

invisible

ORGANISER'S USER GUIDE

This document guides you through the steps of planning, promoting and hosting the project *invisible*.

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1. THE SPECTA(C)TOR'S EXPERIENCE

Here is how the spectators discover and experience the project:

1.1 SHORT INTRODUCTORY TEXT (FOR INSTANCE, FOR THE SEASON'S PROGRAMME)

“ *invisible* is a game which sends you into your public space to play a collective game. With a small group of 8 to 12 people, starting from a short score and account of a previous experience, you carry out minuscule interventions. Together, you create a tiny situation, perceptible but invisible, of which you are at the same time the initiator and the spectator - the spectator of a subtle disarray, a strange, comical, political or surprising alteration. Like a secret committee, you briefly create a kind of poetry of the absurd, whose origin is known to you alone. By playing the game, you will likely become aware of all the potentials intrinsic to being together.”

1.2 LONG INTRODUCTORY TEXT (FOR INSTANCE, FOR THE WEBSITE)

«*invisible* gives you the opportunity to perform an action as if you were playing a game. The game consists in adding a tiny twist to an ordinary situation of social interaction. It is played out in a public space, for instance in a café, on the street, or in a store. The actions that you are going to perform should ideally remain invisible to the venue's other users except for you, but they also may be felt or perceived by them. In any case, the game itself should never be revealed.

You will be playing in small groups of 8 to 12 people, and will keep in constant contact via WhatsApp.

The game is supposed to be for *your* benefit: it enhances your awareness of what surrounds you and allows you to play with the balance between your feelings and your potential impact on the context. Also, since it's a game, you can tinker with the rules: try to modulate the impact of your actions on the context, and observe your own reactions. The intensity of what is being played out may vary from extreme to almost nothing.

On arrival, you will receive the leaflets with the three actions that you will be performing in succession. These leaflets contain the descriptions of the actions and the accounts of other participants who created and tested them in Lausanne (Switzerland), Groningen (The Netherlands), Goa (India) and Belgrade (Serbia), and what is invisible in Goa is not necessarily invisible in the same way in Groningen

Come on your own to be surprised, or with a group of friends. There are four series of at least three actions each... why not play them all?

1.3 REGISTRATION AND PRACTICAL INFO

The spectators sign up on the website, select the date, and receive the following info:

«Several series of at least three actions each are available to you. Feel free to come back another day to try a different series!

Take your reading glasses to follow the steps of your action, and wear appropriate outdoor clothes. Participation requires the use of WhatsApp, so please remember to charge your smartphone. We have a couple of smartphones available for participants who do not have one.

You will be part of a group between 8 to 12 persons.»

1.4. RECEPTION OF THE PARTICIPANTS ON PERFORMANCE DAY

On their arrival, the spectators are added to a WhatsApp group by the Production Referrer of the host institution.

In the reception venue, chosen by the host institution (see Technical Rider), the Facilitator essentially repeats to the players/spectators the content of the second introductory text.

He/she then hands out the leaflets with the series of actions scheduled for the evening.

Once the players have read the leaflets, the Facilitator adds:

«Rules are there to be tinkered with. It's a game, so play and be inventive if you feel like it, as long as you make sure that you remain invisible. We like it when the air suddenly feels thicker and we don't know if it's all in our heads or if it's real».

The Facilitator then details the specificities of each action and the basic rules to play them out in the best possible conditions. The Facilitator also hands out any material or cash that may be required by the action and explains the itinerary from one location to the next one.

The players leave in groups, without the Facilitator, who follows them digitally via WhatsApp and steps in if necessary, especially when it comes to the duration of each action.

After they've played out their actions, the players come back to the same room at the host institution (subject to exception), for a debriefing and a free drink offered by the host institution.

A laptop located at the reception venue gives access to a blog where participants can read about previous actions and add their own. The blog's web address will not be mentioned in the project's communication material, but will be provided to the players once they've participated.

NOTE: if *invisible* is programmed during 1 to 5 days and if Yan Duyvendak speaks the local language, he will be the Facilitator as mentioned here. Otherwise, a local Facilitator shall be recruited and hired by the local institution (see **5. Local Facilitator(s) and training**, page 8).

