

# PROPOSAL FOR CURE PARK 2017

TELLERVO KALLEINEN & OLIVER KOCHTA-KALLEINEN



**PERMANENT NEGOTIATIONS**

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### 0. PROJECT OUTLINE

Two performers permanently negotiate conflicts suggested by park visitors with the help of a trained mediator at a temporary pavilion at Amsterdamse Bos. The conflicts can range from global crises to private life dilemmas.

Each conflict is negotiated until a serious attempt of resolution has been made, even if this requires many rounds – each of the sessions starting from where the negotiation ended last time. The audience can come or leave at any time. The mediator summarizes the state of the negotiation process for the audience members when necessary.

### THE PERFORMERS

The two performers are experienced in improvisation techniques. The mediator is either a professional mediator experienced in performing or an actor who is especially trained in mediation skills.

### THE SETTING

The negotiators are located in the centre of a pavilion while the audience sits on the benches located alongside the walls. Anyone stepping into the pavillion can either just follow the negotiations, or, in a given moment, propose a conflict for mediation. The mediator's role is – besides her work as a mediator between the two parties in the conflict – also to facilitate the situation with the audience. During the negotiation, the pavilion turns into a theatre stage where the audience is just watching – until the mediator breaks “the fourth wall” by addressing the audience members.

### DURATION

Depending on the available budget, the work can take place from a week to the entire duration of Cure Park. One negotiation day is 6-8 hours long and includes several different conflicts. One session / topic lasts from 30min to 3 hours, and the next topic is started just after.

### PAVILION

The pavillion is a light structure, designed in collaboration with Kalleinen & Kochta-Kalleinen and the Cure Park -team. The pavilion can accommodate ca 12 viewers at a time.

### INTENTIONS

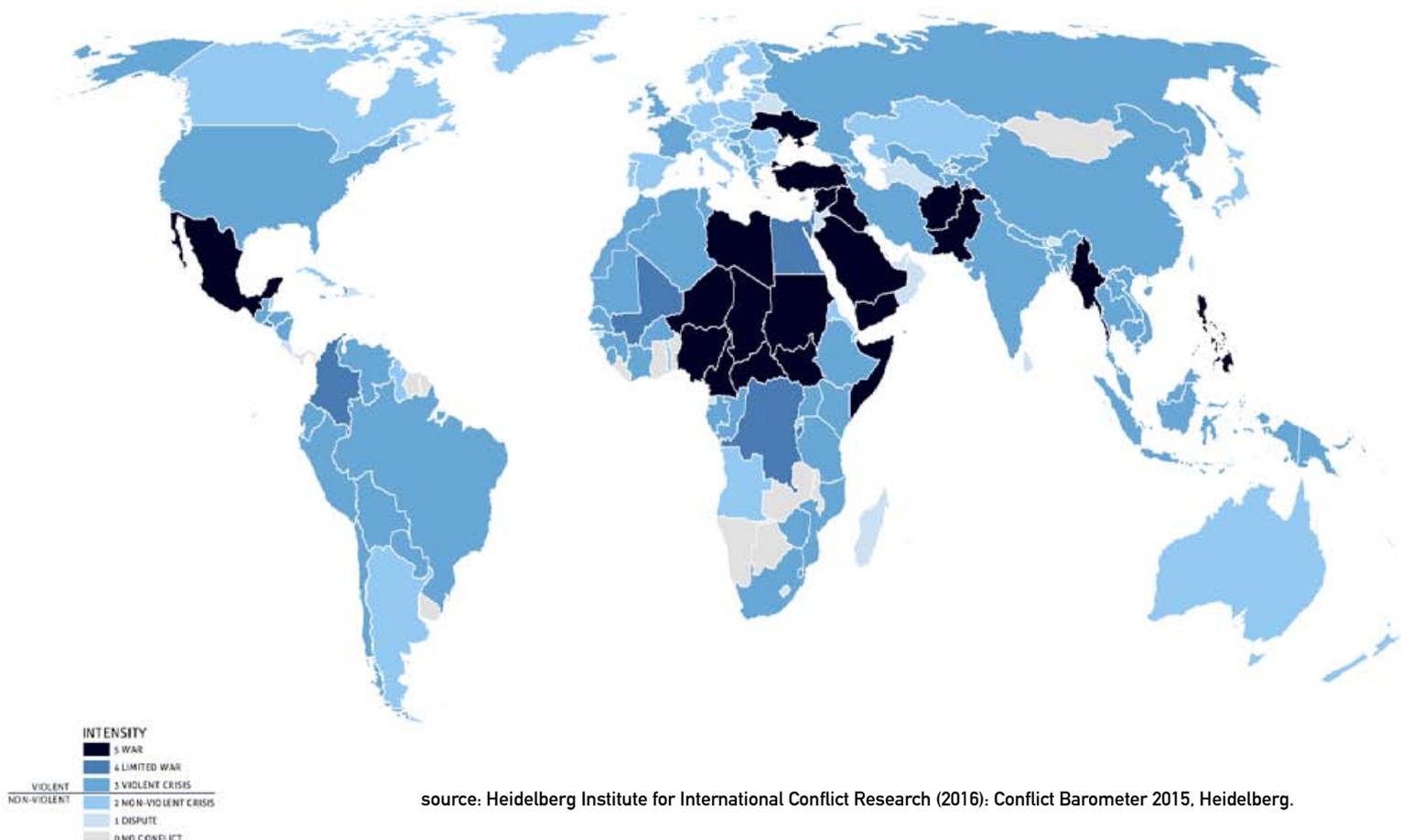
Most likely none of the conflicts are solved in the first sessions – the negotiations continue several times during the duration of the work until they are solved or – more likely

