Pig* is the “gift of the challenge”. Indeed, this artistic installation in public space has raised issues that highlight the challenges and opportunities facing cities in the 21st century, considered by many to be the ‘century of diversity’. As an IN SITU Pilot project, *Pig* “develops an ecology of creation that connects artistic works with the economic, political and social realities in Europe”.¹¹ Thus, societal issues such as education, migration, poverty, climate emergency, and animal rights have emerged as key factors in debates, connecting to questions that touch the foundations of democracy.

DEMOCRACY ITSELF

Just as *Pig* questions the concept of community, it has also sparked an intense debate about democracy itself in the heart of European cities, evidencing the profound relationship cultural factors have to the essence of participation and the exercise of citizenship. As a recent Freemuse report on ‘The New European Agenda on Freedom of Artistic Expression’ reads, “European democracy is dependent on a shared vision of its culture and values. And it is the integration of culture – and therefore artistic freedom by inference – which is crucial to European societies.”

A democracy must not fear debate, even on the most shocking or anti-democratic ideas. It is through open discussion that these ideas should be countered, and the supremacy of democratic values be demonstrated. Mutual understanding and respect can only be achieved through open debate. Persuasion, as opposed to ban or repression, is the most democratic means of preserving fundamental values.¹²

Pig encouraged a deep reflection on the exercise of democracy by creating a collective exercise related to money and placing it in public space. It subtly involved all those who encountered it in the debate concerning the need for trust and the difficulty of reaching agreements, making visible the obstacles that lie in the way. These are also obstacles to cultural rights: “Cultural citizenship implies rights, freedoms and responsibilities. Lifelong access to, and participation in, cultural and symbolic universes are essential factors for the development of the capacities of sensitivity, expression, choice, and critical thinking, which allow the construction of citizenship and peace in our societies.”¹³

In Tàrrega, for instance, the square *Pig* was placed in seemed to symbolise the ancient Athenian agora and favoured interaction between people and collective decision-making. “The different groups would form a circle around the installation, and sometimes they would start conversations about the hypothetical purpose of *Pig* and how they intended to spend the money.”¹⁴ Yet in most of the cities there were groups of people who were not allowed to participate in the collective decision-making: migrants, the homeless, and sometimes children were excluded from civic engagement. In Hull, in practice, not everyone had the right to approach *Pig*, and even people from disadvantaged backgrounds saw the need to provide evidence of their good intentions in order to gain the approval of their neighbours. In Marseille, a group of people declared that voting was boring, when thinking of an effective way to reach an agreement, although needing a judge was boring as well. For some others, *Pig* was a metaphor for those working in government and for the transparency that they should ensure: “we would like our rulers to take this example of transparency”.

Other art projects in public space have been devoted to investigating today’s democracies, with its challenges and solutions for the future.

As a Pilot project of the European network IN SITU,¹⁵ *In Search of Democracy 3.0*,¹⁶ developed by New Heroes, ARSENAAL and Het Zuidelijk Toneel, is a theatrical exploration of what it means to enter into a conversation with the audience, as *Pig* does, on what democracy is, where it comes from, and how people form it together, addressing also the question of the engagement of the audience as a co-actor. This project highlights that, even if it seems to be inherently human to engage in forms of democracy, some individuals and groups are not guaranteed their rights, just as slaves, foreigners and women were not allowed to participate in ancient forms of democracy.

OTHER SOCIETAL ISSUES

Similarly, *Pig* became a medium to raise discussions about current societal problems linked to human and cultural rights and the factors which favour privilege and create inequality in cities. In Norwich, although *Pig* was well respected and no vandalism occurred, a member of the audience began opening *Pig* and was quickly questioned by the gathered crowd and two police officers. So he replaced the bolts and left without taking any money. He was a member of the city’s homeless community. The issue of trust was part of the debate among neighbours: “this makes you wonder if we have faith in each other. It makes you think: what do I think about the person standing next to me? Do I trust them?”¹⁷

A more intense version of this scene played out in Hull, where *Pig* revealed the challenges currently faced by the city, especially homelessness, isolation and drug abuse. As Seth Honnor explained to the press, Hull was the first place where the issue of homelessness and drug addiction took centre stage, although the intention wasn’t to start a specific conversation about how the city deals with those issues.

In Hull, *Pig* had to be moved to a different location, because some drug users started interacting with it: during the first days of the installation social pressure forced the police to issue a statement published in the Hull Daily Mail, saying that they would request *Pig* to be moved. Nevertheless, it was also the city where people contributed the most, and the people there showed a clear commitment to charity.

In Marseille, *Pig* raised a debate on the refugee crisis, migrants and ethnic minorities, since many of the people who donated felt concerned by those issues. That was also the case on Terschelling Island, where social consciousness on animal rights and veganism became a relevant element of the collective debate. The education on environment was another societal issue discussed in these two locations, although to a lesser extent; some people expressed the wish to contribute to mitigating the climate emergency with their donations.

There was, however, an element missing in the ways individuals and communities approached *Pig*, and that was a perspective on gender and women’s rights. Almost no comment on this was collected across the different experiences. Nevertheless, the question came to the fore implicitly in Tàrrega, after observing the participation of only boys from vulnerable groups, and after two 9 or 11 year-old boys opened *Pig*’s safety box inside the plinth, but no girl attempted to do so. This asymmetry may be one of many that are growing among vulnerable but also advantaged collectives.

11 IN SITU ACT <<http://www.creativeeuropeuk.eu/funded-projects/situ-act>> [January 2020]

12 Freemuse (2020) *Security, creativity, tolerance and their co-existence: The new European agenda on freedom of artistic expression*, p. 35 <<https://freemuse.org/wp-content/uploads/2020/01/SECURITY-CREATIVITY-TOLERANCE-AND-THEIR-CO-EXISTENCE.pdf>> [January 2020]

13 UCLG Culture Committee: ‘Culture 21: Actions’ (2015) <<http://www.agenda21culture.net/documents/culture-21-actions>> [January 2020]

14 See annexes.

15 IN SITU Narratives. *A continuous theatrical investigation into the future of democracy, episode 2* <<http://in-situ.info/en/in-situ-narratives/en/a-continuous-theatrical-investigation-into-the-future-of-democracy-episode-2-3-50>> [January 2020]

16 *In search of democracy 3.0* <<https://insearchofdemocracy.com/>> [January 2020]

17 See annexes.

2.2. INTIMACY AND EXCHANGE WITHIN EPHEMERAL (AND DIVERSE) COMMUNITIES

Across *Pig's* tour, public space, especially in the context of festivals, was the favourable environment for exchange, curiosity, discovery, surprise, performance and creativity. At every location there co-existed a wide number of interactions and opinions, and people experienced very different reactions, individually and collectively. *Pig* acted as a magnet and boosted exchange within lots of ephemeral and diverse communities: it created improbable/unusual spaces where people of different origins, sex, beliefs and ages shared their experience and contributed to the co-creation of the city, just as public space should be. Yet those exchanges were problematic in some cases and required the coordination of the artist, organisers, volunteers and other people involved.

Could *Pig* be another way to explore the always complicated question of audience engagement, including among children and young people? Through the artwork, intergenerational encounters were fostered; different generations had the chance to share a common space around *Pig* and to reflect together on the ways they were being challenged. The engagement of children at Fira Tàrrrega was notable, and on many occasions it was encouraged by adults; yet in other locations the participation of children was vehemently prohibited. On Terschelling island, *Pig* was put in a natural environment that led to a different approach to that of other cities. In this case, there was a high contrast between the artwork and the context in which it was presented, especially because of the artificial and playful appearance of *Pig* and the money inside.

In the case of Terschelling, the intention of the artist was to provoke a sort of pilgrimage around the installation, since he chose to change *Pig's* location every day at midnight. As a result, people came to Oerol to attend the festival but also to find the disappearing *Pig*. It was an effective way for audiences to engage with the experiment playfully and led some people to interact with the work by moving *Pig* to another setting as part of the game.

For others, looking for *Pig* – a moving installation in public space – created temporary communities who shared news about the latest *Pig* developments on the streets, on public transport, or over social media. The news of *Pig* even made it to the mainland. Journalists helped to spread awareness, while preserving a certain mystery that made the concept itself all the more intriguing.

In many locations people told volunteers of their wish to follow the experiment as it evolved: "I will be back tomorrow!", people said, adding in some cases that they would try to open *Pig* then, when there was more money inside: "I'll cycle by tomorrow. And then I'm gonna see how much is in it. I'd like it to be completely full." In this way, the artwork had the capacity to engage those who came back to it and generated different journeys and movements around itself. Some people expressed how cool it would be to meet around *Pig* in Marseille, using it as the icon for a party that had some kind of community goal.

In Moss, *Pig* was the medium for people to create new narratives, at various levels. The press got very curious about *Pig* and became very involved; local newspapers published articles and organisers contacted journalists to discuss what should be communicated. This helped to erase any distance between artwork and audience and created a sense of intimacy and ownership among people. Inhabitants of Moss explored and reinforced their collective identity and ultimately collaborated to build social cohesion, although somehow new narratives contributed to strengthening stereotypes.

2.3. THE ROLE OF PRODUCERS, INTERMEDIARIES AND VOLUNTEERS

During *Pig's* European tour, audience experiences differed widely as a result of the specificities of each local context. In this sense, attention to recontextualisation – including issues of language and translation, problems around currencies and security, and the role of producers, intermediaries and volunteers – becomes relevant for the evaluation of art in public space.

Since an artwork presented in public space obliges the artist and organisers to be in close contact with those who deal with public space,

such as police, journalists and politicians, *Pig* provided an opportunity to explore how to work with these groups of intermediaries. In some cases, specific collectives were attracted to *Pig*, such as police and other people in uniform who felt responsible for order in public space. The experience in Hull was intense and at times traumatic for young volunteers who were not adequately trained to overcome certain experiences, but it provided insights on the most appropriate ways to involve police in order to tackle issues such as the exclusion of disadvantaged groups.

