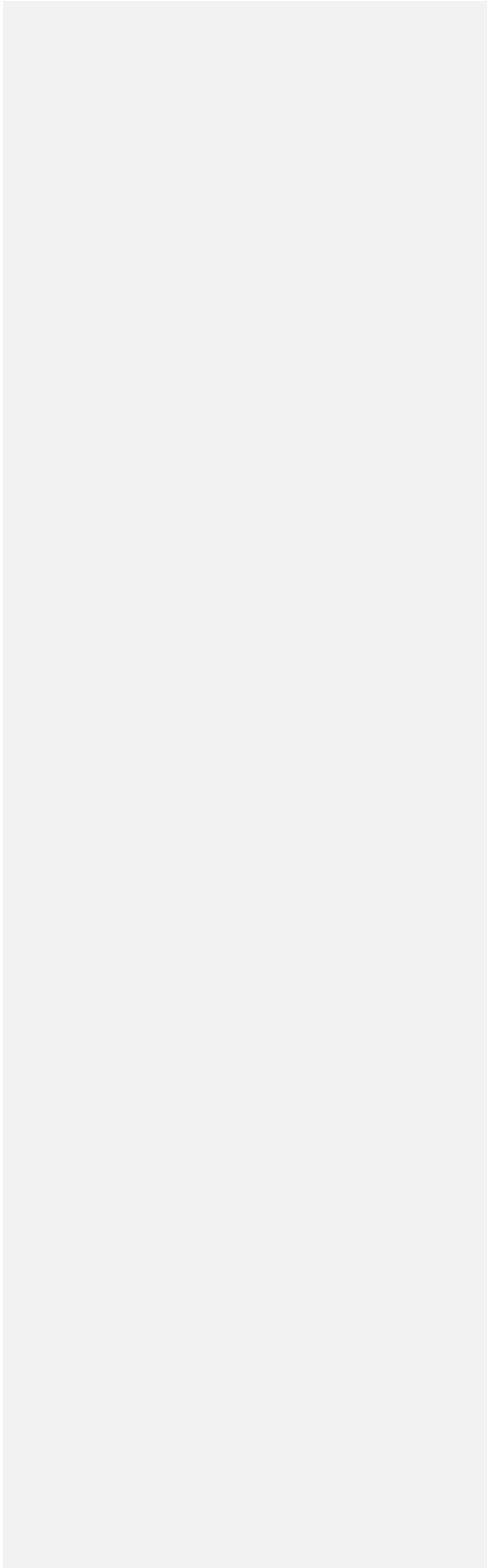


**Appendix \_OS 15 Zones of Contention**

Title: Zones of Contention  
Type: Google Doc editable  
Format: Open Discussion/ Proposition/ Planning  
Date: March 2011  
Contributors: \_OS



*This is an on-line space for collective work, we invite all to join us in this work; please be sensitive to that which has been done; we put this here through a commitment to risk as a driving force to improvisation.*

*one can make queries via the >insert >comment tab in the task bar at the top*

NEXT DEADLINE: MARCH 23rd for Workshop proposal/invite to be ready to sent out

## THE PROPOSITION

A series of facilitated workshops for Glasgowwww self-organised arts groups

An Investigation of zones of contention in Glasgow's funded and non-funded cultural activity

\_OS will present a concept of the One - Multiple as a tool for investigation

\_OS will gather sources in which to situate these investigations

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

Suggestions for date of 1st Workshop:

2nd Workshop:

3rd Workshop:

## TASKS

Await reply from Transmission on semi-doing this thru them

Bring sources to next meeting

<http://www.tnzilla.com>

## PEOPLE TO INVITE

Real glasgow list

transmission self-organisation group

DIY festival organisations

Woodlands Community Garden/ GROW

Glasgow Social Centre

Edinburgh Forest Cafe

thiscollection

ARIKA

StrickDistro

Unity Centre

GAEC

Right to the City

'Free Hetherington'

## ONE-MULTIPLE or INDIVIDUAL-COLLECTIVE?

A BLURB ON THE 'ONE- MULTIPLE'

BLURB ON THE 'INDIVIDUAL - COLLECTIVE'

*below there is a process, if you want to emphasise that an area of text is proposed*

**Commented [1]:** The intention of this document is :  
-Please make clarifications, suggest sources, make notes at side of page! - -gDIY

