

## AUTONOMOUS / OPEN PROJECT PROTOCOL

### [Re:con]versations | Archive-Facing Process Writing Prompts *OS/LL Project Collaborator Q&A Template* \_ version 11.2020

**Note:** the questions below have been designed to be as flexible as possible for collaborators who are working towards producing a print:document / book-object to talk about their process. It seeks to help the creative practitioner talk about their work both in general as well as specifically about this project. While these initial questions were drafted with practitioners working in the form of the book, usually with text, in mind, ultimately these questions are plastic and meant to be applied and evolved as appropriate to a wide variety of approaches and materials. You can feel free to adapt and edit these questions to help them more explicitly apply to your project, as well as to add questions if you feel that, in responding to these, something critical about your project / process has been left unsaid.

Please consult [this FAQ](#) around the intentions for this series of prompts as providing an autonomously created / narrated archive-facing set of framework to support future engagement with your project.

The original text and all subsequent iterations of the prompts below have been developed by Elæ [Lynne DeSilva-Johnson], OS/LL Founder and Creative Director. They are offered for Open Access use along a [CC BY-NC-ND 4.0 License](#).]

*Greetings comrade!*

*Thank you for talking to us about your process today!*

*Can you introduce yourself, in a way that you would choose?*

*Why are you a “poet”/ “writer”/ “artist” (and/or whatever language you use for yourself)?*

*When did you decide to use the language you use for yourself (and/or: do you feel comfortable calling yourself a poet/writer/artist, what other titles or affiliations do you prefer/feel are more accurate)?*

*What’s a “poet” (or “writer” or “artist”) anyway?*

*What do you see as your cultural and social role (in the literary / artistic / creative community and beyond)?*

*Talk about the process or instinct to move these poems (or your work in general) as independent entities into a body of work. How and why did this happen? Have you had this intention for a while? What encouraged and/or confounded this (or a book, in general) coming together? Was it a struggle?*

*Did you envision this collection as a collection or understand your process as writing or making specifically around a theme while the poems themselves were being written / the work was being made? How or how not?*

*What formal structures or other constrictive practices (if any) do you use in the creation of your work? Have certain teachers or instructive environments, or readings/writings/work of other creative people informed the way you work/write?*

*Speaking of monikers, what does your title represent? How was it generated? Talk about the way you titled the book, and how your process of naming (individual pieces, sections, etc) influences you and/or colors your work specifically.*

*What does this particular work represent to you as indicative of your method/creative practice? your history? of your mission/intentions/hopes/plans?*

*What does this project, and/or the physical document of this work-as-book-object, DO (as much as what it says or contains)?*

*What would be the best possible outcome for this project? What might it do in the world, and how will its presence as an object facilitate your creative role in your community and beyond? What are your hopes for this project, and for your practice?*

*What does it mean to make book-objects in this time, and what are your*

*thoughts around shifting into digital books/objects and digital access in general?*

*Let's talk a little bit about the role of poetics/creative practice and creative community in social and political activism, so present in our daily lives as we face the often sobering, sometimes dangerous realities of the Capitalocene. The publication of these volumes now falls during an ongoing global pandemic, intersecting with the largest collective uprising in US history, with Black Lives Matter, dismantling white supremacy, and abolition at the fore. How does your process, practice, or work reflect these conditions?*

*I'd be curious to hear some of your thoughts on the challenges we face in making, speaking and publishing across lines of race, age, ability, class, privilege, social/cultural background, gender, sexuality (and other identifiers) within the community as well as creating and maintaining safe spaces, vs. the dangers of remaining and producing in isolated "silos" and/or disciplinary and/or institutional bounds?*

*[conditional: for artists outside the US] How do these questions resonate with you as someone living in a country outside the US collaborating with a foreign arts organization? Are we even asking questions that are appropriate or adequate for a global conversation?*