Thus, *Pig* provided evidence that implementing artworks in local contexts requires specific skills from organisers and producers. In this respect, the expertise of creative professionals working in the sector must be acknowledged and stimulated; productions that involve art in public space require professionals with profiles that go beyond the usual standards in the art sector.

Other layers of difficulty were represented by issues with foreign currency and translation. *Pig* toured across different European locations, connecting the diverse experiences by documenting its touring process. The foreign currencies deposited in *Pig* became hints for citizens to discover what the artwork was about and the journey it had taken, but sometimes prevented people from opening *Pig* and distributing the money, as was the case in Marseille, where a woman refused to take out pounds sterling because they could not be easily changed to euros.

The message scrolling inside *Pig* was displayed in English, Dutch, Norwegian, French and Catalan, and on many occasions combined two languages. It soon became apparent that linguistic competence was an important factor in producing the work, since a simple translation of the original English sentence was not enough to gauge all the nuances that different languages might present. In Moss, *Pig*zine reporters overheard people arguing over the meaning of 'felleskapet', the Norwegian word chosen for 'community'.

In Marseille, the Kaleider team had to adjust the sentence in French with the help of local organisers, since 'communautaire' refers either

to the European Union or a community's interests in opposition to others. A similar situation arose in Tàrrrega, although in that case the message had to include the words 'together' and 'but please be gentle' because some people, mostly children, were not acting as planned. Therefore, one of the aims of the project, to question what a community is, has also been a challenge at the European level, given the different meanings of the word 'community' from one country to another.

3. ARTISTIC CREATION IN PUBLIC SPACE: OPPORTUNITIES FOR CHANGE IN LOCAL AND REGIONAL POLICY MAKING IN A EUROPEAN CONTEXT

Through its tour in different locations, *Pig* has become part of a European model for integrated artistic support. It involves artists, producers and audiences in the creative process. It also reinforces the idea that transnational mobility is needed if citizens are to engage with an overarching European narrative concerning our current local and global challenges. Taking into account the unique characteristics of each territory, *Pig* stands both as an artwork and as a resource to identify and tackle obstacles to citizens' access to and participation in cultural life.

This close relationship *Pig* forges with a given local context echoes other projects supported by IN SITU that have revealed opportunities for change in local and regional policy making in Europe. Such was the case for Maria Sideri's artistic research in Marseille – done in close collaboration with Lieux publics, European and national centre for artistic creation in public space, and undertaken within IN SITU's Artistic Acupuncture programme¹⁸ – which was devoted to recording women's experiences of how accessibility defines public space in a local context. The artist sought to define risks and potential threats that were not addressed by urban planning in contemporary cities, with the help of agents of the urban ecosystem such as women's collectives, associations, artists, architects, sociologists, students, and professionals of the local administration.¹⁹

In this sense, it worked with the idea that "local authorities should be much more proactive in involving all citizens in the development of public space, providing the tools, the autonomy and a safe context for dialogue, exchange and negotiation", and acknowledged that local policy making can be enhanced through the support of artistic creation in public space. Artists not only create in the city but also create 'the city'.

Pig and the Artistic Acupuncture programme are both projects that modify the relations and interactions that people have with cities. They develop participation as a fundamental mechanism to generate inclusive urban policies. The tour of *Pig* has produced a sort of itinerary that reveals different perceptions on current fears, needs and challenges in cities. Multicultural contexts don't allow simple answers, and artists are the key to defending a plural perspective that goes beyond traditional approaches to urban planning and regeneration. Seemingly, *Pig* can relate to the 'poetic science' of urban psychoanalysis.²⁰

As noted by journalist Julie Bordenave, art projects of this kind have the potential to enrich the way we think about cities, raise awareness among neighbours on urban and societal issues, and foster participation among audiences not usually involved in cultural life. In other words, art can create extraordinary, people-centred experiences which lead society towards a better understanding of the world. As such, art projects in public spaces "should be considered as important as political events, and be subject to the same international human rights standards and limitations as any other assembly".²¹

¹⁸ IN SITU Narratives. *Acupuncture 2* <<http://in-situ.info/en/in-situ-narratives/en/acupuncture-2-hospitable-hostile-the-place-of-women-in-public-space-56>> [January 2020]

¹⁹ In this respect, local press also proved to be a good facilitator for *Pig*'s experience.

²⁰ A concept developed by ANPU collective – Agence Nationale de Psychanalyse in France, which has been inspiring urban planning projects with distinctive new approaches since 2008. 'Artists in the Urban Factory'. *Klaxon Journal*, Issue 11 <<http://cifas.be/en/download/klaxon>> [January 2020]

²¹ Bennoune, Karima (2020). 'Report of the Special Rapporteur in the field of cultural rights. Public spaces in the context of cultural rights'. United Nations General Assembly. Item 72 (b) of the provisional agenda <<https://www.ohchr.org/EN/Issues/CulturalRights/Pages/CulturalRightsPublicSpaces.aspx>> [January 2020]



Pig, Hull © Tom Arran

CONCLUSION

This report is based on in situ observation of relevant cases regarding artistic creation in public space. It evidences that, wherever the art installation *Pig* was located in its European tour (2018-2019), there were many conversations surrounding it. Public space, especially in the context of festivals, was the favourable environment for exchange, curiosity, discovery, surprise, performance, creativity... In all those places a wide number of interactions and opinions coexisted, and people experienced very diverse reactions.

Art and public space are key elements of 'Culture 21: Actions',²² the practical toolkit developed by United Cities and Local Governments (UCLG) to foster an understanding of how culture contributes to the building of sustainable cities and towns, through very specific approaches and measures. The understanding of UCLG is that human rights, cultural diversity, sustainability and participatory democracy are closely connected and reinforce one another. Artistic creation in public space can be seen as one expression of this.

At the crossroads of art, public space, citizen participation and European collaboration, *Pig* raises several issues of relevance in cultural policy and the building of cohesive communities and sustainable places. This remains only one example, one specific case study, yet several of the observations made here may be relevant to artistic projects elsewhere, and could inform policies in several other European contexts. On this basis, a few key issues and policy recommendations are presented hereafter.

1. Artistic creation in public space, particularly when it integrates a participatory dimension, can enable public debate and deliberation.

The discussions around *Pig* reflect the tensions, the dissent, but also the common ground, and the potential for negotiation and agreement that exist in complex communities. Indeed, by 'holding a mirror' up to the city's problems

and invisible realities, its diverse and complex configurations, the difficult conversations, but also the aspects that make citizens feel proud and come together, participatory public art holds the potential to become a 'microspace of democracy', a lab. It contributes to building civic decision-making spaces and helps in strengthening community bonds and resolving conflicts or tensions peacefully. It fosters active democratic debate and promotes respectful understanding and critical thinking.

This should be acknowledged in public policy that recognises the importance of diverse artistic and cultural expressions in public spaces, and their relevance for public debate, citizenship and community building.

2. Art in public space is one of the expressions of the connection between culture and the sustainable development of local communities.

Initiatives like *Pig* show that culture can create extraordinary, people-centred experiences which lead society towards a better understanding of the world. Art in public spaces can indeed enable citizens to reflect on complexity and meaning, and is connected to the social, environmental and political dimensions of life in cities and towns. It can also bring people together to respond creatively to some of the greatest challenges of the 21st century. In this respect, there are connections between cultural initiatives and sustainable development, including several of the Sustainable Development Goals (SDGs) included in the UN 2030 Agenda – see e.g. SDG 11 on inclusive, safe, resilient and sustainable cities.²³ Local, regional and national authorities should recognise this in their sustainable development strategies, including those that derive from the implementation of the SDGs, involving artists and cultural organisations.

3. Public spaces need to be accessible and inclusive to allow full development of participatory artistic projects.

Projects such as *Pig* have the potential to enable unusual encounters and discussions, learning processes, and community co-creation,

with a cross-generational, intercultural, non-discriminatory perspective.

This is particularly the case when they are presented in welcoming, accessible spaces, where different members of the community can take part. Indeed, as a people-centred initiative that contributes to the connection between culture and participatory, sustainable communities, *Pig* stands both as an artwork and as a resource to identify and tackle obstacles to citizens' access to and participation in cultural life (psychological and physical barriers, the characteristics of the territory and proximity, the 'cultural capital' obtained from educational and familiar cultural practices, the socioeconomic level, etc.), as well as to improve the effective implementation of democratic debate and dialogue between citizens and institutions through strong public policies.

The UN Special Rapporteur on Cultural Rights has recently stressed the importance of public spaces to enable the exercise of cultural rights.²⁴ While European cities and towns are well-known for the availability of public spaces, several factors including safety, privatisation, and limited physical accessibility may reduce their inclusive nature and therefore their potential to facilitate encounters. In this respect, policies and programmes in areas including artistic development and urban planning should pay attention to the accessibility and inclusiveness of public spaces and their availability across cities and towns (i.e. in different neighbourhoods or districts, further to urban centres) and should identify existing obstacles and take measures to address them.

4. Participatory art in public spaces can embody the exercise of the right to the city, foster 'ownership', and the understanding of public spaces as a common good.

The right to the city, as described by Henri Lefebvre, David Harvey and others,²⁵ involves citizens' ability, through collective dialogue and work, to reshape the processes of urbanisation in accordance with their shared, common interests.

Artistic creation in public spaces, when comprising a participatory component, can be seen as an embodiment of this. Furthermore, the reshaping of public spaces enabled by artistic expression can foster a sense of 'ownership' of the artistic works and the places where they are created and presented – with potential effects in terms of community cohesion, sense of place, pride of belonging, and local attractiveness. As with other public goods, the 'common' nature of public space and the creative expressions they hold can be seen as a tangible expression of the things that bind, or separate, us, reflecting the connections between individuals and communities – as exemplified by *Pig*.