**Commented [2]:** First of all, the idea behind these workshops is very brilliant. A wee reservation, though: while I appreciate the attempt to present a conceptual tool, these words - one/multiple - contain vast theoretical baggage. I'm not sure where the inspiration for their use came from (I imagine Badiou, following Friday night's 'one many' wall painting) but they inescapably refer to questions of ontology. To invoke them here is to open up a massive shitstorm. If \_OS thinks the individual/collective problematic is something deserving of attention (it definitely is), then perhaps it should use precisely those terms in its investigation: individual, collective. This isn't to say One/multiple or whatever else are terms to be confined to academia/institutions, of course not; more that the speedy invocation of Badiouian/whoeverelse-ian terminology (at this stage in our collective understanding) is to dilute and appropriate theory, rather than apply it. Of course, I leap in without yet knowing the plan for their use. I feel like a right negative bastard. I'm not, promise. Someone tell me what we mean by One/multiple. TomB p.s the Deleuze seems less problematic to me.

**Commented [3]:** It is quite surprising to find out so much suspicion has been read into such common terms as 'one and many' (or 'multiple'): they don't come from Badiou nor from any single thinker. 'One and many' were probably chosen because of their abstract yet direct mathematical simplicity - they are basic structural words that can be found in countless times, places and disciplines of thought and practice - perhaps the idea was to suggest a thread of investigations where each of the particular contexts shared a problematic that could be seen as an instance of a relationship between (a/the) one and (a/the) many. Of course we can also use 'individual and collective' (regardless of the fact that Badiou, Hegel and countless others for instance use 'individual' as well - but we don't have to import connotations from any single source nor to take them for granted) - however 'individual and collective' are likely to refer mostly to people or, to put it playfully, they are the 'one and many' as embodied by (a context of) people whereas the simple 'one and many' could be applied to sounds, frames, buildings... or whatever so that we might be able to expand the contexts of our explorations while keeping some sort of loose framework that would allow for comparisons of their internal structures, relations, dynamics. It may be helpful to remember some other possibilities too, for instance 'one' can stand for the singular unit but also for the totality ('many' can take a meaning as totality as well). Perhaps for these 3 sessions we could use 'individual-collective' if they are deemed more accurate for whatever other reasons but not due to baggage since they are not less loaded with connotations. We shouldn't be afraid of connotations and whichever our terms may be it is necessary to examine them.  
p.s. the painting on the wall included a reminder on empty, nothing or void ∅ to be considered alongside the one-many discussions since it had been mentioned in... [1]

***to be permanent to the public document please highlight it in dark red!***  
***Let's make distinctions between the discussing the ideas (highly necessary on doc)***  
***and the construction of the score/framework/collection of sources***

#### **A PROPOSITION A,B,C,D**

##### **A)The One and The Multiple | The Void**

- i)The One and the Multiple becomes an operative; a simple mathematical notion which can be implemented in an engagement with the conditions of our coming together.
- ii)We'd like to take the operative as the point from which to depart, to draw from where it meets our pedagogy(B), as a route into a source(C) and as a means of exploring our subjectivity(D).
- iii)Let's implement this operative in our analysis, our practice, in our experimentation, as an intervention in to our social relations and as a challenge to our habits and self-perceptions.
- iv)Can we dare together to commit to the operative? Can we reject our politics of presuppositions in the hope of arriving at a fuller engagement with the pervasiveness of the political?
- v)Let's enact this operative in praxis; exploring cities, visions, territories, harmonies, drawing, playing, conversations, poetries, galleries, communities and more.

##### **B)Pedagogy: a critical framework for learning**

*\* pedagogy | 'peda.gəjē; -.gəjē | noun ( pl. -gies) - the method and practice of learning and educating*

- i)The pedagogy would be set out as a set of conditions. -by which to act. -to be interrogated and rearranged with the operative one and multiple
- ii)The set of conditions are offered up as a protocol to be resisted, rebuffed, reformulated, reinterpreted.
- iii)The condition for listening is silence- there is always already some conditions present, the framework enacted upon is an intervention into the conditions -might this enhance an awareness of the conditions? -silence as the potential for awareness
- iv)There are always pedagogies already present. The pedagogy of the city, the eyes, the lecture, cacophony, dialogue, fiscal discipline, the book etc. How can a framework built on questions of the one and multiple provide for the orientation of our praxis in a critical relationship with our presuppositions and habitual selves?

##### **C)The Sources/ Object of study: Content/Context?**

- i)Would a source be a documented subjective viewpoint or the highlighting of a context for which to implement experimentation? or something else? or a bit? of both? hmmm
- ii)Can we construct a situation in which we aren't merely reactive to the source content; a political argument, identity, rhetoric or discourse? Can we achieve this at the point of the source?
- iii)Can we derive sources from our own antagonisms and subjectivities and work on them self-reflexively?

