

stokvel

#1

Rangoato
Hlasane

#2

Rangoato Hlasane
Malose Malahlela
Kagiso Mnisi
Matthews Tshuma

Opening Up

Francis McKee

Introduction

This publication is a result of a visit to South Africa by Director of Centre for Contemporary Art (CCA), Glasgow, Francis McKee, at the invitation of curators Francesca Verga and Amy Watson, following a research residency in Glasgow in April 2014, as part of the British Council Connect ZA exchange programme. In March 2015 McKee visited Johannesburg, Durban and Cape Town presenting his research as a practicing curator, researcher, writer and arts organisation director. McKee presented institutional shifts he instigated in CCA Glasgow with regards to open source theory and his work regarding the role of the archive in contemporary art practice. McKee's innovative concept of shared usage of a building and institutional resources within the arts draws on open source methodologies where open source is employed as a management tool and a curatorial approach at CCA. During his two week stay in South Africa McKee delivered public talks and facilitated closed sessions with student groups and professionals at arts organisations across the three cities. In addition, McKee's visit was accompanied by a jointly-curated programme including film screenings by UK artists in all three cities.

When asked about curatorial vision and coherency for audiences across the various disparate programmes instigated at CCA, McKee replied with the question “where do you see coherency reflected in the world?”, explaining that audiences that visit and support CCA do in fact make sense of the various programmes and partner organisations operating in and through CCA at any one given moment. The result of CCA's open source policy is a greater sense of shared ownership of the space by the arts community and a wider audience accessing the CCA building and programmes, programmes which as a result reflect a wider range of perspectives and material than the CCA curatorial team would be able to develop on their own.

In Francis McKee's essay, *Opening Up*, McKee reflects on the origins of open source and traces how open source ideology evolved beyond coding and programming to influence information and content distribution, concluding with a reflection on the transformation of CCA through the use of open source. Alongside and in conversation with this essay the potentials of sharing are explored by the Johannesburg based independent arts organisation, Keleketla!. Through drawing on a traditional communal stokvel model Keleketla! created the catalyst and conditions for the pooling of resources among a creative community, exploring collective curating and “interdependent, independent community economic models”. The stokvels Keleketla! hosted were originally reflected upon in collectively authored blog posts, *Stokvel-same ol' different goal* authored by Rangoato Hlasane and Stokvel # 2 *dropping a mixtape!!*, co-authored by Rangoato Hlasane, Malose Malahlela, Kagiso Mnisi and Matthews Tshuma. The informal tone and blog entry format of these are retained in this publication alongside a definition of stokvel and an outline of the various iterations hosted at Keleketla! in 2009.

Stokvel

What is a stokvel?

A stokvel is a collective saving and resource generation scheme, popular in rural and township communities of Southern Africa. A common practice among women, a stokvel consists of an average of six members. Most of the time members are individuals representing a family or friends. Family is very important for consent because each month a stokvel rotates from family to family. The host family prepares food for the stokvel members and their families. The host family is offered a lump sum collected as a monthly/fortnightly/weekly fixed contribution. Furthermore, the host family can sell drinks, invite outside people from the stokvel, sell wares and explore ways to generate more resources using the event.

In 2009 Keleketla! and collaborators in music, visual art, craft, fashion, cuisine and more explored the traditional, communal economic model stokvel. Stokvel is a collective pooling of funds amongst a group of people who help each other achieve financial goals. As a group of activists and cultural workers within a precarious system we wanted to investigate how such a 'traditional' practice could be adapted in the arts.

Stokvel # 1, which took place at Rangoato Hlasane's home, was an experiment in collective curating with visual artists, musicians and activists. At the time Keleketla! had kick-started an art auction to raise funds. The contributing artists donated exhibited work towards the fundraising auction, thus the work on show was shared for the last time with a public before becoming part of private collections.

Stokvel # 2 took place at Point Blank Gallery, the Drill Hall in the context of a transatlantic exchange with the folks at the 2009 Allied Media Conference in Detroit. With a focus on music production, dissemination and the notion of independence, *Stokvel # 2* invited two 'bedroom studios' to dislocate for one day, enabling poets, writers and emcees to think, exchange, record and perform together in front of a live audiences insitu and via Skype.

Stokvel # 3 consolidated the first two experiments as an after-party to the art auction that raised over 30 000.00 ZAR, featuring Johannesburg based bands and DJ's. True to the barter system of Stokvel, the last installment was seen as a gift to everyone involved in the experiment, while at the same time a platform in itself for performing artists.

Stokvel is a project concerned with the promotion of independence through self-organisation; to develop professional practice in literature, performance, visual art music, design and more; to use culture as an organising tool that responds to and is sensitive to context.

Stokvel-same ol' different goal Stokvel Frekuensi Rocked on Saturday June 6th [2009]

In part a house-warming, farewell for University of Michigan friends and colleagues and Kagiso 'Man Purple' Mnisi's birthday party, the joint raised art for the FRONTLINE art auction to raise funds for Keleketla! community art and resource centre.