2. PREPARATION FOR THE ORGANISER: BEFORE THE GAME

2.1. PROGRAMME STRUCTURE AND TICKET SALES

- > There are several series of three to four actions each. The content of the actions is detailed in the numbered leaflets in the annex.
- > Each series, including the briefing and debriefing, lasts about 3h.
- > Each series can be played by 8 to 12 players. In case of a large turnout, two groups of 8 to 12 players can be briefed at the same time, but they play at different locations.
- > The series are meant to be played either in the afternoon or in the evening. The actions that compose the series will be chosen according to the programme's timetable and to the location of the reception venue.
- > The host institution schedules the number of dates and series in coordination with the Company before putting the tickets on sale.

2.2. LOCAL PRODUCTION REFERRER AND LOCATION SCOUTING

2.2.1. Roles

The pieces created by Yan Duyvendak are devices that can be adapted to the venue where they are presented. They are therefore developed through a close exchange between the Company's Production Manager, Yan Duyvendak, the Facilitator(s) (if *invisible* is scheduled for more than 5 days or in a new language), and the local Production Referrer, before and during the entire duration of the programme.

As the Production Referrer acts as an intermediary between the spectators, the host institution, and the Company, s.he must know the project extremely well. S.he works closely with the Company before the representation and with the Facilitator(s) (usually Yan Duyvendak) during them. The Facilitator(s) is(are) in charge of the briefing, WhatsApp monitoring and debriefing with the groups.

2.2.2. Profile

On top of having strong organizational skills, the host institution's Production Referrer for *invisible* should be familiar with the social, political and cultural environment of the city and of the neighbouring public spaces. S/he must have social skills and a good presence, and must be able to welcome the spectators, explain the project, and speak in public. S.he must also be technologically literate (smartphones and blogs).

2.2.3. Tasks

Before the start of the research works, the Company will brief the local Production Referrer via Skype about the stakes of the overall project and single actions.

Before this first briefing, s.he will read the presentation file, all the action leaflets, and the present document.

During the first briefing, the possible series of actions will be discussed with the Company (between 2 and 4 series of 3 to 4 actions each, depending on the venues and number of scheduled dates).

After the briefing, s.he will scout out possible venues for each scheduled action, all the while keeping in touch with the Company for any question or information.

Ideally, each action should be assigned several locations: if the same action is scheduled for several nights in a row, in order to avoid detection the venue should be changed each time or as often as possible. Opening times, capacity, attendance at a given time, accessibility and other parameters must also be taken into account.

For more details, see the local Production Referrer guide.

2.3. THE HOST INSTITUTION AND THE RECEPTION VENUE; TECHNICAL AND PRODUCTION NEEDS

In agreement with the Company, the host institution provides a reception venue for the briefing and debriefing of the players (see Technical Rider).

The Company provides four smartphones equipped with WhatsApp. The host institution provides four 4G SIM cards.

The institution is in charge of printing out the action leaflets and the bonus scores for each player.

It provides a laptop on a table where players can write their account.

It also provides the material that the players will need for each action.

It offers a free drink to every player after they've come back from the game.

For more details, see the Technical Rider in the annex and point 4.

If the project is performed for the first time in the local language, all documents (action leaflets, file and vademecums) shall be translated by the host institution. The Company takes in charge the graphic design.

3. PREPARATION FOR THE ORGANISER: DURING THE GAME

The spectators-players arrive at the scheduled time.

The host institution's Production Referrer collects their WhatsApp numbers and creates a WhatsApp group that includes the Facilitator's number.

The Facilitator then explains to the group the contents of the series (i.e. its three or four actions).

He/she hands out the action leaflets - printed and folded in advance – and EUR 4 in cash when it's needed (actions that take place in cafés), with the help of the Production Referrer. The group leaves to play without the Facilitator and without the host institution's Production Referrer.

The Facilitator follows the game on the WhatsApp group(s) and provides information about the venues, duration and itinerary. He/she can also answer questions and step in if necessary.

After they've played their actions, the group(s) return(s) to the reception venue and meet up with the Facilitator. He/she offers them a drink and starts the debriefing, suggesting that the actions be detailed in chronological order. He/she presents the blog and how it works and hands out the leaflets with the bonus actions. He/she sends the blog's url address to the WhatsApp group before leaving it. The players are free to keep the group active if they wish so.

