

learn do share #4

NEW YORK
2013

Fourth edition, 2013 published by Reboot Stories LLC.
www.rebootstories.com
www.diydays.com
www.learnndoshare.net

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Learn Do Share is a documentation, reflection and learning resource about narrative experiments and social innovation efforts ventured at diy days. The book sprint was initiated by Ele Jansen as an ethnographic method within her PhD fieldwork on collaborative creative process at Reboot Stories. We explore participatory systems, collaborative spaces, share culture, and self-propelled creativity. Written and designed by volunteers, the aim is to spread storytelling, empathy and collaboration as a way to "learn, do and share," and to have a positive effect on creative communities within an open design environment both locally and globally.

diy days is a social innovation hub and a vehicle for creative sustainability. It is an internationally roving gathering for those who create, free to participants and run by volunteers in the spirit of collaborative culture. Reboot Stories LLC designs these gatherings around sharing ideas and resources that help creators to fund, create, distribute and sustain their work. Its experimental elements are attempts to explore the future of co-creation embedded in talks, networking and collaborative activities that are meant to spark the imagination of many.



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welcome

diy humanity: hustle is a muscle

Weeks after diy days, the community is still vibrant. Participants enrich new connections with productivity, taking little steps for large projects ignited that one day in New York City. A few of them picked up on themes that surface at the edge of awareness and report about their experiences here. This book series traces creative processes and innovative solutions by collaborative changemakers; by those who move along the crevices of society, thinking “difference.”

diy days is designed to overload the senses, offer untapped spaces, unearth new thinking and build capacities to turn ideas into reality. The talks in the morning covered a widespread turn towards misfits, artists and those who do things differently to alter the economies we live in. They asked what we can learn when we look at what seems counterintuitive: when we think

small instead of big (Peter Sims’ Little Bets), when we think underdog instead of celebrity (Alexa Clay’s Misfit Economy), when we think perception instead of manipulation (Brian Clark’s Phenomenal Ideas), when we connect purpose and play (Colleen Macklin) and when we take more pleasure in giving than taking (Ele Jansen)?

The morning of the event was a huge talkfest and that’s good. We need to tell stories; and listen; and then take action. Attending the event should be a promise to leave with new commitments. Gathering with others should always lead to a new step towards a shared goal.

Join the fun! We have started fortnightly hangouts with makers from NYC, LA, Gothenburg, Paris, Ghent, Toronto, Istanbul, Sydney, Perth, London, Madrid and Warsaw, each of whom brings diy days to their city,

focusing on a local theme. If you have the capacity to plan, run and oversee diy days in your city, get in touch and create the change you want to see in the world.

Greetings fellow earthlings. We’re one. And we should give a damn.