Employing minimal email invitations and held at an unfamiliar venue, Stokvel Frekuensi was a success, with close to 50 people turning up. Some of the planned elements such as the radio experiment and creative recycling did not take place due to late delivery of sound equipment. However, the visual art show was well done, all seven artists; Nhlanhla Mngadi, Mfundi 'Rassik' Mkhize, Ra Hlasane, Thabiso Sekgala, Matthews Tshuma, Nkosinathi Quwe and Lehlohonolo Mashaba presenting an array of quality works on paper.



Nostalgia is the neo-pop



Nhlanhla Mngadi, *Hawkers Welcome*, 2004,
FibaPrint on cotton paper, 5/10



Tolo Pule, *Untitled*, 2007

Curated with the idea of a shared and exchanged lifestyle rather than forced thematic coherence, it was remarkable how themes intertwined in the show. For example, Tolo, Nhlanhla and Thabiso's photographic work shared common concerns with documentary, fashion, dress and typography on architecture, with Tolo and Nhlanhla working with one model in particular! The three artists shared the small room as you enter the cottage, which doubled up as a DJ booth. The works in this room are bold, confident and authoritative from both technical and content points of view.

More visual overlaps, particularly around medium and process took place in the main room where Ra, Rassik, Matthews, Lehlohonolo and Nathi showed works on paper. In here more interesting connections continued, with emphasis on processes that take photography to another level. Rassik works with photographic images that are stenciled and painted in acrylic. Matthews draws with ink, cynotype, found objects like tapes and through camera-less photography of cynotype, while Nathi combines pen/ink drawing with silkscreen.

Suggestive image text landscapes feature in the work of Ra, Lehlohonolo and Nathi. Ra combines photographic imagery and text with spraypaint and pastels while Lehlohonolo reproduces press text through silkscreen. Nathi's work is dense with black and white contrasty images of wolves, children and men over dreamy architecture. While echoing the vibrant photography in the first section in terms of text/image, the work of these three cats is dense and melancholic. That's when Rassik drops a red, black and white painting of one bold blues songstress. More serious comic relief comes through Matthews' pieces of cassette players and tapes with text that reads *Vukani Mawethu People Arise!*

There is a wealth of issues raised by this show, ranging from art education and practice, to conventional vs alternative exhibition spaces. These issues are further amplified by the superimposition of collectivity and guerrilla tactics to curation, ultimately pointing towards the role and value of the artist in the community.

I'm writing from the position of an insider and therefore know 80% of the people who rocked up to the show. Without any sinister intentions, I know that about 50% of those do not frequent art galleries, nor read about or even discuss art.

In this light, resounding success lies in art education and appreciation that *Stokvel Frekuensi* created. *Stokvel Frekuensi* takes art and combines it with popular culture i.e. music, food and table soccer thereby creating a new audience that is not new after all. Sharing art with people whom we already share so much as opposed to the x-amount per square meter walls of what is regarded as conventional and viable. I am not saying that one should disregard commercial art spaces, after all art is a career for some of us. What I am applauding is the guerrilla tactics that offers an opportunity for feedback, dialogue and therefore growth and confidence. I also applaud the invaluable experience created by this approach, whereby young artists learn about curating for its own sake without a budget of any kind.



Nkosinathi Quwe, *From the Little Boy's Room* (detail), 2005, pen, ink and silkscreen on wall-paper



In-house guerrilla tactics

My man calls it
electronica &
nostalgia, whatever
it is, MsButtons
rules-full stop...



Reinvention of lived spaces is one of the goals of our model of a stokvel, in this case space offered young artists a platform for audiences. The curation of the show could have been deeper and the presentation slicker that's for sure. However, the vision is bold and clear enough. Works of art are pointless without context. Gallerists are concerned with commerce. I do believe that artists do not and should not create work without a care for content. And if artists care about what they say, they therefore care about who reads their work. Artists have a role in the creation and development of relevant audiences for themselves and each other. An audience that the work created yearns for. This audience may not necessarily put food on the artist's table; perhaps food for the soul is due.

A visual art show sharing space with 750 ml's, table soccer, home cooked meals, electronica, nostalgia, dancehall and a packed dance floor is, for me at least, closer to a home than otherwise. Furthermore, stokvel as we know it is about to go through some dramatic innovation. Half of the work on show is donated to the FRONTLINE art auction to support an after school programme and youth media lab to extend the ongoing Keleketla! Library at the Drill Hall, Jozi.

Taryn Mackay and Nosizwe Mji cooked the most delicious of veggie and mutton curries, sold at R15 a plate the food flew out of the pots before one could scream yummy! Ms Buttons and Lebo killed both of their sets, and artist-moonlighting-as-a-selector Nathi made a surprising killing behind the decks.

The table soccer proved to be the hub of the stokvel. Afterall, Troyeville is a stone throw away from Ellis Park and Joburg stadiums! Watch this space for a stokvel near you. Crew by Crew.

Rangoato Hlasane
12 June 2009 on www.keleketla.org

stokvel #2

Stokvel # 2 dropping a mixtape!!
Stokvel # 2 was...