At their best, collective activities in public spaces can enable mutual recognition among different individuals and groups, a sense of shared responsibility (e.g. looking after an artistic work, discussing its meanings), and the strengthening of mutual trust. This should be considered in policies on community cohesion and should also involve privileging those works in public spaces which hold a potential to foster participation and ownership.

5. Art in public space can generate curiosity and surprise and transform the image of places.

Pig is an unusual project, one which may generate both wonder and strangeness, and which frequently results in curiosity and surprise. Similarly, artistic expressions in public spaces have the potential to foster unexpected reactions, enable new forms of engagement with the urban environment, and transform the image and perception of streets, squares and other public spaces.

This calls for supporting risk in artistic creation and for establishing in-depth dialogues between artists and urban planners, ultimately enabling a sophisticated understanding of how artistic and cultural expressions can play a role in reimagining spaces.

²² UCLG Culture Committee: 'Culture 21: Actions' (2015) <<http://www.agenda21culture.net/documents/culture-21-actions>> [January 2020]

²³ For more on this, see UCLG Culture Committee (2018). Culture in the Sustainable Development Goals. A guide for local action <<http://www.agenda21culture.net/advocacy/culture-in-SDGs>> [January 2020]

²⁴ Bennoune, Karima (2020). 'Report of the Special Rapporteur in the field of cultural rights. Public spaces in the context of cultural rights'. United Nations General Assembly. Item 72 (b) of the provisional agenda <<https://www.ohchr.org/EN/Issues/CulturalRights/Pages/CulturalRightsPublicSpaces.aspx>> [January 2020]

²⁵ See e.g. Lefebvre, Henri (1968), *Le droit à la ville*. Paris: Seuil; Harvey, David (2013, 1st paperback ed.), *Rebel Cities: From the right to the city to the urban revolution*. London and Brooklyn: Verso; Habitat International Coalition (2005), *World Charter for the Right to the City*. <<http://hic-gs.org/document.php?pid=2422>> [April 2020]

6. Artistic co-creation in public space has the potential to foster new narratives and symbols and the collective reinterpretation of cities.

Projects in the visual arts, the performing arts, and other creative expressions which may involve collective engagement can lead to the elaboration of new narratives and symbols which represent citizens' ways of being, heritages, beliefs, imagination and aspirations. Through these symbols and narratives, neighbours can reinterpret the meaning of living together, giving space to diverse languages and forms of expression, and can generate images that contribute to identity and external recognition. In policy terms, it is important to foster processes that enable joint engagement in creative processes, facilitated by artists and artistic collectives.

7. Art in public spaces touches on several policy dimensions and requires awareness-raising and suitable governance and evaluation arrangements.

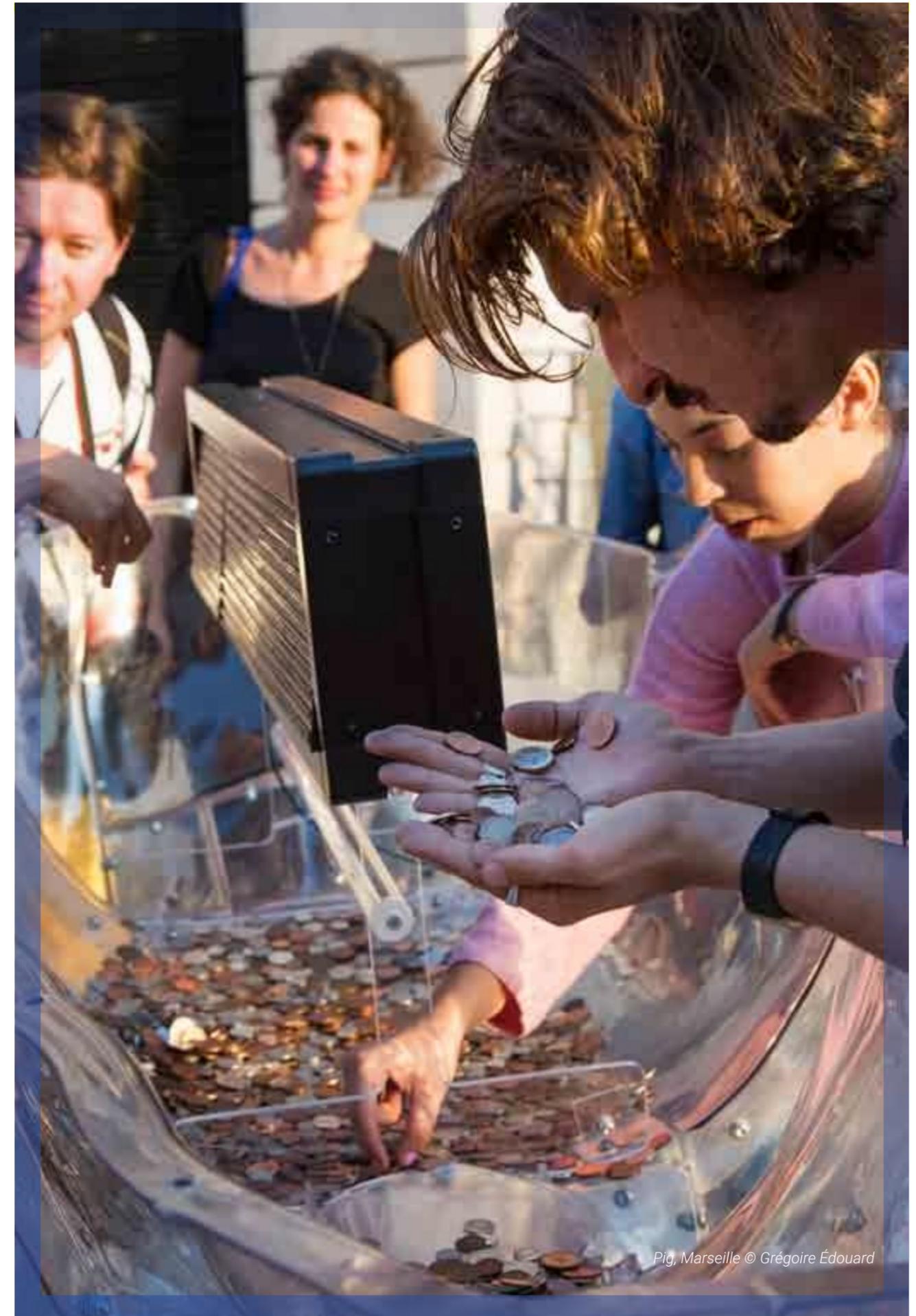
As reflected in the previous paragraphs and in the experience of *Pig*, artistic initiatives in public spaces relate to a wide range of policy areas – including culture, urban planning, security, inclusion, education, mobility, citizen participation, etc. Likewise, evaluating art in public space requires multidisciplinary perspectives and cross-cutting approaches. Broad concepts such as 'community', 'responsibility', 'diversity' and 'frequency' used to assess *Pig's* experiences in this report have allowed multiple key factors to arise. In turn, this requires suitable mechanisms to foster awareness among decision-makers and managers in several policy areas about the meaning and implications of artistic creation and participation, the emergence of a common language across several government departments, and the setting-up of appropriate collaboration and governance mechanisms that ensure projects of this nature are properly recognised, coordinated and integrated in local strategies, and duly evaluated thereafter.

Consultation and participation mechanisms should also involve artists and cultural professionals, given their specific knowledge in many of the areas addressed.

8. There is a European dimension to public space, and it is essential for the exercise of cultural rights.

The existence of public spaces and an integrated understanding of the landscape is an important element in European cities and towns, just as the existence of a public sphere for debate and reflection is central to a certain understanding of European culture. The availability of public spaces, where people meet and express themselves in a variety of ways, can also enhance the ability to exercise the right to take part in cultural life and other cultural rights.

As *Pig* demonstrates, forms of cultural participation across Europe are very different, yet the aim to meet, engage and develop forms of expression and creativity is a shared feature. In policy terms, there is a need for European, national, regional and local authorities to recognise the importance of public space as a core aspect in European life, to explore its potential as a site of cultural expression, and to continue to foster opportunities for cross-border collaboration.



Pig, Marseille © Grégoire Édouard



Pig, Terschelling © Moon Saris

ANNEXES

NORFOLK AND NORWICH FESTIVAL. NORWICH, UK 11 – 27 MAY 2018

Norwich was the first stop of *Pig* European tour. It was part of the free outdoor programme of the Norfolk and Norwich Festival (NNF). Being the first presentation of this art installation, organisers had an open mind in relation to it, although they knew it would “work” because of the relatively neutral location chosen. They made sure no NNF logos were attached to *Pig*, and neither the three young volunteers from Wensum Junior School and City of Norwich School selected to document the experience and create contents for *Pigzine* wore NNF t-shirts. In general, *Pig* was well respected in Norwich, and no incidents such as vandalism occurred.

Norwich is a city in Norfolk, England, around 160 km north-east of London. Population is about 142,000. Historically the city has been a place for art, literature and music, and it is still at the present day. The Norfolk and Norwich Festival, one of the oldest city festivals in England, attracts many visitors from all over eastern England every year. It plays an important role as a bridge between arts centres and children, since it is one of the main partners of the creative learning Norfolk schools’ programme.

COMMUNITY

What does ‘community’ mean?

Pig was placed outside The Forum in Norwich from 11 to 27 May 2018. Public was a mix relative to Norfolk & Norwich areas attending the festival. Usually in Norwich, particularly over the weekend, people come in to the city from the surrounding areas, and since *Pig* was in the city centre, it attracted people from the many other neighbourhoods. The weather was sunny some of the days and it contributed to the affluence of people.