Ele Jansen @elejansen

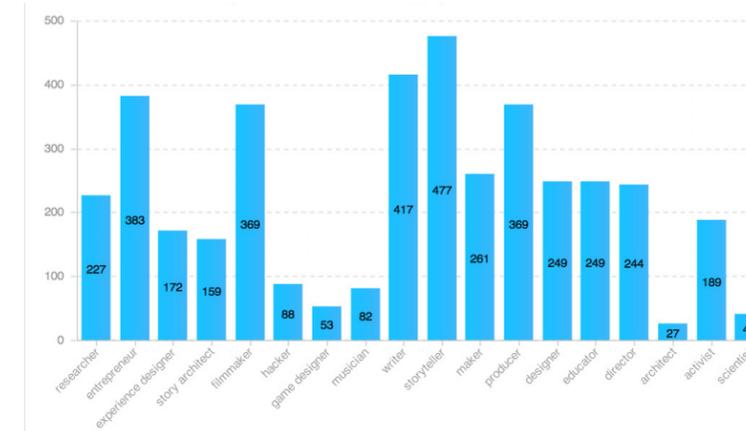


diy days NYC stats

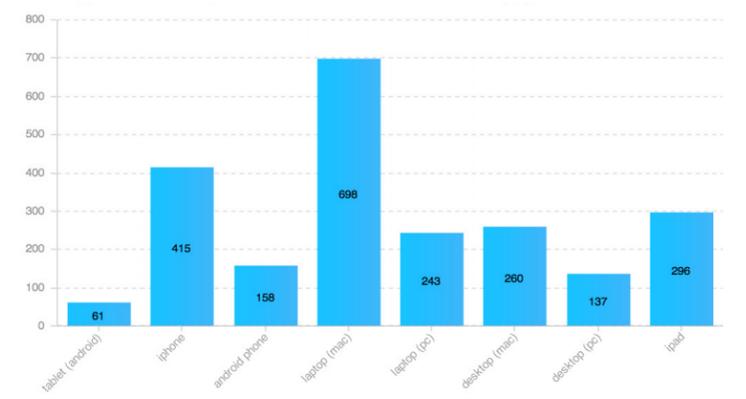
Participants' home



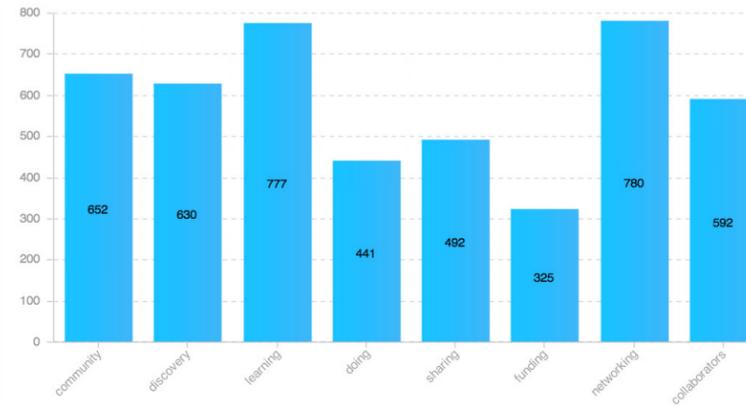
What best describes you? Check all that apply.



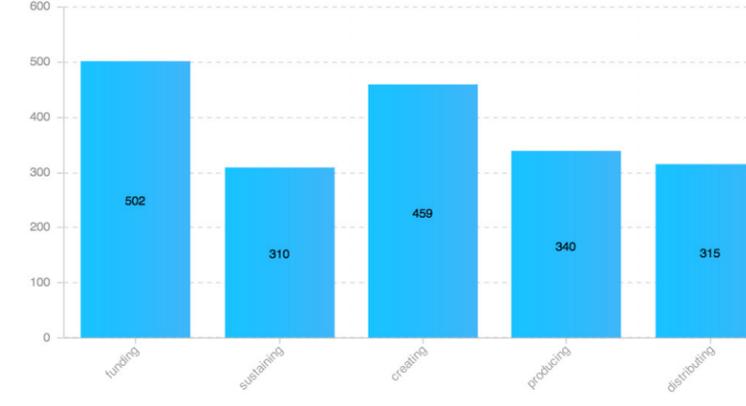
What type of tools do you use to create? Check all that apply.



What do you hope to gain from diy days? Check all that apply.



What is the most pressing issue for you?



emergent creators, emergent economies

Emergence is a powerful concept, referring to the capacity of complex systems, composed of individually autonomous entities, to give rise to mass-scale intelligence larger than the sum of its parts. If evolution is the optimization of something over a long period of time, as beneficial characteristics are naturally selected for, emergence is something similar on the systems level, a level of collective intelligences.

Reflecting on the keynotes from this diy days, I gleaned several meta-themes, important threads running through all or many of the big ideas presented. These themes include creative entrepreneurship, innovation, and community-building—but one of the most important I saw was that of emergence. The concept itself is powerful, but its implications—that cooperation, group interaction, and human networks can converge to enable revolutionary systems of creation and transaction—is even more so.

The creative process has never happened in a vacuum—but now more than ever, collaborative processes are becoming crucial to making interesting work, interesting experiences, and valuable contributions to the world.

As Ele Jansen discussed, creativity is opening up and becoming something that happens amongst and between groups of people. Collaborative efforts are as open design workshops, remixed or appropriated work, and rising interdisciplinary play a large role in our cultural and social modes of creation. In this sort of system, ideals of openness and transparency are crucial, as they allow us to pinpoint what works and what doesn't quickly, our evaluative processes relying on aggregate wisdom rather than individual intuition.

In this process, ideas and companies alike can be incubated in an economy of "circular trust" that feeds off feedback cycles, constantly

gathering experimental information to either validate or disprove assumptions. We then cycle this information back through the system, gradually establishing ways of leveraging collective intelligence to develop creative solutions that improve little by little all the time.