Intro

Point Blank Gallery, Drill Hall, Jozi

Saturday July 18

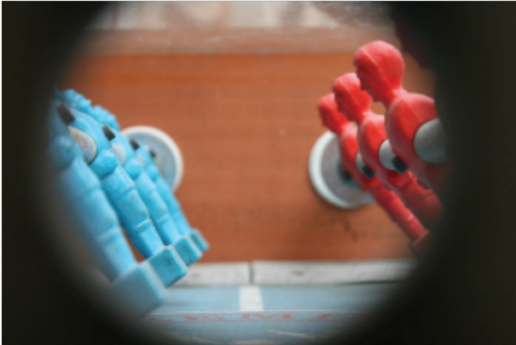
Jozi Massive-Johannesburg, Durban Sings-Durban & Allied Media Conference-Detroit

Verse 1

How can we use hip-hop to transform our communities?

One veteran Jozi emcee remarked during the Detroit/Jozi skype exchange that we can discuss hip-hop all day, and discredited the subject of hip-hop as a squandering use

of the resource that was the dialogue between Jozi & Detroit. That could be true, yet when you consider that Invincible, one of Detroit's most active citizens learnt to speak English through listening and writing to hip-hop music while growing up in Israel/Palestine then it is something else. Invincible is making a difference in a community that is socially and economically challenging, where a majority of people communicate in English. Hip-hop does and will continue to be valuable; lived, experienced, made and dialogued. The value of dialogue around hip-hop is important because this thing changes all the time, morphing into other cultures to redefine and transform those forces it interacts with. The Jozi and Detroit exchange ratio of female/male was a near even of opposites, with more sisters in Detroit and more brothers in Jozi. What does that tell us? Does it tell us that its still cool to pair riches with bitches on equal basis in a rhyme scheme or that heads are cool with being 'groupies' within hip-hop?



Tjovitjo!!



Dala & Sam English at Stokvel # 2



Thabang sharing his knowledge...

For us it's disturbing when a culture elevates out-dated and ill-informed street cred and the hustle as the classic, when in reality cultures are interdependent. That kind of view is cousin to the "hip-hop is dead" rhetoric, or that predecessors will never retire from the throne. That's pure arrogance in the face of collective growth and development. There are always new people entering into the hip-hop realm. Some of these people are not on the same tip as us in terms of knowledge of hip-hop, where it's from and going and so forth. Meanwhile our very own perceptions of hip-hop vary from sharp to skewed. If we behave in extreme ways such as vandalising, disrespecting women, provoking fellow brothers and being jerks at hip-hop spaces we are tainting the reality of an evolving organism. And it may well be how the forces wish it to be. Hip-hop is our pride and joy of a life created from scratch, a capacity to aspire...back track to Stokvel # 2.

[image and caption removed for this publication]

Verse 2

What can we do better?

In all honesty will did not make a conscious decision to make Stokvel # 2 child friendly. As we had it, the design and packaging section kept kids

and teenagers busy crafting dope creations, from scratch. The balcony meant that smoke did not affect the little ones. Instead what they had was an inspiring atmosphere, plenty of adoration and extra affection. While at first, we did not prepare for special guests such as those using wheel chairs. Again, lucky we did not have the VIP's. Noted.

[image removed for this publication]

stokvel #2

While still on the heavy part, it would have been of good use if we had a printout of the programme or an ongoing in-house radio in between the DJ sets to keep people updated. For example, how many of those of y'all who made it know that up to 17 FRESH tracks were laid down? That's madness right? Much love and respect to Slang Entertainment and Pullover Records. That the quality is dope is magical in a space where people were laughing and dancing and talking and stuff. Look out for *Stokvel* mixtape!!! Most aspects of *Stokvel* #2 meant that people were participants rather than audience, for example the huge canvas kept people busy painting and visualising thoughts live in the space.



What is Stokvel?

The canvas had the question; *Stokvel* ? as a prompt for people to [re]define the practice as they see it. Look out for the final piece on this here blog soon!

A million thank yous to the people behind the stalls for investing in *Stokvel* # 2, your contribution meant that we could cover transport for some of the donated equipment and facilities that was used in the space. We hope the experience was worthwhile for all of y'all.

Keleketla! spoke to some participants about *Stokvel* # 2 while writing this. Amongst other critical stuff mentioned, it was stressed that we must make an effort to involve groups from ko-Kasi and expose them to things like skype communication so as to broaden mindsets. Dance, theatre and writing are themes that people would like to see taking place at the next *Stokvel* #3, emphasising the importance of including township groups that may think of the Market Theatre and such spaces as the only avenues. *Stokvel* # 4 may take place at a township near you, since # 3 will be at the Point Blank Gallery as an after party for Keleketla! Art Auction.

Verse Three

What moment is this?...

...courtesy of the AMC was the theme which guided emcees when they wrote 4 bars (lines) defining what the theme meant to them i.e. the present moment of global economic crisis. Imagine singers, poets and rappers all on one track. The energy created that night could power two blocks. Writer after writer exchanged insights on the mic for hours on end without a breather "We do the *stokvel* thing all night" spat 'The Locksmith', one of the recording artists that night. Spontaneous collaborations and freestyles defined the night as truly magical.