– remain unsolved. However, the focus of the work is not in actual end results, but in the fascinating process of negotiation and mediation itself. Under the surface of one conflict one can find many surprising layers, and the audience get to experience an emotional journey, where they might end up changing sides several times. The work encourages collective learning. The mediator uses the most progressive tools available for mediators and keeps stubbornly up hope even in cases which seem impossible to resolve. We hope that visitors can take home some new tool or perspective to rethink their own conflicts.

Being in direct conflict with family-members, colleagues or neighbours has a strong impact on our well being. But we are as well constantly influenced by conflicts, which we are not directly part of. The experience of helplessness and insufficiency is part of the life during the global era, which enables real time information about conflicts and catastrophes from all around the world. Temporary Pavilion For Permanent Negotiations looks into the dilemma of “the third party” - any of us who struggles with questions about our own role in conflict situations of different kinds.

Art is usually not expected to solve problems of the world. In this work we move within the grey area between life and art. We literally try to solve problems of the world – being aware that we do it within art context and without involvement of the first hand parties of the conflicts. Temporary Pavilion For Permanent Negotiations can be seen as an improvised theatre play as well as a real situation which have potential for being a transformative experience for the viewers. In this staged yet open ended setting anything can happen.

## GLOBAL CONFLICTS 2015



source: Heidelberg Institute for International Conflict Research (2016): Conflict Barometer 2015, Heidelberg.

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### 1.BACKGROUND

Negotiation is a fact of life; from discussing with your kids which computer games are ok to play to deciding over matters of life and death in the Syrian peace negotiations; Conflict, negotiation and mediation are part of our collective experience as human beings. As Paul Wehr writes: Homo sapiens has been learning about conflict since its origin as a species. That knowl- edge, then, is not a neat, concentrated package ready to be passed along or handed down. It is spread across humanity. It resides wherever humans live, work and play. It is what we would call “folk knowledge,” used continuously in everyday life, in every society [...] Doing conflict is simply one of the life skills we learn and practice. Some of us do it better than others.