I'm particularly taken with the idea of "incomplete by design"—leaving certain parts of your work intentionally unfinished and allowing for many solutions and refinements to be inserted and tested. It's a strategy that acknowledges imperfection and in doing so grants implicit license for others to build on and improve your work.

Colleen Macklin spoke engagingly about the many valuable uses of play. It can be used for creative exploration, for understanding nonlinear phenomena, for political ends, or simply for embellishing our everyday experience. It's also closely tied to emergent behavior. Play is defined

by rules, by constraints—just like the behaviors in any emergent system that give rise to a form of collective intelligence. Within these rule-constrained systems, complex behaviors can emerge within a game that we wouldn't expect from knowing the rules alone—like bluffing in poker, for example. These things add complexity and make games more interesting; we engage with a system, learn from it, and develop strategies based on the rules that enable us to succeed within that system.

Games also help us to learn how to make sense of the world around us, how to fail, and how to co-opt new strategies as we observe what works and what doesn't. These processes of meta-learning are vital to our ability to continually learn and improve.

When creating games, it's important to do something called playtesting—getting feedback from audiences (whether direct or through observation) as they play your game. It's im-

possible to comprehensively design an entire experience, so we design its constraints; from observing what actually happens we can then tweak and modify the rule system iteratively to get more desired results or tilt the balance of the system in a particular direction. The concept of evolutionary refinement at play here is the same one we can use to generate emergent output in any sort of creative work, and it opens up infinite possibilities.

Ultimately this sort of implementation of the creative process leads us to new modes of exchange, new social contracts, and entirely new economic paradigms. Peter Sims and Alexa Clay had a great deal to teach us about underexplored strategies for creatively producing and transacting in value in a multitude of economic networks and systems.

The core principles here are evolution and rapid iteration of ideas, which applies equally to economics as well as creativity—any sort of value system.

When it comes to testing many possible solutions, there's a definite, probabilistically proven strength in numbers. You can build your own luck through raw output, through sheer quantity of attempts and experiments—the more "small bets" you make, and the more quickly you can ascertain their efficacy, the more chances you'll have for optimizing your strategies, adopting the successful parts and killing off those that fail. Survival of the fittest doesn't just apply to nature.

It's important to take risks, but they should be calculated; our goal is a stepwise yet nimble and relentless process of optimization. We want to start with whatever limited resources are at our disposal, and—without gambling more than we can afford to lose—leverage those resources as effectively as possible, using our assets (tools, ideas, dollars) to build on themselves and generate compounding returns.

The "Misfit Economy"—a term that broadly refers to the systems of economic transaction that fly under the radar, free from rules and regulations, encompassing such things as black markets, piracy, and hacker networks—provides abundant examples of emergent activity. We can learn much from looking in non-traditional places for mechanisms that may not be sanctioned or status quo—but that work—and appropriating them for our own purposes.

We can do things like make astute investments in other people (social capital is inexpensive in terms of dollars, but can pay big returns), creatively establishing boundaries (the better to define our own rules of engagement), and foster a resilience mindset (adopting a flexible, "antifragile" strategy and distributing our points of weakness or failure).

Such unexpectedly clever adaptations need not arise only from

obscure corners of grey markets; they can be fostered in organizations and situations of all types. Indeed we can actively encourage and nurture such models: we can increase human agency, reduce hierarchy, share ownership, attune to biorhythms, pool resources, and build common infrastructure. These sorts of things will help us become more resourceful creators, prepared for the chaotic and unpredictable, alert and always on the hustle.

New economies and markets will continue to emerge, and some of the most exciting are those that enable greater self-expression. Reduced friction and costs of creation and distribution give rise to the long tail—a multiplicity of voices, expanded market space cropping up for the taking. We just have to figure out how to go and grab it.

Brendan Schlagel

diy days through the eyes of a child

What if ... instead of teaching to the test, more public schools offered workshops in design and opportunities for creative collaborations and play? What if schools nurtured each student's creativity and imagination through the use of technology, imagination, and exploration? What if they taught the powerful lesson that failure is a path to learning and that rapid prototyping is its methodology? What if our underperforming schools created a culture of participation and engagement where students are sustained by common endeavors and they could participate in various ways according to their skills and interest; where there is peer-to-peer learning and where each student is constantly motivated to acquire new knowledge or refine their existing skills? Where students could feel like an expert while tapping the expertise of their fellow classmates?*

If more of our schools offered these kinds of learning spaces, would we reach more of the students that are

disengaged? Would this approach allow for more learning styles to be included with students leveling up their learning experiences? What if more of the elements that are found at diy days were incorporated into our schools? Would this create the kinds of learning spaces that would serve as an answer to these questions?