The skype conversation had all leanings of a fever pitch pitching exchange with emcees and hip-hop scholars alike, bearing souls in regards to wrangles predominant in independent circles and how the activist edge of it all can fully be realised. Both parties being J-sec and Detroit shared noteworthy sentiments of how mobilisation at grassroots level through the power of lyricism can spark significant change in a community. Present on the J-sec panel

were luminaries such as Last Days Fam, Sub-stance, Projectah and Quaz all of whom ripped to shreds on the mic.



Hlubi representing Eskodini to Man Purple...



Studio kinda cloudy...

stokvel #2

Detroit held it down on its end, with most of their dopest lyricists being female – a feat which could well deliver hip-hop from the doldrums; a sense of being in tune with the genteel. Branding for Stokvel # 2 was swiftly put together by three suspects; Mmataseleng, Dala & Small who all are from different collectives but fighting for one root cause. The brand was rapidly hand-printed on numerous surfaces, such as fabric that acted as a banner dropped vertically outside the balcony of the Point Blank Gallery. Other branded surfaces included street poles, which were branded with red chart paper with the Stokvel # 2 ID going right around the poles acting as a guide route to the Drill Hall from Newtown. The rest of the surfaces were strategically and randomly printed within the Point Blank Gallery space itself.



Emcees around the fire...love...sharing the light...



very common, no?



We didn't invent this s**t...we simply innovate

Outro...

...Stokvel # 2 was hot, considering that it was in July it can only be the result of so many people putting their energies together...

Peace to Fananathi Movement, innacitycommunity, Vosloo Namanje, Likwid Tongue, Eternal Beat, the Jourbet Park Project, Spiral, Slang Entertainment, Allied Media Conference, Durban Sings, Eskodini, Pullover Records, Imbawula Trust, secondOpinion, Davina Moon, Stanley Parkies, MsButtons, Nkosinathi Quwe, Infinite ISO, Frans Radebe, Joao 'Djoca' Dapiedade, Bie Venter and very many individuals who continue to [re]define inter-dependent, independent community economic models. We are history.

Review by K*blaque, Matthews, Ra and 4matt
Snaps by Ra, Tolo, Breeze & Mathoto
19 August 2009 on www.keleketla.org

In November 2003, *Wired* magazine published an article on the rise of the open source movement, claiming that 'We are at a convergent moment, when a philosophy, a strategy, and a technology have aligned to unleash great innovation. Open source is powerful...'. While this might be typical of *Wired*'s breathless enthusiasm and utopian dreams of a technological future, it does contain a vital grain of truth. Open source ideology has now moved beyond the coding and programming to inform the broader fields of information and content distribution. At this level it acquired the power to fundamentally change the way in which society is organised.

The term 'open source' originally referred to the development of computer software. Rather than a propriety piece of software that a customer would buy but could not then modify, open source software is developed collaboratively by many programmers and the source code is shared freely in the public realm thereby allowing anyone to modify or improve it. Often the programmers developing this software are volunteers, part of a larger collective enterprise producing reliable products that are then in competition with those sold by corporations.

The most obvious success story in open source must be the development of the Linux operating system. In 1991, a Finnish student called Linus Torvalds began writing a new computer program and solicited help via the internet from other volunteer programmers or hackers. Within a few years their exchange of information had spawned a global network of participants who had created a new operating system that was more reliable than many commercial alternatives. And it was free.

As Thomas Goetz points out in his *Wired* article¹, this use of collective intelligence has spread far beyond the basics of computing:

Software is just the beginning. Open source has spread to other disciplines, from the hard sciences to the liberal arts. Biologists have embraced open source methods in genomics and informatics, building massive databases to genetically sequence *E. coli*, yeast, and other workhorses of lab research. NASA has adopted open source principles as part of its Mars mission, calling on volunteer "clickworkers" to identify millions of craters and help draw a map of the Red Planet. There is open source publishing: With Bruce Perens, who helped define open source software in the '90s, Prentice Hall is publishing a series of computer books open to any use, modification, or redistribution, with readers' improvements considered for succeeding editions. There are library efforts like Project Gutenberg, which has already digitised more than 6,000 books, with hundreds of volunteers typing in, page by page, classics from Shakespeare to Stendhal; at the same time, a related project, Distributed Proofreading, deploys legions of copy editors to make sure the Gutenberg texts are correct. There are open source projects in law and religion. There's even an open source cookbook.

Roots and sources

Open source ideology is closely bound up with the right to free speech and it is argued that there are links between the rise of the free speech movement in Berkeley in the early 1960s and the later developments in software in the same locality. Ironically, it is an attack on machinery that lies at the heart of the most celebrated moment of the free speech movement. Concluding a speech on the Berkeley campus in December 1964, activist Mario Savio declared²:

There is a time when the operation of the machine becomes so odious, makes you so sick at heart, that you can't take part; you can't even passively take part, and you've got to put your bodies upon the gears and upon the wheels, upon the levers, upon all the apparatus, and you've got to make it stop. And you've got to indicate to the people who run it, to the people who own it, that unless you're free, the machine will be prevented from working at all!