People tended to interact with *Pig* individually, rather than in groups. Many stopped and took pictures. Some were filming the entire message sequence displayed inside, donating without really engaging or simply staring at it. Others sat around the amphitheatre, looking at *Pig* and

other people passing by. In other occasions, adults rode their bikes nearby and glanced it. In general, the older generation were potentially more likely to stop and read the message inside *Pig*, although they didn’t show much interest in engaging or donating. Family groups often stop to engage with *Pig*: children were very keen to play with *Pig* and donate money, as a sort of performative act, or at least they showed their will to put some coins in it, even though it was hard to reach. They were the most interested and engaged demographic. They also would want to touch and climb onto *Pig*, and look through it from the bottom. There were other children, though, who didn’t interact: some were too busy chasing Pigeons or just happily running around.

Pig raised interest on the concept of “community” that could be read in the sign inside it: a mother and her child stopped by to see what *Pig* was about: “Mum, what does it say?” After the mum read the sign, the child exclaimed: “What does community mean?”. Another man said: “It’s as money *Pig*; it’s for charity. Is it for the community? I need to know more information.” That word, community, was a concept difficult to fully understand, and it was also misleading in other European countries where *Pig* toured.

Despite that, some neighbours seemed to have clear that foreigners and the homeless community weren’t part of the “community” which the message was addressing to. It was interesting that when some neighbours felt threatened by the nature of some of the people who were trying to open *Pig* (e.g. a group of Italian students or a homeless man) they felt they had to intervene. They either tried to discourage these groups from opening *Pig*, or in one instance, called the police. Thus, the issue of “trust” and the ones the community trusted became crucial at this point: “It makes me think if we have faith in each other. It makes you think ‘what do I think about the person standing next to me? Do I trust them?’” Other people, though, said that the fact that the money would be for any group who agreed on how to spend it did not deter them to donate: “Every community should have an opportunity to use the money.”

Some interesting responses to the question “Do you think you’re a member of the community?” that volunteer reporters asked to some people around *Pig* added other layers to this concept,

regarding technology and self-perception: “That’s a really hard question because which community? Whose community? ... I would like to think I am part of the community, but we are living in a time where a lot of people don’t feel part of the community. Lots of people’s ideas of community now have to do with being online; you can have a lot of connections with people online who you may never meet, but still feel part of something. I like to think I’m part of the community, although I’m an artist and I can feel a bit separate from the community.”

RESPONSIBILITY

Commitment to a good cause

Stemming from the issues related to community and trust above, “responsibility” appeared as another core component of collective life in Norwich. For instance, one person said he wasn’t part of the community because he spent very little time at his place, so it was difficult for him to have any time for the community. He felt that being part of it required a certain degree of commitment and responsibility. It wasn’t an automatic status acquired by living in the same area.

Perhaps by the same reasoning, street community members were not perceived as “responsible enough” when interacting with *Pig*,

as noted previously, and some were coerced into leaving. On Sunday 20th March, a member of the public began opening *Pig*, with quite a crowd around. Two police officers arrived and started questioning him, and some of the onlookers. For that reason, he replaced the bolts and left. He didn’t take any of the money. The police described him as a member of the street community.

On the other hand, *Pig*’s experience in Norwich was remarkable because a children’s football team, the Hellesdon Lions FC under sevens, became the first to open *Pig*. The news appeared in the Daily Eastern Press, which commented on what happened: “When Suzi Ray, whose son George Westgarth is a member of Hellesdon Lions FC Under 7s, first saw the *Pig* and its sign she mentioned it to the football club’s fundraiser Claire Fox who investigated further whether it was okay for the club to open the money box, and the whole team then went to The Forum to collect the funds on Monday night.” They took £229.86 as well as some Japanese money and some Euros, leaving money for “other good causes and charities”.²⁶



Pig, Norfolk © Denise Bradley (Eastern Daily Press)

²⁶ Emma Knights. “Children’s football team benefits from funds from giant *Piggy* bank outside The Forum”. Eastern Daily Press, 17 May 2018 <<https://www.edp24.co.uk/going-out/hellesdon-lions-fc-under-7s-benefit-from-norfolk-and-norwich-festival-giant-Piggy-bank-1-5522334>> [January 2020]

DIVERSITY AND FREQUENCY

Sharing opinions and time

Diversity regarding kind of reactions towards *Pig* was notable as in other locations were *Pig* toured. The most heard would be "I love The *Pig*! What an excellent idea! It's going into Norwich community fund!", and also "I would rather put money in than take it out".

For others it was an intriguing initiative and that was enough to collaborate: "It's a bit of a mystery, and obviously someone might take it out who isn't going to use it for the community, but that's alright too." And there were some reluctant people who expressed their change of opinion: "It's wonderful, but I got the wrong idea; I thought it was going to be a community fund where you can make a suggestion on what it should be spent on, but it didn't work out that way. I put something in *Pig*. I thought it was going to go to a good cause but someone opened it last night. It's a little bit like stealing."

Because of the diversity of opinions *Pig* provoked, some thoughts highlighted the need to respect other's views and stick to the majority's

decisions, that is, the core of participative democracy: "I think *Pig* is trying to encourage togetherness and making the right decisions for the majority. Everyone has different opinions and priorities. There are so many different positions in the community; agreeing is a really tight spot."

The issue of a collective compromise was also present in some of the comments made to *Pigzine* reporters: "There is an old saying that goes 'you can please some people all of the time, but you can't please all people some of the time'... So, there's never a situation where everyone is going to be happy. That's a really difficult thing to do so we have to come to a compromise, and we have to work together to overcome differences and difficulties."

And, moreover, *Pig* brought up in Norwich the issue of "time" as a good that could be shared for the sake of social cohesion: "I think it is about bringing communities together and encouraging people to share time together."



Pig, Norwich © Seth Honnor

OEROL FESTIVAL. TERSCHELLING ISLAND, NETHERLANDS

15 – 24 JUNE 2018

Oerol Festival in Terschelling Island was the third stage at *Pig* European tour. Nature reserve cover at least a third of Terschelling Island; it is a unique location and so required a change in the procedures followed to date. The experience became about a sort of pilgrimage through nature to find *Pig*. Proper locations to place *Pig* were studied previously with the Oerol Festival organisers, seeking to boosting the contrast between natural environments and the artificial and playful appearance of *Pig*.

From its first edition in 1982, Oerol Festival has become one of the main events of the island and one of the most remarkable landscape arts festival in Europe. It focuses on the relationship between the island and artwork with an emphasis on art and society. For 10 days, every June the Island becomes a temporary community, and the 4,500 inhabitants receive the visit of up to 50,000 people. There is a broad audience from

within the Netherlands. The festival is not just about entertainment, but it promotes reflection, discussion, and insights on new perspectives on society, nature and culture.

COMMUNITY

Art in a natural environment

On the occasion of Oerol Festival, *Pig* was relocated each day to different places; it moved around like a "slippery *Pig*", and the project became more about a pilgrimage through the landscapes of Terschelling Island. This added an extra layer of temporality to this art work: people walked up to it, read the sign and decided to put money in or not, but besides *Pig* disappeared and moved to another location at midnight, and this was not announced in the daily paper. It transformed into a "Peripatetic *Pig*" or "*Pig* on the move".

Since the chosen locations were semi-remote, some staff at the festival were worried that *Pig* was not "working" because people could not see it. In response, *Pig* was put into the middle of a busy festival site, but people used it as a beer mat. In fact, *Pig* was working.



Pig, Terschelling © Moon Saris

People came to Oerol to attend the festival but also to see *Pig*; the news of it made it to the mainland: "I told my friends I was coming to Oerol and they asked me if I would see the *Pig*", said a man walking with a small boy when organisers were installing *Pig* on the beach, last day. Pilgrimage was a fact, and the community had expanded.

Moreover, within the community of visitors to the festival, small groups with similar interests interacted with *Pig*. On Monday 18th June *Pig* was opened by fans of the band Winterdagen. This band played ten shows at Oerol in the church of Terschelling West. They opened *Pig* and just took money to buy tickets for the Winterdagen concert.

It is also noteworthy saying that Oerol Festival has an app, and some people who interacted with *Pig* mentioned it as it they really felt they were a community and Oerol app was their way to communicate news about *Pig*. For instance, when *Pigzine* reporters asked some visitors whether they would give their money, they replied: "Well, maybe somebody will come up with a really nice idea. Maybe there's someone who's going to have a really nice meal, that's fine. As long as he's enjoying it. And that they'll let him know. Through the Oerol app." But also: "Taking that money out, that's not how we were raised. We have our own app group, that's our community, but we're not going to sponsor our community with that money. That is not right."

RESPONSABILITY

High expectations and solidarity

People in Terschelling seemed to feel strongly responsible for *Pig* and where the money would go to. Actually, only three of four openings took place there. People would read the sign inside *Pig* and say the money should be for other members of their "community" in need: "I don't think anybody's taking the money. So, suppose you have someone in the family who's seriously ill, then you think: I can use this for someone who's seriously ill. Then it's okay." And when they were asked whether they would take out any money, they said: "If somebody in your circle of friends or family is short of money, then maybe I would, yes. But even then, I would feel a little uncomfortable." And also: "I wouldn't spend the money for myself. I can say that because I don't depend on that kind of money. If anyone needs

it, doesn't have money to buy dinner or diapers tonight, and that money's there, you give it to them."

Other people showed interest in using the money for education purposes but, like most of them, they avoided the responsibility to open *Pig*: "I'm not opening it. I'm sure there are people who can invest the money in a good project. So, I'm going to put some money in, but I want to say something: I would find it very important if it was spent on education". Other comments also related education to consciousness about animals' rights, being the artwork a *Pig*: "I expect Oerol visitors to be so conscious they won't take money out for a cup of coffee. Children should learn that pork chops don't grow in the fridge; *Pigs* also have the right to a decent life."