A route between one and many and the source? The source emerging from the operative?  
how might we arrive at sources/subjectives/perceptions through an extrapolation of the one  
and multiple into sound, text, photography, movement, drawing, cartography, quantifying,

#### **D)(The Collective) Subject**

How is our subjectivity produced by our social conditions?

subject < > object -how are the objects of study

how does the one and many work on our struggle for a collective subjective

a collective of many or a collective of one/whole?

What are the conditions for a collective subjectivity? -is a collective subjectivity identified in

language -or does it become through the struggle to be together-in social relations

-a recognition that each's antagonisms emerge in opposition to similar forces?

AT WHAT POINT DOES THE INDIVIDUAL BECOME THE COLLECTIVE?

AT WHAT POINT DOES THE COLLECTIVE BECOME THE WHOLE?

and how do we avoid it?

**Commented [4]:** does this have too much philosophical clout too? i really liked this aspect to the question in the wall painting and find it necessarily prompts the further questioning of collective -do any of you academics know of any baggage? -L. —gDIY

### **3 SESSIONS LOOKING AT THE FOLLOWING ZONES OF CONTENTION:**

***PROPOSED AS FIRST WORKSHOP -RHIZOMES due to less directly political antagonistic nature and it's obvious potential for explorations of the one and multiple!***

## 1) RHIZOMES - ORGANISATIONAL STRUCTURES - HIERARCHY

### Proposed Frameworks

### ‘Network-centric warfare’ / ‘Power to the Edge’

(when is a class a warzone? when is a class war really a *class war*? if it is a structure can it be fought within/without)

i.e. the U.S. Military Industrial Complex goes Rhizomatic!

[http://en.wikipedia.org/wiki/Power\\_to\\_the\\_Edge](http://en.wikipedia.org/wiki/Power_to_the_Edge)

[http://en.wikipedia.org/wiki/Commons-based\\_peer\\_production](http://en.wikipedia.org/wiki/Commons-based_peer_production)

Every idea is sandbagged defending itself, every mind is a city, every city is an ant's nest at one scale (and completely incomprehensible at another scale).

**“It has been said that while command is an art, control is a science.”**

OVERALL-ALITY and ATOMIZATION “An **edge organization** encourages appropriate interactions between and among any and all members. Its approach to **command and control** breaks the traditional C2<sup>1</sup> mold by uncoupling command from control. Command is involved in setting the initial conditions and providing overall intent. Control is not a function of command but an **emergent property** that is a function of the initial conditions, the environment, and the **adversaries**. Loyalty is not to a local entity, but to the overall enterprise.”<sup>2</sup>

**THE FUTURE IS NOT THE PAST** “This recognition and acceptance that prediction has become futile has, unfortunately, not carried over to the planning and requirements processes for other material and non-material investments. There is still a widespread belief that the future is a linear extension of the past, that what worked before will continue to work ....the conclusion [is] that Information Age organizations need to experiment rather than plan. Concept-based experimentation should drive the manner in which an organization responds to a challenge.”  
ibid. p.226-227

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<sup>1</sup>“C2” means “Command and Control”, it gets complex eg: “C2ISTAR - C2 plus ISTAR (Intelligence, Surveillance, Target Acquisition, and Reconnaissance)”

<sup>2</sup>Chapter 12 p.216-7 ‘Hierarchies and Edge Organizations’, *Power to the Edge: Command and Control in the Information Age* / David

S. Alberts, Richard E. Hayes, DoD (Department of Defense) Command and Control Research Program

<http://www.dodccrp.org/>

	Hierarchies	Edge Organizations
Command	By directive	Establishing conditions
Leadership	By position	By competence
Control	By direction	An emergent property
Decisionmaking	Line function	Everyone's job
Information	Hoarded	Shared
Predominant Information Flows	Vertical, coupled with chain of command	Horizontal, independent of chain of command
Information Management	Push	Post - Pull
Sources of Information	Stovepipe monopolies	Eclectic, adaptable marketplaces
Organizational Processes	Prescribed Sequential	Dynamic Concurrent
Individuals at the Edge	Constrained	Empowered

Figure 29. Comparison of Attributes of Hierarchies and Edge Organizations

**GAME-PLAYING** "The results of the simulation games confirm the significant benefits of a common situational picture for collaboration in networked teams. Analysis of the team processes revealed that high performance teams were distinguished by parallel and "self-synchronized" allocation of search assets that required comparatively few interactions during the search phase to complete the game. In contrast, when no common operational picture was available well-performing teams had the tendency to adopt a search strategy where players allocated their search assets sequentially conditional to the results of the actions of the preceding players. Thus, one might conclude that unless a common situational picture is available networking might quickly **degenerate** into building *de facto* hierarchies for task processing. However, this need not necessarily be considered as a disadvantage because it could also be interpreted as a sign of a team's agility."