In his history of free software, Andrew Leonard³ cites a graduate student from Berkeley at that period who was familiar with both the free speech movement and knew the developing Unix software scene in the area:

¹ Goetz, Thomas, 'Open Source Everywhere'. *Wired*, Issue 11.11, November 2003
² Savio, Mario, 'Sit-in Address on the Steps of Sproul Hall'. Speech, University of California, Berkeley, 2 December 1964. [Online] Available at <http://www.americanrhetoric.com/speeches/mariosaviosproulhallsitin.htm> [Accessed: 9 April 2015]

³ Leonard, Andrew, 'BSD Unix: Power to the people, from the code'. *Salon*, 16 May 2000. [Online] Available at http://www.salon.com/2000/05/16/chapter_2_part_one/ [Accessed: 9 April 2015]

Gage grins. Berkeley Unix, he proposes, offered a different way forward from the painful agony of hurling oneself into the operation of a demonic crankshaft. Berkeley Unix, with its source code available to all who wanted it, was the "gears and levers" of the machine. By promoting access to the source code, to the inner workings of that machine, the free-software/open-source movement empowered people to place their hands on the gears and levers, to take control of their computers, their Internet, their entire technological infrastructure.

"The open-source movement is a free speech movement," says Gage. "Source code looks like poetry, but it's also a machine -- words that *do*. Unix opens up the discourse in the machinery because the words in Unix literally cause action, and those actions will cause other actions."

It wasn't just the free speech movement however that provided the context for the development of free software in Berkeley. As the hippie culture evolved in San Francisco it also spawned groups that began to formulate ideas and practical solutions that would provide a framework for an 'alternative' society. One of the most important of these groups were the Diggers, activists who tried to create an infrastructure for the burgeoning Haight-Ashbury scene. Their work ranged from radical street theatre to more practical support for the communities appearing across the city, setting up free clinics and soup kitchens. Like Mario Savio, they vilified an industrial culture that folded man into machine though they identify computers as a means to free people from this relationship. In 'Trip Without a Ticket'⁴, they state that:

Industrialization was a battle with 19th-century ecology to win breakfast at the cost of smog and insanity. Wars against ecology are suicidal. The U.S. standard of living is a bourgeois baby blanket for executives who scream in their sleep. No Pleistocene swamp could match the pestilential horror of modern urban sewage. No children of White Western Progress will escape the dues of peoples forced to haul their raw materials.

But the tools (that's all factories are) remain innocent and the ethics of greed aren't necessary. Computers render the principles of wage-labor obsolete by incorporating them. We are being freed from mechanistic consciousness. We could evacuate the factories, turn them over to androids, clean up our pollution. North Americans could give up self-righteousness to expand their being.

This vision grows into a declaration of a free economy that is linked to a freedom of human impulses⁵:

The Diggers are hip to property. Everything is free, do your own thing. Human beings are the means of exchange. Food, machines, clothing, materials, shelter and props are simply there. Stuff. A perfect dispenser would be an open Automat on the street. Locks are time-consuming. Combinations are clocks.

So a store of goods or clinic or restaurant that is free becomes a social art form. Ticketless theater. Out of money and control.

"First you gotta pin down what's wrong with the West. Distrust of human nature, which means distrust of Nature. Distrust of wildness in oneself literally means distrust of Wilderness." --Gary Snyder

Diggers assume free stores to liberate human nature. First free the space, goods and services. Let theories of economics follow social facts. Once a free store is assumed, human wanting and giving, needing and taking, become wide open to improvisation.

⁴ The Diggers, 'Trip Without a Ticket', August 1968. [Online]
Available at: <http://www.diggers.org/digpaps68/twatdp.html> [Accessed: 9 April 2015]

⁵ Ibid.

Written in 1968, these statements provided a utopian blueprint for the communes and alternative cultures that followed. The practical realities of such schemes often meant they crashed quickly or descended into the same power struggles and petty greed of the society they were supposed to replace. Some practitioners though found practical applications of these ideas in a limited form which worked and revealed alternative economic models which were viable. One remarkable example was the archetypal hippie band, The Grateful Dead, who tacitly permitted the taping of their concert by fans.

This led to the formation of a tape-swapping community that bypassed the traditional economics of the recording industry where music was heavily protected by copyright and taping was perceived as a threat. One taper, Alexis Muellner, recalls the events that sprang up around the tapes :

The beauty of it was that we were doing our part to expand the taping phenomenon by educating more and more people, and helping to unlock mysteries surrounding the tapes...At the same time, we spread the magic of the music through our events, which then went beyond just the music. They became a fertile ground for exploring artistic and creative freedom through multimedia, dance, and improvisation - some of the same themes the Acid Tests explored. In doing all of this we were creating a large community of active Deadheads in western Massachusetts, who in turn were sharing the music with all of their friends. It was a classic snowball effect.

The tapes not only spread the word about the Grateful Dead's music but spawned a whole new series of cultural events. The real economic impact of this phenomenon only became clear long after the demise of the Haight-Ashbury culture. By the eighties, the band seldom recorded but toured prodigiously. The tapes in circulation generated such a reputation for the group that they consistently expanded their fan base and established themselves in a secure, and lucrative, position outside the trends of pop or fashion.