4. ORGANISER'S TO-DO LIST

4.1. AS EARLY AS POSSIBLE

- Schedule the series with the Company.
- Recruit the local Facilitator(s) in coordination with the Company (Skype meeting with Yan)
- Announce the project according to the texts provided by the Company and organise the ticket sales according to the procedure of the host institution.
 - Each series should include no more than one (1) journalist, who will be briefed not to give away the nature of the action and to talk only about his or her first/second-hand experience (see NOTE FOR THE PRESS in the Presentation File, page 5).
 - Each series should include no more than one (1) institution scheduler or director.

4.2. ONE MONTH BEFORE ANNOUNCING THE PROJECT

- Designate a Production Referrer at the host institution that fits the requirements detailed at point 2.2.
- The Production Referrer, in close collaboration with the Company, scouts the locations for each action. He/she:
 - lists all the bars within a 10-min walking range that are open during the scheduled time.
 - lists all the stairways, steps and, on last resort, low walls within a 10-min walking range.
 - lists all the franchise businesses (H&M, McDonalds, etc.) in the neighbourhood that have sliding doors or, if they do not, closed swing doors.
 - lists all the franchise clothes retail stores with gender-neutral fitting rooms.
- Find a reception venue in a rather “invisible” location inside or outside the host institution for the briefing and debriefing (see Technical Rider).

4.3. ON PERFORMANCE DAY

- Print out and prepare the required action leaflets + bonus actions for each player.
- Print out the names and addresses of the bars on an A4 sheet, so that players can have a different choice every evening.
- Collect the players' phone numbers and create a WhatsApp group. Each group must have a clear and distinctive name, for instance A1_invisible_date.
- Hand out the necessary material to each player (see Technical rider, point 4)
- Offer a free drink to the players when they return to the debriefing room.

5. LOCAL FACILITATOR(S) AND TRAINING

If *invisible* is programmed more than 5 days or if the project is adapted to a new language read this.

If *invisible* is programmed more than 5 days or if the project is adapted to a new language then a local Facilitator(s) shall be recruited and hired by the host institution, in coordination with the Company. S.he will then be trained by Yan Duyvendak.

5.1 PROFILE

The profile is almost the same as the local Production Referrer. On top of having strong organizational skills, the local Facilitator(s) for *invisible* should be familiar with the social, political and cultural environment of the city and of the neighbouring public spaces. S.he will be friendly, socially comfortable, able to welcome the spectators and explain them the project as well as speak in public. S.he will have good skills in new technologies (smartphones and blog). Acting skills can be helpful.

5.2 TRAINING

5.2.1. If *invisible* is programmed more than 5 days

Yan Duyvendak will be the Facilitator during the first five days. Then, the local Facilitator(s) will replace him. To do so, s.he will be trained and the planning will be the following:

D-2: arrival of Yan Duyvendak

D-1: check on the scouted locations with the local Production Referrer on the time of the "shows".

D-D: Yan Duyvendak is the Facilitator and instructs the audience

D+1: Yan Duyvendak is the Facilitator and instructs the audience

D+2: . 4-hour meeting of Yan and the local Facilitator(s) before the audience arrives.

. The local Facilitator(s) takes part in the project as a player

D+3 and D+4: the local Facilitator(s) and Yan Duyvendak run the briefing and debriefing of the audience together.

D+5: departure of Yan and start of the series run by the local Facilitator by himself.

5.2.2. If the project is adapted to a new language

(that is anything but English, German, Dutch, Spanish, French). The planning will be the following:

D-3: arrival of Yan Duyvendak

D-2: 4-hour meeting of Yan with the local Facilitator(s) and Production Referrer + check on the scouted venues on the time of the "shows".

D-1: 4-hour meeting of Yan with the local Facilitator(s) and Production Referrer + check on the scouted venues on the time of the "shows".

D-D: the local Facilitator(s) receives the audience with Yan, is the principal Facilitator and translates what Yan says. The Facilitator mentions he never played yet and plays as normal audience.

D+1: the local Facilitator(s) receives the audience with Yan, is the principal Facilitator and translates what Yan says. Unless it is another series, the Facilitator does not play but stays at the base.

D+2: departure of Yan and start of the series run by the local Facilitator by himself.

Annex:

- Presentation file
- Technical rider
- Action leaflets and bonus actions
- Local Production Referrer Guide