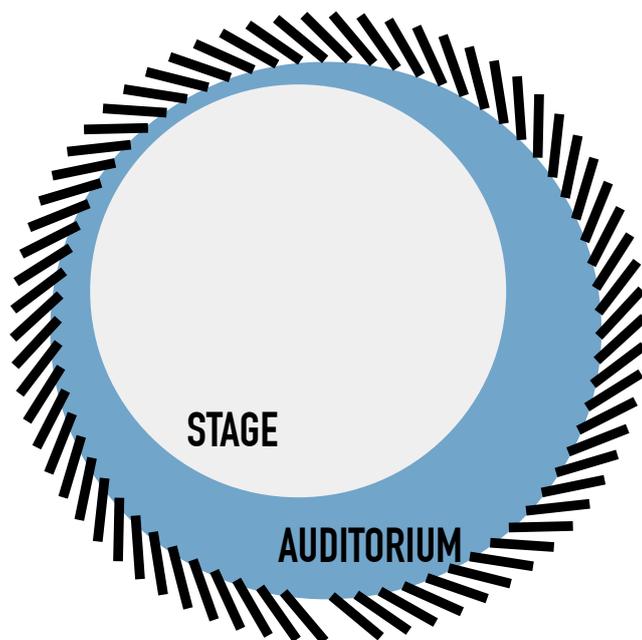
Nevertheless, the pervasive presence of intractable conflicts in our immediate environ- ment, but also, to a greater degree, on a global scale, can leave the individual in a state of confusion and helplessness. Just walking past Helsinki Railway Station throws one into a number of dilemmas; should I give money to the Roma beggar or to the Red Cross col- lector? Sign the petition of the Sami activist on the corner? Or ignore all those demands by scrolling through my facebook feed on my phone, clicking on change.org petitions to protest about something elsewhere? If one doesn't know what's the right thing to do, do- ing nothing seems to be the most tempting option. After all, the law of unintentional con- sequences has proven time and again that even the best of intentions can make things worse. So what should I do?

While mediation is one of the oldest technology for dealing with our deepest differences, as a professional field it's still in its infancy. Once only reserved to high level diplomats, the opportunities of the web have enabled divergent, even antagonist groups of people – think corporate lawyers and grass-root anticapitalist protestors – contribute equally to this emergent field of knowledge. William Ury – a wellknown mediator in conflicts rang- ing from boardroom battles to labor strikes and from family feuds to civil wars – was overtly optimistic when talking about the future of mediation. He sees it as field of exper- tise where we can use our ingenuity to systematically device tools and protocols that can ultimately shift our dealing with conflicts from destructive to constructive. It's essential to the future of humanity.

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## 2. FLOOR PLAN



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### 3. VISUALIZATION



First test with actors, March 2016

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### 4.1. ARTISTIC REFERENCES – THEM (2007) – ARTUR ZMIJEWSKI



The film documents a workshop in which representatives from four ideologically opposed social groups in Poland create a mural symbolically representing their values and beliefs. In a second session the groups are encouraged to critique each other's work as Zmijewski tells them: 'Our game starts here – If you feel like you don't like something about this situation you can change it. You can [...] draw it again, destroy it, or add something'. What follows seems inevitable. The animosity between the groups rises, and soon the conflict spirals out of control resulting in physical violence and destruction. In this moment Zmijewski decides to switch the off camera.

While Zmijewski's 'social experiment' demonstrates how easy a conflict can escalate, the work also shows the known, the predictable, something we can witness everyday, online, in the news, in the streets. We think, the actual challenge of THEM would have started right after Zmijewski switched off the camera. Would it have been possible to reconcile the conflict? And how? What tools would have been actually useful to deal with such tense situation? Getting into conflict is easy, getting out of it far more challenging. In this way we see our work as a direct response to THEM.

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### 4.2. ARTISTIC REFERENCES – BUREAU FOR DIRECT DEMOCRACY (1972) – JOSEPH BEUYS



At the documenta 5 in 1972, Beuys established a 'political bureau' for the Organisation for Direct Democracy Through Free Collective Referendum, a group he had recently co-founded. Throughout the hundred days of the exhibition, he spoke and debated with exhibition visitors, putting forward his ideas for re-shaping society through creative activity. Beuys was hoping that the idea of a direct democracy would empower individual citizens to take more stakes into the political and societal processes.