The Free World

It was within this radical, utopian context that programmers at Berkeley developed the world's first standard operating system for computers - Unix. While few of these programmers were active radicals themselves, the general spirit of the region at the time certainly seems to have permeated their labs and gelled with a general academic respect for the sharing of knowledge. As Andrew Leonard⁶ points out, the most striking aspect of the Berkeley coders was their attitude:

Berkeley's most important contribution was not software; it was the way Berkeley created software. At Berkeley, a small core group -- never more than four people at any one time -- coordinated the contributions of an ever-growing network of far-flung, mostly volunteer programmers into progressive releases of steadily improving software. In so doing, they codified a template for what is now referred to as the "open-source software development methodology." Put more simply, the Berkeley hackers set up a system for creating free software.

This general spirit of freedom and cooperation would have consequences that eventually reverberated far beyond Berkeley. Richard Stallman, a programmer who worked at Harvard in the '70s, practiced a similar philosophy of sharing, establishing an 'informal rule' that if he distributed free copies of the software he was developing, hackers would send any improvements they made back to him. When Stallman's lab community of hackers was eventually drawn into a private company in the '80s, Stallman retaliated by matching their innovations program by program (distributing his work freely) in an unprecedented bout of coding that lasted almost two years. Setting up GNU in 1984, an organisation dedicated to 'free software', Stallman laid the foundations for the emergence of the open source movement in the '90s.

At the same time, the world's media was being transformed by several key developments. The video recorder was about to become a domestic commonplace,

⁶ Leonard, Andrew, 2000

revolutionising viewing habits for cinema and television as films became infinitely reproducible. For musicians, the rise of sampling technology revealed an equally radical future as elements of one song could be lifted and then dropped into an entirely new musical context. The economics of cultural property and intellectual copyright began to be challenged in ways in which the movie industry, the music business and the artworld had not foreseen.

The New World

In the early 21st century 'open source' begins to make sense of many of these developments. The '90s saw traditional media industries flounder as they attempted to come to terms with a changing world where Napster, video pirates and web publishing overturned previous certainties for good.

Now, recent initiatives in science and business are beginning to describe a new landscape. Looking at ways in which open source could benefit his business, for instance, Paul Everitt, of Digital Creations explains:

Thus, the question was, "Can going open source increase the value of our company?" Here's what we saw:

- Going open source will increase our user base by a factor of 100 within three months. Wider brand and stronger identity leads to more consulting and increased valuation on our company.
- Open source gives rock solid, battle-tested, bulletproof software on more platforms and with more capabilities than closed source, thus increasing the value of our consulting.
- Fostering a community creates an army of messengers, which is pretty effective marketing.
- This is not the last innovation we'll make.
- In the status quo, the value of packaging the software as a product would approach zero, as we had zero market penetration. What is the value of a killer product with few users? The cost to enter the established web application server market was going to be prohibitive.
- The investment grows us into a larger, more profitable company, one that can make a credible push to create a platform via open source. Since our consulting is only on the platform, a strong platform is imperative.
- Open source makes the value of our ideas more apparent, thus the perceived value of the company is apparent.
- Our architecture is "safer" for consulting customers. With thousands of people using it, the software is far less marginal. The customer is able to fix things themselves or reasonably find someone to do it for them. Finally, the software will "exist forever".
- Dramatically increasing the base of users and sites using it gives us a tremendous boost in "legitimacy".
- The exit plan isn't about the golden eggs (the intellectual property) laid last year. It is about the golden goose and tomorrow's golden eggs. The shelf life of eggs these days is shrinking dramatically, and the value of an egg that no one knows about is tiny. Give the eggs away as a testament to the value of the goose and a prediction of eggs to come.
- The community can work with us to dramatically increase the pace of innovation and responsiveness to new technical trends, such as XML and WebDAV.
- Ride the coattails of the nascent Open Source community and its established channels such as RedHat. OSS has a certain buzz that is greater than its real customer-closing value, but this buzz is getting hot. Moving aggressively towards Open Source can make us a category killer for the web application server market segment.

Perhaps the developments in science have been even more surprising. Interviewing biologist Michael Eisen, Thomas Goetz (2003) discovered that older models for scientific publishing are in decay:

"The guiding principle of science has been that freely available material is more useful; it's more likely to generate better science," Eisen says. But freely available is not the same as free of charge. Science journals, with their

⁷ Everitt Paul, 'How We Reached The Open Source Business Decision'. [Online]
Available at: <http://old.zope.org/Members/paul/BusinessDecision/> [Accessed: 9 April 2015]

historically narrow readerships, often charge thousands for a subscription. One of the biggest disseminators is Elsevier, the science publishing unit of an Anglo-Dutch media conglomerate, which distributes some 1,700 academic journals, from *Advances in Enzyme Regulation* to *Veterinary Parasitology*.

"The whole premise for that model just evaporated with the Internet," Eisen continues. "Technology now makes openness possible; it's maximum openness. The rules of the game have changed, but the system has failed to respond."

Proof that the scientific community at large have recognised this failure came in 2003 when The Wellcome Trust produced a position statement on scientific publishing that acknowledged the value of open source⁸:

With recent advances in Internet publishing, the Trust is aware that there are a number of new models for the publication of research results and will encourage initiatives that broaden the range of opportunities for quality research to be widely disseminated and freely accessed.