In general, people expected that money was used for good causes, and specially showed a high commitment to the refugees' crisis: "I hope people come to an agreement soon and give the money to the national refugees' network." And also: "It's a very nice idea... Shall we open it? For flowers in our street?" "I think there are better goals. It would be better to help migrants." "Can we do that? But are we a community?" And finally, one of the openings was devoted to the refugees' cause: on Saturday 16th June, two people opened *Pig* and took €10 in exactly 10 coins, leaving the notes. They were planning to make a donation to Stichting VluchtelingenWerk, a charity organisation that supports refugees.

DIVERSITY AND FREQUENCY

Moving and getting to everyone

Considering the characteristics of Terschelling Island, the provocation of placing money in public space (in nature) was even higher than in other locations where *Pig* travelled to. It was an effective way for audience to engage with the question of community and collective decision-making. That, added to the new strategy of moving *Pig* around, also enhanced the game play element, so one of the most common reactions was amusement: "That is pretty funny!". Also, text on screen was conveniently scrolled in English and Dutch so the message could reach as much people as possible.

Wisely, organisers were expecting that visitors would move *Pig* themselves, for fun. And so, it happened: In the early hours of Wednesday

20th June, *Pig* was carried across the island by a group of 6 to 8 people. They moved it 230 meters eastwards, but they were stopped by island security and *Pig* was moved back by the group a few minutes later. They opened it and took out the amount of €3,50 to buy Juttersbitter (beer). Their reason to move *Pig* was to bring it to the bar 'De Vijfpoort'; the group expected that once it had been moved, the amount of money inside *Pig* would double in no-time.

As in other locations, some people expressed their wish to follow-up *Pig* advances and see the money grow inside. A man who came biking said: "I'll cycle by tomorrow. And then I'm gonna see how much's in it. I'd like it to be completely full." *Pig* had the capacity to make people get engaged and come back to it, thus generating other displacements around.

ØSTFOLD INTERNASJONALE TEATER. MOSS. NORWAY

1 – 14 AUGUST 2018

In August 2018 *Pig* travelled to Moss, a small city in Norway, for 14 days. There was no festival there, nor announcement of its arrival; only the authorities knew about it. Perhaps that is why

the local and regional press got interested in the initiative and published some articles about the "mysterious" artwork. In that case, newspapers had a very prominent role and determined the experience. James Moore, curator and producer from Østfold Internasjonale Teater, was in charge of the organisation with IN SITU – Kaleider members. They had to deal with communication issues and the way those could be affecting people's reactions.

Moss is a coastal city and a municipality in Norway. It has around 30,000 inhabitants. The city and its surrounding areas count on a rich industrial heritage and beautiful landscapes including a number of beaches. There is also a thriving art scene that keeps growing day by day.

COMMUNITY

Journalism to satisfy collective curiosity

Pig was placed in the very centre of the city of Moss, at a church square surrounded by a playground and a café. People quickly got very curious about it, and so do local press. Some newspapers published articles, and the organisers considered actively contacting the local journalists to discuss what should be communicated.



Pig, Moss © Fedrik Borglund (Dagsavisen Østfold/Moss)

Seth Honnor's intention was to include a brief note underscoring the intentions behind the "mystery". Yet one journalist from *Dagsavisen Østfold/Moss* revealed IN SITU - Kaleider and Østfold Internasjonale Teater as the initiative takers behind *Pig* with an article headed by the following: "MoneyPig Causes Mossians to Scratch Their Heads". "Guinea Pigs: Do you believe you would give money to something when you aren't sure what it is? That seems to be the thought behind the new art project in the center of Moss."²⁷ English pennies in one of *Pig's* feet were the hint that led him to solve the riddle.

That put the artist and his work in a difficult situation, since it may be tempting for press to define a clear narrative to lead on because people want to know what the rules are, but the nature of the artwork is quite "anarchic" and makes people determine their own parameters, according to Honnor's view. Yet it felt appropriate to talk to local press and to clarify that the initiative was not coming from the municipality, or some other entity with a plan to regulate or implement the decision-making process.

On the other hand, there were other type of communication issues which affected *Pig's* interaction with the people in Moss. *Pigzine* reporters overheard people on the bus arguing about *Pig* and what "fellesskapet" was (the Norwegian word chosen for 'community', which has no direct translation into Norwegian language). The possible subtle misunderstanding in the interpretation of the text could consciously or unconsciously inhibit people to understand that the invitation was addressed to them personally. Apart from that, people in Moss commented widely the experience. According to organisers, even city's authorities reported overhearing people chatting about it in many diverse places, all over the city. it's a great indication that *Pig* stimulates thinking beyond the physical installation itself.

RESPONSABILITY

Entitlement to act

Pig stayed in Moss for two weeks and donations raised to 6,000 Norwegian kroner, which is the most substantial amount of money that *Pig* has collected to date, but seemed no one dared to open it and take money out, so there was a feeling of frustration because of that. That unique reaction could be due to some reasons;

among them, a cultural factor: organisers were told that it is deeply engrained that no one should think that they are better than another and so maybe no one will open it. Besides, Mossians feel lucky to be born in a wealthy region such as Norway.

Also, it could be the case that most people did not feel that "dere" ('you' in plural form) actually implied them. And maybe some people would probably assume that there would be a time for them to gather to make a decision. But, of course, there was no such appointed time, nor anything to indicate when this would occur. This may be very much another cultural characteristic, so, organisers decided to invite a journalist to meet with Seth artist while he was there, and wait to publish their report of the conversation.

DIVERSITY AND FREQUENCY

Moving and getting to everyone

Despite the general behaviour of donating but not daring to open *Pig*, the experience generated diverse reactions among visitors, as documented in *Pigzine*. Some people were reluctant to contribute. An older woman said: "Why do they want us to put money on the *Pig*? They should use "VIPs" if they want money". And also: "why should I put money on it if I don't know what it's for?"

But in the final night, at the very last minute, things changed. There was a concert at the church square where *Pig* was placed. It was expected that around 2.000 people attended the Byfest (city celebration) that Saturday. Program for Christian Fredrik-dagene included many activities. Around 9 pm, a young man came alone and wanted to open *Pig*, although *Pigzine* reporters suggested that he had an accomplice on a bicycle who kept their distance. Only 3 children watched on. He said he wanted the money to start an organic community farm in Moss.

Newspapers published the news with the picture of the moment as a great feat, stressing that the man took the money "on behalf of the community": "The man who opened the transparent *Piggy* bank is named Kim Norberg and represents the company Østfold Økoprosjekt. —I have great respect for the money coming from everyone's pockets. Not a single krone will be wasted on something senseless,

he promises. Norberg says it was not a difficult choice to take the money. —I believe so much in what we do that it was an easy choice to open the *Piggy* bank. I do not feel like I brought out the money for myself, but for our planet. Our vision benefits the planet and the community, he says."²⁸

FREEDOM FESTIVAL. HULL, UK 31 AUGUST – 2 SEPTEMBER 2018

The experience in Hull at the Freedom Festival was intense and revealed the potential of art to unveil the challenges faced by a given community or city. *Pig* boosted deep reflection on core concerns for any democratic society: human and cultural rights, freedom, capacity, social inclusion, equality, diversity, legitimacy, dignity... and proved the extreme relevance of the context in which a certain art installation is placed, that is, the region, the space and the

time.

Hull is a port city of the North of England which has often been overlooked. With a population of 260,645 inhabitants, it is the fourth-largest city in Yorkshire, one of nine official regions of England.

Over 2017 there was a big investment in public space and the city underwent many changes. That year Hull was awarded "UK City of Culture", after decades of economic hardship and industrial decline.²⁹ Many cultural events were organized regularly from that moment on, such as a series of festivals held in public space aimed at promoting the city as a place for culture, yet in some cases citizens doubted the capacity of those events to respond to the social challenges of the city, especially homelessness, isolation and drug abuse.



Pig, Hull © Tom Arran

²⁷ Stensrud, Kenneth (August 2018) "Fet innsamling. Pengegris får mossinger til å klø seg i hodet" ("Piggy bank causes Mossians to scratch their heads") *Dagsavisen Østfold/Moss*.

²⁸ Stensrud, Kenneth. (15 August 2018) "Åpnet byens store sparegris rett før den skulle fjernes fra Moss" ("Opened the city's big *Piggy* bank just before it was removed from Moss") *Dagsavisen Østfold/Moss* <<https://www.dagsavisen.no/moss/apnet-byens-store-sparegris-rett-for-den-skulle-fjernes-fra-moss-1.1186786>> [January 2020]

²⁹ The British Council. "Hull: City of Culture" 2017 <<https://www.britishcouncil.org/arts/hull-city-culture-tour/city-of-culture>> [January 2020]

COMMUNITY

Pig as a mirror up to the city's social challenges

Pig was in Hull from 31 August to 2 September 2018. It was placed in Beverley Gate as part of Freedom Festival. Beverley Gate is a historic landmark in Hull city centre. It is the place where King Charles I was denied entry to the city in 1642, this event preceding the English Civil War. Beverley Gate had been shut off to the public only two weeks before Freedom Festival started, since it was vandalised again after a first attack in February that year. After maintenance work around the entrance to the monument, the barriers were removed and the area became accessible again. That experience was the prelude of some other incidents that occurred when *Pig* was set in place: just a few hours after *Pig* was put in Beverley Gate, on Friday 31st August, it had to be moved to a safer place, Queens Gardens, because some drug users interacted with it.

As reported in *Pigzine*, two men opened *Pig* and took money out in presence of several police officers. An officer stepped into and prevented them to take more money because they assumed it was for drugs. Meanwhile, a conversation took place between all them and other members of the public from a large crowd that had gathered around and became quite aggressive. Social pressure forced the police to issue a statement that was published in the Hull Daily Mail, to say that they would request *Pig* to be moved to Queens Gardens.