I brought my 12-year-old son to diy days so that he could experience a

world of play, creativity, collaboration, structure and design. Santiago is homeschooled because due to his ADHD diagnosis he did not have a normative learning style within the public school setting. His entire academic career within the school system had been a series of negative experiences. Not wanting him to identify negative associations with learning I pulled him out and decided for a more individualized approach, one that fed his interests

and that gave him time to engage in subjects that really interested him. I am always looking for opportunities that allow Santiago to explore multi-modal learning experiences: that engage him on multiple levels; that take him outside of the box; where he can experience learning in a fun and engaging way and seeing that there isn't just one way to tap into his skills and knowledge. Since diy days offered this I took him along. Here is his story.



* Confronting the Challenges of Participatory Culture: Media Education for the 21st Century; Henry Jenkins (Digital Media and Learning white paper, published by the MacArthur Foundation).



Play is in part about pushing boundaries to understand what something is.

—Colleen Macklin

LEARN

“When I entered the theatre it was like starting the game ... in the theatre it was like they were giving us the instructions on how to play the game ...”

– Santiago

In the morning Santiago sat in the auditorium and listened intently to all of the LEARN sessions. He was most excited about the talks on Misfits and gaming (of course) and during lunch could not stop talking about what he learned. Here is some of what he had to say: “I saw that misfits change things no matter if it is big or small; they can change the game. I learned the power of the misfits and I saw that I could be different from others and still do something great. I always knew that there were people that were different, special ... I didn’t know that they had a name, I thought that they were outcasts in this world.”

DO

The way it was set up ... you were a player among many, and your destination wasn’t to win but to collaborate and join with other people and create a high hitting success.

During the DO portion of the day, Santiago participated in workshops where he got to explore game design, game play and game mechanics; digital storytelling and design science. Even though he was the youngest participant there, he was not only actively engaged in the process, both he and his ideas were welcomed by the community at large and he felt like he belonged!

He got to refine his skills while also contributing to the community of DIY’ers, which allowed him to experience (possibly for the first time) the power of creative collaboration.

During The Playground workshop he got to play test BETA and codePop (designed by <http://iqbytes.com>). In

the Wish for the Future workshop he got to experience an integration of storytelling, game mechanics and collaboration to design around a collective wish. For Lyka’s Adventure Santiago stepped into a robot’s world where he had a chance to explore purposeful storytelling and programming through game design, physical computing and storyworld building. All I could think of was how great it would be if these kinds of experiences were offered in more of our schools. I saw Santiago’s high level of engagement as an indicator that more students (if engaged in this way at school) would find more success in school.

“[Being at diy days] felt like I was in a big playground or sandbox playing with new friends. I got to play, say hi to other people and learn. It felt like there were people I could engage with and be comfortable on my kind of level.”

Prior to attending diy days Santiago had been working on a comic book on and off for a few months. For several weeks before diy days it sat on his drawing table untouched. The day after diy days he pulled it out and started to flip through the pages. He asked me to buy him some play-dough so that he could explore some ideas about the story world he was creating. I have to admit, there were times throughout this process that I found myself wanting to interject and guide him along a more traditional way of doing things because we had a deadline for this article. I also knew that I had to let him follow his process in his way so that he could get to where he wanted to get to with his thoughts and ideas. I stopped myself from interceding and instead let his process be his process. I found that when I just let him flow I actually asked the kinds of questions that led him to expand his understanding of the story (instead of questions that might get

the job done faster but that might squelch his process). His work sent me to do some research so that I could better understand the world that he was creating. By following his process I was forced outside of my zone, where he became the teacher and I became the student. With both of us exploring the ideas behind the ideas we were led to new questions and insights that then led to new ideas for the story world that he was building. As a result I was able to apply what I learned to my own creative work.

As his comic is an epic it still has more work to go, but I feel that my role is to allow him create as he sees fit and to provide him with the tools and opportunities that will help him continually tap into his imagination and creativity while expanding his learning. So with that said, the journey continues!

Santiago on Being A MisFit (in school) “I felt angry at times for being different...for not being able to sit still in class like everybody else. To keep getting in trouble made things even harder for me in school. At diy days I saw the beauty of being a misfit. I saw that misfits can change things no matter if it’s big or small, they can change the game. And the way that I connect it back to myself is that I feel that I am one of these people – a misfit – and I can create great things in the world.”