The Wellcome Trust therefore supports open and unrestricted access to the published output of research, including the open access model (defined below), as a fundamental part of its charitable mission and a public benefit to be encouraged wherever possible.

This statement returns science to the spirit of the early natural philosophers sharing discoveries through networks of letters and journals such as the *Transactions of the Royal Society*.

With the acceptance of open source ideas in such areas of society it becomes more likely that these concepts will have a lasting impact. The collapse of the dot com bubble proved that older models of entrepreneurship lack the intuitive grasp of the internet as a medium and do not yet comprehend the odd mix of gift economy and commerce that have shaped its development. A more agile approach now seems necessary for any entrepreneur entering this new economy.

The CCA – Centre for Contemporary Arts in Glasgow

In 2006 CCA began to develop an 'open source' approach to its organisational structure as a pragmatic response to the expansion of the building in 2001. The lottery refurbishment of CCA greatly increased the size of the building which now occupied most of the Greek Thomson structure, and all of the 19th villa behind it. The organisation struggled economically to fill such a large set of spaces and the aggressive business model that accompanied the new building did not work with the kind of programming that was expected by CCA's audiences.

It was clear though that the new building has fine resources –excellent gallery spaces, an acoustically perfect performance space, a dramatic central courtyard with a restaurant, a wood workshop, a small cinema, an artist's flat... And Glasgow is a city with a large artists community, a great music scene, audiences hungry for film, literature and performance. It seemed clear that the building had much to contribute to those wider groups. In its debilitated state in 2006, the preciousness of the building as a 'lottery jewel' had also faded. This gave us an opportunity to 'repurpose' several spaces. The bookshop space that felt misplaced became a third gallery on the ground floor. CCA office spaces that felt overly luxurious became a hack-lab and the Creative Lab residency space. Glasgow Life came in to support an independent programme for Intermedia Gallery which had become unmoored from King Street. Initially through word-of-mouth the theatre, clubroom and cinema were made available to artists and organisations that needed temporary project space.

When it became clear that offering the space in this way was useful and supportive to other organisations we started to formalise the process. For artists and organisations with minimal funding we would offer space for free. Technicians and Front of House staff would have to be paid for if needed but we offered our staff at cost, taking no profit from the organisations. Of course, if organisations clearly had additional funding we would charge for the space but still at a subsidised rate. The galleries on the ground floor remain at the heart of CCA's own programme and are programmed solely by our own curatorial team.

⁸ Wellcome Trust position statement, 2003. [Online]
Available at: <http://threader.ecs.soton.ac.uk/lists/boaforum/140/attachment/Wellcome%20Trust%20position%20statement%20on%20OAI.doc>
[Accessed: 9 April 2015]

To make this policy work two elements are vital. The first is co-ordination. As activities grew in the building, we created a role for someone to liaise and co-ordinate the multiple events across the building. The second vital element involves selection. Clearly such a policy could easily be taken advantage of or it could quickly become a kaleidoscope of random events. To prevent this, each event and every partner programme is considered internally and every new event must be proposed to the CCA.

Our criteria for inclusion in the programme are based on a wide variety of things. Quality is a priority and we also give a great deal of consideration to whether the proposal is appropriate to CCA. Our programme stresses experimental work and activities that cannot be easily housed in other venues. So, for instance mainstream theatre proposals are not a high priority as there are many venues across the city that are better suited to those proposals. Equally, proposals that tend to demand high amounts of rehearsal time are not high priorities as they occupy space that could be used by other, more public, activities.

Over several years we have built up many long-term partners through this open source policy. Regular users tend to come to us at the beginning of the year and speak to us about dates across the entire year. The benefits for everyone from this include a much greater feeling of ownership of the space by a wider spectrum of the arts community. The openness of the programme also brings in a broader variety of audiences and helps us break down some of the barriers to access that can easily grow around an art centre. The building can provide support for a large section of the arts community in the city and the programme can reflect more cultural perspectives than our small team could achieve on its own. Perhaps the bottom line is we hope the activity, cultural momentum and diversity of the programme demonstrates the best possible use of public funding for the arts in the city.

Keleketla!

Keleketla! Library is an inter-disciplinary, independent library and media arts project. Keleketla! initiate and provide platforms for collaborative, experimental, multi-media projects with local, national and international artists, cultural practitioners and activists. Keleketla! the word is a Pedi word which is a response to the beginning of a story, something that you say back to the storyteller's 'once upon a time'. It is an acknowledgment, a consent that; 'I am here, willing to listen to your story with active participation'. It began in 2008 as a once off collaboration with Bettina Malcomess, Rangoato Hlasane, Malose Malahlela and the Joubert Park Project, with financial support by the National Arts Council. Until May 2015, Keleketla! Library was based at the historic Drill Hall in Joubert Park.

CCA: Centre for Contemporary Art, Glasgow

CCA: Centre for Contemporary Art, Glasgow, is a hub that provides support structures for artists, organisations, and audiences at many levels. It has a core program that revolves around the visual arts. There is also a series of six annual exhibitions and associated events. CCA aims to support and promote artists based in Scotland, and to present international work that is relevant and exciting for the public and local art community. The largest element of CCA's program is comprised of projects curated by other organisations or individuals. This open program allows CCA to support a broad range of artistic activity across Glasgow. Here, projects and artists that may not have a place to present their work are supported, allowing our audience to experience the full range of innovative art being created in the city. CCA is committed to widening access to all of its programmes. To this end, CCA creates a context for the activities they support and organises events that allow for an equal exchange of ideas around the issues of contemporary art and culture.