**WHO?** "The research discussed above was funded by the Office of the Assistant Secretary of Defense for Networks and Information Integration (OASD/NII), through its Command and Control Research Program (CCRP), and coordinated by the Naval Postgraduate School's Center for Edge Power under contract No. N00244-06-C-0003. The German Ministry of Defense authorized arrangements to make the requisite test population available from students of the Officer Schools of the German Armed Forces. "

[http://www.dodccrp.org/html4/journal\\_v1n1\\_04.html](http://www.dodccrp.org/html4/journal_v1n1_04.html)

#### Proposed Sources

Deleuze extracts (Introduction: The Rhizome)?

Other less academic-y stuff - above sources/business lit

RAND Corporation

Department of Defence Command and Control Research Project

City of London Police (<http://www.cityoflondon.police.uk/citypolice/>) "The world's leading business and financial centre demands a **bespoke** police force, which is equipped to protect and

support this unique environment, and to meet head-on the policing challenges it represents. This force is the City of London Police.<sup>94</sup>

Commented [5]: I LOVE THIS —TcS

## 2)CULTURAL CAPITAL/ GENTRIFICATION

gentrification + class

diy activity

appropriation/points of appropriation

### **Proposed Frameworks**

### **Proposed Sources**

Capital of Culture - Cultural Capital - The Transitory/ International Art Community - Glasgow  
- Community Arts

Gi Documents/ Reports

Events Scotland Reports

Creative Scotland 2nd Dec Lecture

Trongate 103

The Barras

### 3)ENTREPRENEURSHIP - SELF-ORGANISATION - COLLECTIVE-ORGANISATION

#### Proposed Frameworks

#### Proposed Sources

Scottish Artists Union Criteria

Creative Scotland Job Titles

Ourselves?

Entrepreneurial Commons and the Cool School

Social Enterprises and education

Commented [6]:

Fordism	Post-Fordism
Mass Consumption	Fragmented niche markets
Technology dedicated to the production of one product	General flexible machinery
Mass, assembly-line production	Short-run batch production
Semi-skilled workers	Multiskilled workers
Taylorist management strategy	'Human relations' management strategy
General or industrial unions	No unions or 'company unions'/no-strike deals
Centralized national bargaining	Decentralized local or plant-level bargaining
Geographically dispersed branch plants	Geographically concentrated new industrial districts, flexible specialist communities.



It is quite surprising to find out so much suspicion has been read into such common terms as 'one and many' (or 'multiple'): they don't come from Badiou nor from any single thinker. 'One and many' were probably chosen because of their abstract yet direct mathematical simplicity - they are basic structural words that can be found in countless times, places and disciplines of thought and practice - perhaps the idea was to suggest a thread of investigations where each of the particular contexts shared a problematic that could be seen as an instance of a relationship between (a/the) one and (a/the) many. Of course we can also use 'individual and collective' (regardless of the fact that Badiou, Hegel and countless others for instance use 'individual' as well - but we don't have to import connotations from any single source nor to take them for granted) - however 'individual and collective' are likely to refer mostly to people or, to put it playfully, they are the 'one and many' as embodied by (a context of) people whereas the simple 'one and many' could be applied to sounds, frames, buildings... or whatever so that we might be able to expand the contexts of our explorations while keeping some sort of loose framework that would allow for comparisons of their internal structures, relations, dynamics. It may be helpful to remember some other possibilities too, for instance 'one' can stand for the singular unit but also for the totality ('many' can take a meaning as totality as well). Perhaps for these 3 sessions we could use 'individual-collective' if they are deemed more accurate for whatever other reasons but not due to baggage since they are not less loaded with connotations. We shouldn't be afraid of connotations and whichever our terms may be it is necessary to examine them.

p.s. the painting on the wall included a reminder on empty, nothing or void  $\emptyset$  to be considered alongside the one-many discussions since it had been mentioned in the gatherings that week. In this case it is true that Badiou employs  $\emptyset$  but we were not limiting our allusions to Badiou nor anyone in particular. It was a rather playful instance in line with the event on that night.

Those days there was some talk on non-written sources such as walks, architecture, sound, video and other media. Any suggestions of specific pieces to use?