Quote from Beta Developer, Christopher Moody, about Santiago’s experience with the game BETA “This is the first time that I have seen someone use it first hand the way that he has. As the developer I kind of know what it is capable of but I spent so much time just immersed in the code, I don’t do a lot of this so it was really surprising to sit next to him and see the kinds of things that he would come up with, the kinds of things that he would do.”



Santiago on playing BETA:

“If I was just playing on the computer at home it would be fun, but when I played BETA I got to see behind the scenes, I felt inspired to create my own games and share them with the world. I learned how gaming has an effect...it can effect you to go out and create something.”

Magalis Martinez @thecolorofwords

Santiago’s three wishes from My Wish for the Future workshop:

1. To shrink trash and the trash problem
2. To have a better educational system
3. To not have robots do everything for us

participants' voices

"This year at diy days I attended the immersive storytelling experience My Sky Is Falling. At first I didn't know what it was about because I didn't read anything about it in the brochure. I thought it was going to be just some fun interactive learning experience. Little did I know how large an emotional impact it would have on me. I decided to take a chance and trust the creators and let them guide me through the experience. While I was led blindfolded, or had to run with them and hide from the "enemies", I didn't understand what it was about. But for some reason I kept being reminded of my own childhood, and growing up with my parents. Those kind of memories brought me to tears several times. After it all ended, we all went to a room with Lydia Joyner, whose life story is the emotional core of the project. She told us what it was actually about: that she was a foster child, and had a very rough experience growing up. Creative director Atley Loughridge and her team tailored the experi-

ence so the audience could feel what she felt growing up. Listening to Lydia's story, I was shocked and emotionally very shaken. Since I come from a different country with a different system, I didn't know anything about foster care in the US and the problems around it. I felt very blessed to be part of the experience and to get the opportunity to hear and learn more about the issue and to understand the ways by which the problem can be solved. I love diy days because not only do they give us tools to do certain things, but they are empowering all of us to stand for bigger causes, and to think about the planet on a global level." Milica Zec, MSiF participant, NYC

"I have a background in industrial design and am interested in how to use digital technology to inspire and build social movements. I'm curious about concept of "misfit economy", really excited to "do" - hands on is the best way to gain new perspective!" Jens, Brooklyn, works at Purpose.com

"I'm interested in creative approaches to audience engagement, being around diverse fellow creatives is like being in a mini incubator - it gets the juices flowing! I struggle with how to get younger audiences to work together and find common ground - pop culture is so individualistic today. Phenomenology lecture helped me flip my perspective on a current project, taking the audience view in a new way, already made a bunch of notes for story development." Erin Young, Storyteller / film production, 2nd diy days,

"I liked to emply inventive game mechanics within constraints of the larger story world. Loved the exercise, not sure where I'll be able to do that sort of thing again soon - the reason why diy days is so successful is because it creates the environment for people to collaborate in fun new ways." Mark, Econ undergrad at NYU

"I love that we are co-creating an open experiential learning network that is global yet personal and adaptive; well organized even though nobody is "in charge" - undisciplined - taking lots of notes for my next production!" Su Yogurtcuoglu, New media/events producer, Istanbul

"Imagine you played ARGs for a living. You would hide and seek, encounter obstacles, solve problems, build stuff, collaborate, be creative and sometimes disruptive. Basically it's like life. Just that when we see all those things through a lense of "work" we stop playing." Ele, media anthropologist, Sydney

"What made MSiF a powerful experience was how it firmly rooted me in someone else's story, while simultaneously stimulating a deep interchange internally between my emotions, my heart and my thoughts. When I look back on the experience now, I know that what I was feeling then was pure empathy." Magalis, Storyteller/Creative Producer NY



Picture a moment when you were really creative, remember it, feel it, and then try to answer the question: 'Where does creativity come from?'