Author Biographies

Rangoato Hlasane

Rangoato Hlasane (b.1981 - Polokwane) is an artist, writer, illustrator, DJ, educator and co-founder of Keleketla! Library in Johannesburg and the annual Molepo Dinaka/Kiba Festival in Polokwane. He holds a masters degree from the University of Johannesburg's Faculty of Art, Design and Architecture and teaches at Wits School of Arts and Wits School of Education. Rangoato's research interests include; the re-membling of the Medu Art Ensemble, a multi year retrospective of radical art/s education of the 70's and 80's Southern Africa; decolonizing art education action research at the Nagenda International Academy of Art & Design (NIAAD) in Uganda and participation in the 'Another Roadmap', an international network of scholars and arts educators who are trying to develop and promote nuanced, socially and epistemically just alternatives to the UNESCO Roadmap for Arts Education (2006) and the UNESCO Seoul Agenda for Arts Education (2010).

Author Biographies

Malose Malahlela

Malose 'Kadromatt' Malahlela is a Johannesburg-based creative practitioner equally interested in socially engaged art practices and the role the audience or community play in the creation and engagement of the work/ processes. In recent years, sound has been a constant feature within his work and this led to his current exploration of sound as Kadromatt, a creative practitioner on an exploration of sound as the syllables that form urban life. He co-founded Keleketla! Library, an inter-disciplinary, independent library and media arts project established in 2008 by Rangoato Hlasane with Bettina Malcomess. Kadromatt also co-curates with Mma Tseleng the Thath'i Cover Okestra, an evolving Pan-African orchestra that explores and expands dance music.

Francis McKee

Francis McKee is a writer and curator based in Glasgow and a research fellow at The Glasgow School of Art. From 2005 - 2008 he was Director of Glasgow International, and since 2006 he has been the Director of the Centre for Contemporary Arts, Glasgow. He is a lecturer and research fellow at Glasgow School of Art, his research interests include the exploration of open source theory as a potential economic model within the arts, the role of the archive in contemporary art, and modes of curatorial practice.

Early studies of open source models were presented in an exhibition in Scotland Europa's office in Scotland House, Brussels. The exhibition, *Agile Process: A New Economy for Digital Arts in Scotland*, was accompanied by a creative industries symposium and focused on future models for the creative economy in Scotland.

In 2006 when McKee became director of the Centre for Contemporary Arts in Glasgow, he restructured the organisation and the use of the building, experimenting with the use of open source. This has proven successful within the context of the CCA and it is being studied by other organisations seeking an alternative economic model in a climate of recession.

Kagiso Mnisi

Kagiso Mnisi is a Johannesburg-based South African writer and content curator with a deep interest in the evolution of his city. His writing focuses on the intersection between urbanism, technology and culture. Mnisi has contributed for *TRUE Africa*, *The Big Issue*, *This Is Africa*, *Africa Is A Country*, *Contemporary And*, *Blaque*, *BPM*, *Muse*, *Joburg Style*, *The Times*, *Reboot FM* (Berlin) and *JHB Live*. His other forms of expression include hosting a collaborative fleeting radio project between Radio en Construction (Strasbourg) and Keleketla! Library (SA) in 2012 at Stevenson Gallery, Johannesburg. The feat resulted in another experimental audio project hosted at L'Ososphere electronic arts festival in Strasbourg, France in 2013. Mnisi has also co-directed a documentary project called *Remembered Futures*, which explores ideas around freedom, youth and remembrance in contemporary South Africa.

Matthews Tshuma

Matthews Tshuma is a Johannesburg-based artist and printmaker, originally from Kimberly. Tshuma studied printmaking at Artist Proof Studio in Newtown, Johannesburg (2005-2007). Over the past decade Tshuma has collaborated on multiple projects with both locally and internationally renowned artists and is currently embarking on a solo exhibition of his own practice, entitled *Nothing New*, exploring a decade of social and cultural evolution.

Acknowledgments:

— This publication and project was made possible by the generous support of the British Council Connect ZA, Creative Scotland, and Visual Arts Network South Africa (VANSA).

The project is part of SA-UK Seasons 2014 & 2015 which is a partnership between the Department of Arts and Culture, South Africa and the British Council

The organisers, Francesca Verga and Amy Watson, are grateful for the generous support of partners including: Glasgow International, Centre for Curating the Archive, Cape Town, LUX – Artist Moving Image, London, Wits University, Johannesburg, Durban University of Technology, Michaelis School of Fine Art, Cape Town, Centre for Contemporary Art, Glasgow, Stellenbosch University, The Bioscope, Johannesburg, Labia Cinema, Cape Town, Durban Art Gallery, 8 Morrison Street, Durban, Act | UJ Conference, Johannesburg, Ithuba Art Gallery, Johannesburg and Atlantic House, Cape Town.



ALBA | CHRUTHACHAIL