Beuys's question about the possibility of art in changing society are as relevant today as back in 1972. Beuys created the term 'social sculpture' to embody his understanding of art's potential to transform society. The Bureau for Direct Democracy was perhaps Beuys most successful attempt to 'demonstrate the idea of social sculpture, through direct interaction with documenta visitors.

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### 4.3. ARTISTIC REFERENCES – THE ADVOCATES (1969-1979) – ROGER FISHER



The Advocates was a unique television show created in 1969 by Roger Fisher, author of the negotiation bestseller 'Getting to Yes' and co-founder of the Harvard Negotiation Project. Focused each week on a concrete question to be decided on a public issue, the hour-long show used an innovative discussion style format: two advocates presented arguments in favor or against the question, calling upon expert witnesses to buttress their case. The show demonstrated the 'Principled Negotiation' style in action; to show audiences not only the different sides to a current conflict, but also how to find common ground and build trust despite divergent viewpoints.

In one especially remarkable episode originally aired in 1971, Roger Fisher and William Kunstler act as opposing advocates debating the effectiveness of civil disobedience as a tactic to end the war in Vietnam. Michael Dukakis, the future Governor of Massachusetts, was the moderator, and witnesses included a young and eloquent Howard Zinn of Boston University, and Congressman Tip O'Neill.

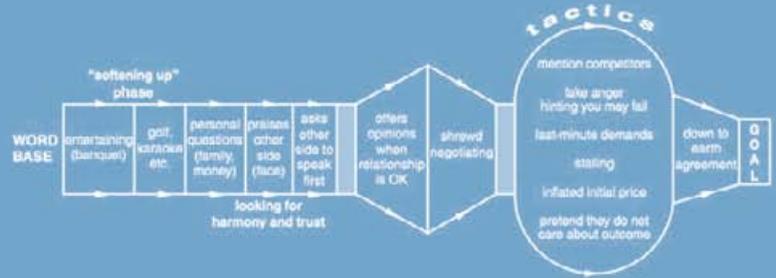
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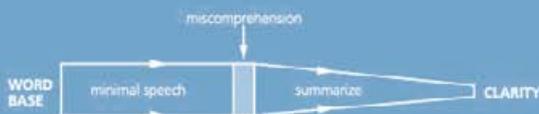
### SWISS



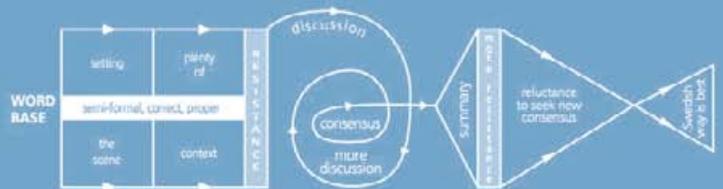
### SINGAPOREAN



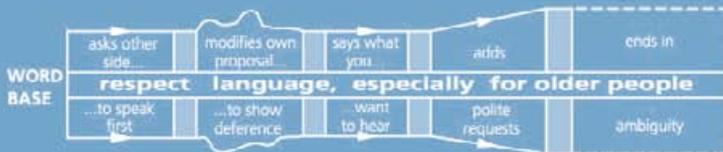
### FINNISH



### SWEDISH



### INDONESIAN



### HUNGARIAN



### SERBIAN & MONTENEGRIN



### APPENDIX

image: Different negotiation styles in different countries, source: Richard D. Lewis, When Cultures Collide (2010)

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### 6. TIMELINE

#### DECEMBER 2016 - JANUARY 2017

CASTING

DESIGNING THE PAVILION

#### FEBRUARY

ORDERING MATERIALS FOR THE PAVILION

ADDITIONAL RESEARCH ON THE TOPIC AND THE SITE (ARTISTS)

#### APRIL

MEDIA CAMPAIGN (OR SCHEDULED IN A LINE WITH THE OTHER PR -STRATEGIES OF THE CURE PARK)

#### JUNE - JULY

BUILDING THE PAVILION

10 DAYS OF PRACTICING WITH ACTORS AND MEDIATOR

14 DAYS OF PERFORMANCE