This caused a deep reflection around the issues that this art installation was arising in that specific context. Indeed, in Hull some challenging questions came up about community and specifically about street community. As Seth Honnor explained later to the press, "Hull was the first place where the issue of homelessness and drug addiction had taken centre stage".³⁰ That incident showed that it would have been very convenient to talk to the police before starting the experiment, since the conversation helped the officers to deeply understand what *Pig* was about, and even led them to encourage dialogue among the homeless community and other neighbours. That shift in the behaviour of the "authority" driven by arts and culture made

people change their perceptions, since police was complicit with homeless people.

As the days went by, although *Pig* was not intended to create a conversation about how the city deals with the issue of homelessness, it managed to "held a mirror up" to the city's problems, and stir up a conversation among citizens about issues such as socioeconomic background, charity, sense of belonging, homelessness and drug abuse, which are at the same time part of the global and local debates on social cohesion. The evolution, though, was quite traumatic for volunteers, who perhaps were not well trained to tackle the complex situations around them. Considerations related to "community" cannot be explained without emphasizing other related issues such as "legitimacy" or "civic and cultural rights" of citizens to open *Pig*. Once in Queens Gardens, a man who said had been living on the street for four days took out money for a telephone and food and asked not to be filmed. He returned the day after with a receipt for a £25 telephone, thus proving to "community" that what he said was true. Other people who took out money whilst he had the lid off didn't feel compelled to justify themselves in order to participate and get the money they needed or wanted, because they already felt entitled to exercise their rights as part of the community.

Precisely, young volunteers who collaborated with organisers and *Pigzine* reporters asked to the public repeatedly the questions: "Are you part of the community?" "How do you define your community?" A man in his thirties who was with his nephew undid the bolts and opened *Pig* to take some money for a cancer charity. His answer to those questions linked the concept of community to the possibility of initiating a dialogue with neighbours about common challenges: "The city as an entirety is the community. There should be more of a community. We've just had a discussion about some guys taking some money out of here earlier on and the whole point is that if nobody disagreed about it, if they just stood and watched it and nobody challenged them whatsoever, there would not be a community." Despite the different opinions about what the community was, the crowds surrounding *Pig*

were big all through the days. A wide diversity of groups visited the art installation, including homeless people, families, students or friends who gathered to attend Freedom Festival, and others formed spontaneously attracted by the stir it caused, such as police officers and neighbours who felt threatened by the initiative and kept going back to follow-up the events. And among all the different groups involved, a "sense of togetherness" emerged, as stated Amelia, one of the young *Pigzine* reporters: "*Pig* encouraged me to realise there's a real sense of community in Hull. Most people really care about where the money is going and it shows the such a sense of togetherness in Hull as a whole".

Another paradigmatic case that illustrates this collective feeling of togetherness is that of a large family that started undoing the bolts one Sunday afternoon. The children and the mother opened it together, and when the lid came off, they cheered "We did it!". But when the boy tried to take some money the mother said "No, we are not taking from it. We are putting the lid back on now. You can't take this money." Then the *Pigzine* reporter asked why they were not taking the money, and she said: "We just wanted to open it because it's about more than money. I just wanted to open it to show people they can do it. It's also about achieving something together, as a community. I'm putting it back on now so it can go to a charity or something... we just wanted to do it together". Then the family put the bolts back and were joined by several other helpers. They walk around *Pig* trying to tighten the bolts as much as they possibly could. And the mother concluded: "I feel very protective of this *Pig*. And I will always trust the people of Hull to come together."

RESPONSIBILITY

Challenging perceptions

Hull was the city where people most contributed across all the locations *Pig* travelled to. Nevertheless, it is well known to be a city very committed to charity and with a strong working-class consciousness. People got really engaged with the initiative from the very beginning, even when the text inside *Pig* was still written in Norwegian because it came from Moss. It became a huge talking point in the context of Hull Freedom Festival, as Mikey Martins –Artistic Director and Chief Executive of Freedom Festival– later explained.

On Saturday 1st September two young men opened *Pig*, and one of them said he wanted the money for accommodation because he had broken up with his girlfriend. That raised some concerns and doubts among a few people watching, so they challenged them asking which hostels he had tried. So, people felt responsible for *Pig* and the money, although on the other hand it was difficult for some of them to trust the ones opening it. Not all them thought what Seth Honnor pointed out some weeks later in Marseille: "I believe that 99.9 per cent of people are good, and if they take money out of *Pig* it will be for a good cause. There will always unfortunately be a minority."

Some neighbours vehemently expressed their disapproval. They judged the people who opened *Pig* and perhaps their prejudices made them seek for authority's help. A man in his forties said: "This is mad. Who is behind this? This shouldn't be out here." He then went over to the police and said, "you should be stopping this". He held down the top of *Pig* and shouted at other people to help him hold it down. Another woman screwed the bolts back in whilst he did so. "They just took screws out and they took the money out and now they're going downtown to spend the money on drugs. Absolutely disgusting. I've had to stop them two from doing it." Seeing that the police was not stopping them, as pointed out a few paragraphs above, small groups of people came out spontaneously to "protect" *Pig* from what they considered "vandals". They thought they had to take the responsibility.

In this regard, people showed their opinions freely on many important issues for the neighbours, and so conversations about being responsible for the community and giving to charity were recurrent as well. A *Pigzine* reporter asked a woman why she was donating to *Pig*, and she replied: "Because 'give when you can'... and I want it to fill up to go to the community", showing her strong commitment and belief in collective causes. She said she considered herself "a good member of society". A couple with kids said "Yeah. We let the children put some money in." When they were asked why, they replied: "Because we want to get the children to get involved with the community. They can't go on the merry-go-round but they can donate to the *Pig*. Donate to something bigger."

³⁰ Phil Winter, "Artist behind Freedom Festival display abused by drug users speaks out after police move it". 2 September 2018 <<https://www.hulldailymail.co.uk/news/hull-east-yorkshire-news/artist-behind-freedom-festival-display-1962155>> [January 2020]

Although the same people who were trying to stop street community people taking money from *Pig*, when asked by *Pigzine* reporters whether they were going to donate to *Pig*, replied: "No way. I would give it to a charity or a company that I know and believe. This is just awful." That social pressure exerted by some neighbours on what was a good or bad behaviour was probably the reason why two homeless men opened *Pig* but didn't dare to take out any money: "I feel too embarrassed to put my arm in and take anything." There was a crowd surrounding, and a lot of people starting shouting. Someone who had been filming told the two 'openers' that they were thieves, whilst a woman pulled her children away and said, "You should be ashamed doing that in front of children". Yet some people in the crowd defended the 'openers' publicly and said: "If they are in need then I don't mind if they take that money. I mean, who are any of us to say?"

Pig certainly challenged perceptions of what people think others are about, by their look or whether what they think they're for in Hull: "These guys who are seen to be the 'faces of charity'... I bet these people here give money to charity and they don't see who the money goes to. But as soon as they see someone taking the money who is deemed to be charitable, they don't like them, they don't like them!"

DIVERSITY AND FREQUENCY

A mosaic of reactions

It is already clear that *Pig* raised a great diversity of reactions, becoming one of the main attractions of Freedom Festival. People who were in Hull enjoying the festival got really interested in discussing what it was about and expressing their views on other people's behaviour. Even the artist commented that the experience was "emotionally exhausting".³¹ When asked about *Pig*, a woman said: "It has really caught the attention of Hull. It has been the main talking point of Freedom Festival. I called a friend this morning to see if she enjoyed the festival and she replied with 'yes, what do you think of the *Pig*?'. Others emphasized the capacity of art to make essential issues emerge. A man declared: "It's about provoking thought. It's about seeing if

people will contribute to the unknown". Although another said: "It's about greed. Or when you save up for something you really want. You can only smash a *Piggy* bank to get it so you have to try and fill it or know what you really want."

Some people from very different backgrounds were coming back to *Pig* for some reasons; mainly to observe the reaction of others as the news about it spread across the city. Perceptions changed collectively and individually over the course of the days, causing curious reactions. That was the case of someone who had previously contributed and came back. He decided to open *Pig* to only take his contribution back out. His reason was because when he put money in, he thought it would be collected at the end to be spent by the Council."

But above all, *Pig* raised consensus on the importance of such an initiative for Hull. The opinion expressed by a man accompanied by his nephew highlights this idea:

"Pig challenges so many social concepts, so many social ideas. This city needs a concept like this. This city is forever degrading [members of the street community] the newspapers degrade them all the time, dehumanise them like the Nazis and the Jews. Call someone a name and it dehumanises them... apparently, they aren't entitled to the money but people give money to faces of charities. If only they were to know that it filters down to the same people who have taken money out of the pig – then what would they do? It's strange. It's a strange concept. So, I'm just teaching my little nephew here about a bit of anarchy. You don't necessarily have to follow the rules. You don't always have to do what people expect you to do to fit into society".

TRAVELLINGS FESTIVAL. MARSEILLE, FRANCE 25 – 30 SEPTEMBER 2018

Marseille is the second most populated city in France, after Paris, with 859,543 inhabitants. It is the most important commercial port in France and in the Mediterranean, a centre of important industrial activity and a crossroads for many cultures. It was selected as European Capital of Culture in 2013.

Travellings festival became in 2018 the annual meeting Marseille's citizens and the European artistic community of the IN SITU network. Organised by Lieux Publics, this project explores different types of public spaces, from the centre to the northern districts, through the interventions of art installations.

In Marseille, *Pig* questioned the notion of community at a European level, activating discussions on the complexity of European identity and the common narratives that European cities share. Expectations posed a complicated scenario at first, due to the complexity of the urban tissue and the social problems that the groups and individuals which form part of it are dealing with. Certainly, those raised during *Pig*'s experience in the city, yet it was not as conflictive as thought at first.