—Jörgen van der Sloot

my sky is falling

harnessing data to tell stories with purpose

Nervous laughter fills the air as a box of surgical masks is passed. Everyone is instructed to take one and place it over their mouths. With masks in position, the group of 12 is quickly ushered into an elevator. After a few moments there is a jolt - the doors open and everyone slowly funnels out. The 7th floor of the New School has been transformed into a sci-fi world. Debris covers the ground and strange sounds echo down the halls. A lone girl staggers forward, her face concealed by a long mane of black hair. With head hung down and bloody tissues clenched tightly in each of her fists, she stops directly in front of us. Over the next 60 minutes our group will step into an experience called My Sky is Falling (MSiF) <http://myskyisfalling.com>. Guided by immersive performances and sensor technologies (everyone wears a bracelet that takes emotional arousal measurements - heart rate, skin conductance, and motion), participants uncover a dystopian sci-fi tale that

acts as a metaphor for the real world experience of aging out of foster care. The data collected is the foundation for a framework that strives to create empathy, measure social impact, and drive engagement using technology.

An experiment in purposeful storytelling, MSiF raises an interesting design question: by designing “with” instead of “for,” is it possible to build better social services? (See article and story Map of MSiF in Learn Do Share #3, p.8) Co-Founder of Orange Duffel Bag Initiative Echo Garrett says, “Every year, 30,000 youth age out of foster care, typically when they turn 18. Within a two-year period, up to 70% will experience homelessness. More than 70% of those in prison report having spent time in foster care or homeless shelters as children. The cost of incarcerating a youth can be anywhere from \$40,000-140,000 per year. Foster youth experience high rates of domestic violence, sexual

trafficking, and early death often by suicide. You can't put a number on the societal impact of this devastating loss of human potential.” It's a wicked problem that is aggravated by a foster care system that came of age in the 20th century and is now struggling to adapt to the connected realities of the 21st.

MSiF is a collaboration between a variety of stakeholders within and outside of the foster care system. It's a storyworld designed, built and run by graduate students, foster care youth, NGOs, and data scientists. While the project is centered on storytelling, it is not told with a camera. Instead, roleplay is intertwined with elements of interactive theater and experience design, resulting in a hybrid form of non-fiction and sci-fi. But like many strong stories, MSiF is fueled by an amazing story of courage against insurmountable odds.

When we first met Lydia Joyner, she was skyping into the Producing for New Media class that Lance teaches at Columbia University. Filled with passion and conviction, Lydia candidly shared her experiences within the foster care system. Over the span of 8 years, Lydia ping ponged between 35 different foster homes. Even worse, she lost a sense of her identity. Her name was changed four times - as if she were a pet being adopted from the local pound. But most heartbreaking was her tale of two cousins ripped apart by dysfunction, bureaucracy and substance abuse. In what is a classic tale of transformation, Lydia's life was forever changed by one person, a middle school drama teacher, who took interest in her. This teacher was willing to look beyond what Lydia's foster care files said and see her true potential.

Lydia's cousin Kathy was not so fortunate. Kathy became what many foster care statistics predict. By 14

she was pregnant and addicted to cocaine, by 16 she was incarcerated on drug related charges, and by the time she turned 18 she was dead. On Christmas eve in 1999 Kathy was found raped and murdered, her body left a few feet from a busy highway blanketed in pine needles.

In our first iteration of MSiF, the sci-fi layer is closely tied to Lydia and her cousin's divergent experiences. Participants encounter a series of choices that either lead them towards chaos, dissociation and peril, or connection, creativity and transformation. Lydia and a number of foster youth were directly involved in helping to shape MSiF. What became immediately apparent was how the creative process of making the project offered a cathartic and therapeutic release for the foster youth involved, as they were able to share their own stories and experiences.

My Sky is Falling originated as a pilot for a digital storytelling lab that's being developed at Columbia University. The objective of the lab is to explore new forms of narrative design and collaboration - to examine the concept of a writer's room that seamlessly integrates technology and story. For My Sky is Falling, creative director Atley Loughridge assembled and led a diverse team of storytellers, artists, musicians, game designers, hackers, and data scientists. Together they carefully mapped Lydia's story to ensure a strong emotional arc as well as designing distinct feedback loops to help measure a participant's experience. In partnership with data research center The Harmony Institute and Affectiva, a biosensor company out of MIT's New Media Lab, My Sky is Falling is innovating new ways to collect data and measure the social impact of an immersive experience. This data also informs iterations of MSiF, which will be published as a creative com-

mons framework for foster youth to produce with foster care groups like Orange Duffel Bag Initiative, Brevard Family Partnership and ASPIR-Anet to use in training sessions for potential foster parents and social workers. On one level, the intention is to help participants understand the emotional journey of what it is like to be a foster child. On another, it's to design with foster youth a new model - one that can harness inefficiencies within the current system in a way that helps those aging out become mentors for the youth who follow. With each iteration, the design improves and begins to scale. So that one day soon, hopefully aging out of foster care won't be feared, but instead will become something that is celebrated.