The location of *Pig* was next to the 'vieux port' district (cours Estienne d'Orves) on a semi-private space surrounded by bars and restaurants' terraces. It is worth noticing that Lieux Publics and the production team did not get the official authorisation for the initially planned location which had a stronger neighbourhood and community dimension that would have fit better

with the nature of the project and the expected impacts to create a sense of community.

COMMUNITY

Diversity in a multicultural setting

Pig arrived in Marseille with approximately 400 pounds in its belly from the people of Hull and was open 10 times according to *Pigzine* registers. It attracted all kinds of audience, with different origins, ages, gender and beliefs, from the curious to the socially engaged, who saw a good opportunity to contribute good causes. Passers-by contributed as well, joining participants for the money distribution among the street community, or just deliberating together what would be a common goal for the community in Marseille. As in previous locations, the meaning of "community was not much clear: when two young women opened *Pig* and one of them said the money was to persuade her boyfriend to come visit her, someone challenged her saying it should be for all the community, and she replied "but what does that even mean?" Children also played their part and participated actively. In one occasion, six children opened *Pig* – four of them were there the previous day and returned with two more friends.



Pig, Marseille © Grégoire Édouard

³¹ Seth Honnor, interviewed at Marseille Travellings Festival in September 2018.

They took 13 euros to buy new shoes for the youngest boy, as a result of a collective decision. This experience was rather different than the one involving 3 other children who took half the bolts off, but when their parents came over, they put the bolts back on and left; seems they were not allowed to participate.

Other ephemeral communities which gathered around *Pig* included police, as usual in *Pig's* tour. The need to maintain public order also brought with it a certain inhibition by citizens to approach and participate, although it attracted the most rebellious individuals and groups, who sometimes engaged with humour.

RESPONSABILITY

Societal issues and good intents

People in Marseille showed a great concern for societal issues such as the refugees' crisis and the conditions of ethnic minorities. A woman asked a friend and a man she didn't know if they agreed to take money for a documentary film project on the ethnic minorities in Laos and Thailand, the Hmongs, who are apparently put in ghettos and being killed. They all agreed it was a project worth the job of undoing the nuts and bolts. Another woman wanted to donate some

money to UNICEF to help starving children in Africa, and a man said he would use it to help welcome the refugees currently at the sea on the Aquarius boat, which had been refused by the French government. Concerns on environment and climate emergency also emerged as some people, including the elders, said they would use it to deal with all the wasted humanity produce. But again as in other cities, the "good intents" of some groups of people needed to be better explained in order to gain approval as suitable community causes. Two men and a woman open *Pig* without reaching consensus with other people surrounding them, and when they were asked by volunteers they justify themselves saying: "For us good intent is to have a roof on our heads, because we live on the street." A woman in the audience was asked about this, and she said she believed it was a legitimate act, yet she did not approve the behaviour of other people whom started taking the money out and putting it in bags. She contributed with a disruptive idea as well, and said it would be nice to put something else inside, like poems. Such reactions were recorded through the interviews related to the *Pig* sound effects (provoked by the coins) and then channelled through the local radio, Radio Grenouille. This



Pig, Marseille © Grégoire Édouard

partnership allowed not only to enrich the contents of the *Pigzine* with some sounds (beyond the visuals) but also to train young people to the techniques of radio storytelling.³²

DIVERSITY AND FREQUENCY

Lost in translation

Diversity was expressed in terms of different reactions, including curiosity, interest, dialogue and in some cases appropriation. Some people reacting laughing when thinking of the need to reach a common agreement: "Giving is easy, but afterwards it's complicated!". In other cases, appropriation was frustrated due to issues related to diversity, precisely.

The woman who wanted to invest the money in a documentary film project, as explained above, finally withdraw when she noticed the money was foreign currency, namely pounds (coming from Hull). She thought it would be too difficult to exchange the currency.

Language become an obstacle as well, in this case for organisers, since they realised the translation into French of the message displayed inside *Pig* was not accurate enough. Thus, "This is a community fund. You can contribute to it if you like, and when you've agreed how to spend it you can spend it" transformed into "This is for all of us, you can contribute to it if you wish, and when you have agreed on how to spend it, you can open me up and spend it", both in English and in French.

FIRATÀRREGA. TÀRREGA, SPAIN 5 – 8 SEPTEMBER 2019

Tàrrega is a small-sized Catalan city in Spain with a population of 16,795 inhabitants.³³ *Pig* travelled there in the context of FiraTàrrega, a public initiative created in 1981 that committed to placing public space at the service of a cultural project with a strong popular and festive accent, which also serves as a market and a discussion platform for street arts' producers at a local, national and international level.

It is worth saying that this 4-day event attracts more than 100,000 visitors every year and has an economic impact of 7 million euros. In fact, urban planning and facilities in the city are designed with the fair in mind. Over the last three editions the fair has focused thematically on three of the most defining features of street arts: interculturalism (2016), participation (2017) and public space (2018).³⁴

2019 edition had "Territory, identity, commitment and reflection" as thematic axes. The following article published by the regional press highlighted the shift towards an even more critical artistic direction committed to the 21st century challenges:³⁵

And Pig? Where can we find Pig? I bet that the traveling pig designed by Kaleider Studios – a creative hub that keeps presenting installations and unusual actions in the five continents– will eventually become one of the main attractions of the new edition of Tàrrega Fair that will host a total out of 42 proposals. In fact, it is what happens wherever it goes. And that is not about any real animal, but a kind of sophisticated giant version of one of those traditional piggy banks. And yes, it also has a slot where we can drop coins. But keep in mind that you will never see them back anymore. [...] And now, I apologize to the flesh and blood artists for giving so much protagonism to the plastic pig. But after all the animal becomes an excellent metaphor for the philosophy with which Anna Giribet, the new director of our emblematic street arts fair, is facing the future of the show. [...] From now on, FiraTàrrega wants to further enhance its commitment to the transversalities, social concerns, paradoxes and open questions that the 21st century is generating. As pointed out by the new artistic direction, quality entertainment and simple cultural expression are very important... but they cannot be everything. You have to be bold, know how to be critical, foster inclusion. As Pig, that attracts us with his funny presence, but at the same time invites us to think about the need/difficulty of reaching agreements.

³² <http://www.radiogrenouille.com/actions/ateliers/travellings-5-une-tirelire-dans-lespace-public/>

³³ IDESCAT. Statistical Institute of Catalonia (2018) <<https://www.idescat.cat/emex/?id=252173>> [January 2020]

³⁴ Història de Fira Tàrrega. De 1981 a l'actualitat ('History of FiraTàrrega. From 1981 to present'). <https://www.firatarrega.cat/media/upload/pdf/2019_historia-firatarrega_editora_14_11_1.pdf> [January 2020]

³⁵ Ramon Oliver, "Els carrers seran sempre seus" ('Streets will always be theirs'). La Vanguardia, "Què fem" (weekend magazine). 30th August 2019, Barcelona [translation by Marta Llobet].

COMMUNITY

Visitors and public space

Pig was placed at the very centre of 'Plaça del Carme', a big square known as "el Pati" ('the skate'), surrounded by bars and terraces, which has become the heart of the city. This location turned out to be ideal because it constantly received the flows of people who came to see the shows and at the same time allowed to look closely at the everyday life of the inhabitants of the city. In fact, *Pig* was to be placed at another location on 7th September but both the organisation and the members of Kaleider thought it would be more convenient to leave it at Plaça del Carme until the end of FiraTàrrrega. The three days of observation were sunny and the temperature was nice. At the square there were parents and children strolling, elder people sunbathing on the banks... Some of them were city neighbours and some others were people mostly from Catalunya and the rest of Spain who had come to Tàrrrega to enjoy the fair. People would come to see what *Pig* was about in diverse groups: couples, family units of 3-4 people, groups of friends of 5-6 people or curious individuals. The majority approached *Pig* as they read the illuminated sign inside, surprised and amused by the proposal, and commented among themselves their first impressions.

The affluence of people varied greatly throughout the day, with no apparent causal factors, although the programme of the fair could affect this aspect: the 'Paparazzi' show took place at the square every evening and the performance 'Mission Roosevelt' also started next to *Pig* twice a day. *Pig* also attracted artists acting nearby who would use it as a magnet to gather more people around them. Teenagers also rehearsed their dance choreographies next to the installation, perhaps with the same purpose, and small children sat under the belly just to see the coins inside from a different and Some other visitors approached *Pig* for practical and functional reasons, such as sitting on the plinth and enjoying a seat in the middle of the square or using it as a surface for changing the baby's diapers. Local police also came to check *Pig* quite often, as it happened in other cities

before. The square seemed to symbolize the ancient Athenian agora and favoured interaction between people and collective decision-making in a democratic way.

The different groups would form a circle around the installation, and sometimes they would start conversations about the hypothetical purpose of *Pig* and how they intended to spend the money. Some of them joined other people's conversations as well, creating a specific community around, and asked the volunteers for some more information on the project.

Some others arrived at a consensus and opened *Pig* to spend the money on drinks or to distribute it among FiraTàrrrega workers, although those few agreements were only reached within a specific pre-existent group, not between spontaneous communities created around *Pig*. Children had a very prominent role in this regard, since they were the ones who engaged most with the project, putting money inside, playing with the nuts and bolts and also taking the initiative and opening it.

RESPONSABILITY

Caring and negotiating together

In general, *Pig* was perceived as a common cultural good in the context of FiraTàrrrega, so people approached respectfully and admired the appealing shape of this artistic installation with curiosity. They were surprised that the money could be taken out and distributed as they wished. Foreign coins drew the attention of many people, and even a small group of local teenagers opened it once to collect only pounds, pesos or other "rare" coins and notes from other countries: "We all have euros, haven't we?"

The groups of adults who opened it took small quantities between 5 and 20 euros after a common agreement, yet some looked ashamed of doing so or even taking more money, as they smiled timidly all the time. Other adults who came close simply unscrewed the bolts and put them back in; it was not easy for them to engage and open it by themselves or start negotiations with other people. Somehow, they had the feeling that a ubiquitous authority was spying on them, and some mentioned the existence of hidden cameras.

As mentioned previously, children had a special role regarding interactions with *Pig*. They approached it in different ways: babies played around the plinth and climbed to the top to watch the belly from the bottom; children approximately 3-6-year-old used to put one or two coins given by their parents inside, who delegated their contribution to their children, thus favouring their empowerment in the exercise of cultural participation and intergenerational cooperation; and most of them hit *Pig's* belly to make the coins move and check the hardness of the plastic.

This was a very unique reaction, as recognized by the members of Kaleider, since it did not occur in any other location before. Some other visitors pretended to crack *Pig* with an imaginary hammer, and a 5-year-old boy disguised as a cowboy pretended to shoot him in the belly. All in all, in many occasions, adults took pictures of their children celebrating this ritual of touching the big *Piggy* bank and putting money inside with a smile on their faces. Yet the most relevant interaction was related to a group of children about 7-12-year-old who wandered around the square most of the day with their bikes, with no adults watching over them.

The first day of observation two of them arrived in the evening, at 6.30 pm, and asked what the meaning of the installation was to some volunteers. They did not read the sign inside *Pig*, nor did they ask other people watching it. Once they found out money could be withdrawn, they checked the nuts and bolts and said they would come back with more friends so they could open it easily. From that moment on, their presence around *Pig* was almost constant.

The boys opened *Pig* several times without caring about it too much, leaving it almost empty and open, so volunteers, members of Kaleider and other people feeling responsible for *Pig* and the community helped putting back the nuts and bolts every time that happened.

It affected other people's reactions and dynamics to the extent that the artist ultimately decided to modify the sign inside adding some words, both in the English and Catalan versions, which could help better understand what to do and encourage a respectful behaviour as well: "This is a community fund. You can contribute to it if you like, and when you've agreed together how to spend it you can spend it, but please be gentle."



Pig, Tàrrrega © Marta Llobet

33 IDESCAT. Statistical Institute of Catalonia (2018) <<https://www.idescat.cat/emex/?id=252173>> [January 2020]

34 Història de Fira Tàrrrega. De 1981 a l'actualitat ('History of FiraTàrrrega. From 1981 to present'). <https://www.firatarrega.cat/media/upload/pdf/2019_historia-firatarrega_editora_14_11_1.pdf> [January 2020]

35 Ramon Oliver, "Els carrers seran sempre seus" ('Streets will always be theirs'). La Vanguardia, "Què fem" (weekend magazine). 30th August 2019, Barcelona [translation by Marta Llobet].

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Whenever this group appeared there was a conflict with other adults, who told them off and said there were robbing so they would call the police: "Hey, who are you to decide? You are stealing the money!". Some people tried to make them see that they had to reach a common agreement with others looking at the installation, as the sign suggested, but they seemed to have little interest on that and felt concerned only by the possibility that others could take the money –although by the third day of observation there were only a few coins and a purchase coupon inside. In order to avoid adult's criticism, they said they would distribute the money among the poor and ill people, but some of them confessed later that they wanted it for sweets and the fair rides.

DIVERSITY AND FREQUENCY

Accessibility matters

People who approached *Pig* were mainly locals (from Tàrraga, Catalunya and the rest of Spain) who understood both Catalan and English versions of the illuminated sign in many cases, and artists and producers from abroad participating in FiraTàrraga. Most of the groups were balanced in terms of gender. There was a considerable number of elder people enjoying the festive atmosphere at Plaça del Carme, teens and also children accompanied by their families who did not want to miss the shows. The affluence of this specific kind of audience should be understood within the context of FiraTàrraga, an event organised in early September which counts on a young and familiar target. On the other hand, 20.04% of the population in Tàrraga are immigrants,³⁶ so diversity in terms of race, religion and imaginaries was reflected in the composition of the audience as well, although concrete data should be collected to provide more rigorous information. In this sense, almost only children and youth with different backgrounds (second or third generation of

Moroccan and Ukrainian immigrants) got close to *Pig*, while their relatives, if present, observed at a distance.

Diversity in terms of different reactions towards *Pig* was also noteworthy; in general, young families with children and groups of teenagers celebrated the initiative and tried to collaborate together to reach a consensus; just a few refused to participate vehemently, arguing that was nonsense and money should be put away from children. Many joked and shared the idea of coming back at night, when *Pig* was loaded with money, to open it. But the most striking reaction was that of the group of boys who came over and over to open *Pig* and take the money, as described in the section above. Since this action became repetitive, people got aware of their behaviour and refused to put more money in, so *Pig* ended its journey in Tàrraga with very little money inside. "There is not much money... you can tell we're Catalans!", a woman in her forties said, revealing one of the cultural traits of Catalan people. Also, in the light of what occurred, an 18-year-old boy stated: "This installation is meant to detect Tàrraga's population necessities."

Also, on Saturday 7th, two 9-11-year-old boys managed to open the safety box placed under *Pig*, inside the plinth, at different times during the day. They guessed the default 3 number combination of the box, checked what was inside and then locked it again and told their respective fathers, feeling proud of themselves. The adults seemed to pay little attention to the mischief, and even one said to his son that it was good but he better guessed the secret code of the safety box of the bank. What was perhaps remarkable is that not one girl tried to open the safety box. This suggests a possible gender gap that has to be added to the lack of immigrant girls' representation.

Physical accessibility to *Pig* was another important factor to consider. Elder and disabled people using wheelchairs could come to see what was going on, although they could not put money inside or open *Pig* by themselves. In fact, as previously said, 'Mission Roosevelt' was one of the shows performed at Plaça del Carme twice a day. This show's performances included a group of people using wheelchairs to experience what being disabled is. They rode together as if it was a train circling *Pig* and merging with other people who were looking at the installation or just passing by the square.

36 IDESCAT (2018) <<https://www.idescat.cat/poblacioestrangera/?b=6&lang=en>> [January 2020]



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Pigzine Instagram
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<https://twitter.com/Pigzine?lang=ca>

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Marta Llobet had an interview with Mikey Martins, Artistic Director, Freedom Festival, Hull and collected feedback via Marie Le Sourd from On the Move of the following persons: James Moore, Curator–Producer Østfold Internasjonale Teater - Avd. Scenekunst, Norway; Kees Lesuis, Artistic Director and Lisa Weeda, Producer, Oerol Festival, The Netherlands; Mark Denbigh, Head of production and programme, Norfolk & Norwich Festival, United Kingdom; Fanny Girod, Public relation and communication manager, Lieux Publics (France); Lisa and Marion, volunteers for the Pig Project in Marseille; Seith Honnor and Jocelyn Spencer-Mills, Kaleider, United Kingdom as well as Natasha Batorijs, The Pigzine.



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IN SITU - EUROPEAN PLATFORM FOR ARTISTIC CREATION IN PUBLIC SPACE

IN SITU is the European platform for artistic creation in public space. Since 2013, IN SITU is working with an external evaluator who follows the development of the network. Since 2014, the secretary general of On the Move, Marie Le Sourd, cooperates closely with IN SITU in her role as external evaluator.

This report was commissioned by IN SITU, coordinated by Marie Le Sourd and compiled by UCLG.

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on the move

ON THE MOVE

On the Move is dedicated to supporting the mobility of artists and cultural professionals, in Europe and worldwide. Through its free to access website, On the Move regularly highlights the latest funding opportunities supporting the international mobility of artists and cultural professionals – of every discipline. Thanks to the expertise of its members and partners, On the Move also shares information on key challenges related to cultural mobility (e.g. visas, social protection, taxation, environmental issues).

Beyond this work as an information point, On the Move facilitates mentoring sessions and workshops, and gives public presentations on cultural mobility issues and the internationalisation of practices for the arts and cultural sector. On the Move is also involved in evaluation related partnerships such as with IN SITU, but also European Network of Cultural Centres and the European Theatre Convention. Born as a website in 2002, originally a project of IETM - International Network for Contemporary Performing Arts, On the Move has evolved into a dynamic network that now counts more than 50 organisations and individual members. Every year, On the Move takes part in

and/or co-organises 40+ events, workshops, training sessions and projects, in Europe and internationally, attracting more than 1,200 people. On the Move is funded by the Ministry of Culture-France, as well as through projects' partnerships with European networks and/or local, national, international agencies and organisations.

<http://on-the-move.org>
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UNITED CITIES AND LOCAL GOVERNMENTS (UCLG)

is the world organisation created in 2004 which represents local and regional governments and defends their interests on the world stage. It currently represents 70% of the global population, and it is the association of cities with more members, and with the greatest capacity of influence before the United Nations. The World Secretariat of UCLG is based in Barcelona. UCLG has an important cultural programme based on the Agenda 21 for Culture –approved in Barcelona in May 2004–, on the Declaration “Culture is the 4th pillar of Sustainable Development” – approved in Mexico City in November 2010–, and on the practical toolkit “Culture 21: Actions” –approved in Bilbao in March 2015.

THE UCLG CULTURE COMMITTEE,

a unique global platform of more than 150 cities, local governments and organisations, is in charge of cooperation aiming at strengthen the role of culture in sustainable development through a range of activities that involve peer-learning, tailor-made assessment programmes, global influence advocacy campaigns, and publications and biennial events which promote the implementation of the Agenda 21 for Culture and “Culture 21: Actions”, as well as the analysis of the relationship between culture and sustainable development.

<https://www.facebook.com/agenda21culture/>
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CREDITS

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