To read a case study / whitepaper on My Sky is Falling visit harmonyinstitute.org/docs/A_New_Story.pdf

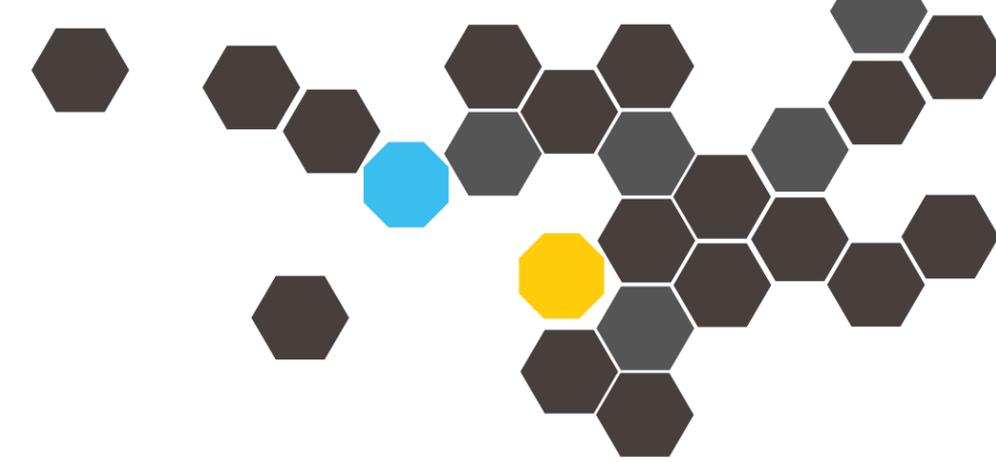
For more information on aging out of foster care, visit MSiF partner

Orange Duffel Bag Initiative. orangeduffelbagfoundation.org

After running the experience at Envision, a program of the IFP and the UN Foundation, we've been invited to stage My Sky is Falling for Congress.

Lance Weiler @lanceweiler
Atley Loughridge @atleyL

Originally published by Filmmaker magazine in Lance Weiler's Culture Hacker Column. filmmakermagazine.com/73622-turning-the-tables





what the experience felt like

With my dreams and aspirations dangling from my neck, I embarked on my journey. I was herded like cattle into a place I'd never been. She was dressed in scrubs and spoke in an intimidatingly arrogant tone that enraged me.

I kept my cool as the Donna 1313s introduced themselves. Then, in a moment they froze. The "rebels" pitched their plan of escape to us. Escape had a major cost; the surrender of my identity to a total stranger. I resisted and the rebels carried away the willing.

The Donna 1313s awoke confused and angered by their partial defeat. With no explanation and that same arrogant tone, She instructed us to drink an unknown substance. Again I resisted. Who are they to tell me what to do?

A finger summoned me from behind a desk, it was Her. She asked

about the dreams I had dangling from my neck. Reluctantly, I shared my dreams. All the while she chipped away my self-confidence with her sarcastic compliments. She called me "delusional"; I was labeled.

Again the Donna 1313s froze. The Rebels came for us; I felt relieved. I went for it! For a moment there was a sense of relief. Reality set in.

On the run we existed in constant fear. We witnessed and experienced things that no one should. Not all of us survived the journey. In a final battle, it all came to an end. By tapping into inspiration from our mentors in the past, we were able to silence the Donna 1313s once and for all!

The reality of confusion, rage, diminished self-confidence, false hope and fear are all emotions that children in the foster care system have felt. It can be a lonely journey,

and these children are especially vulnerable; carrying with them their hopes and dreams with them wherever they go. They need so desperately to be encouraged by mentors to find their way to their dreams and silence the demons that discourage them.

Kelly Saunders

 **@KellyRSaunders**
One mentor can encourage a youth to become something spectacular when no one else thought they could. #WSlab #DIYDays

incubate your future

first international reboot lab connects creative entrepreneurs in new york, berlin and amsterdam

How can creativity help to make a hyper-individualized society more collaborative?

Do we need to develop a new common language to decipher current multiplicities?

Can we create a common purpose to unite many creatives under a larger goal?

How does the misfit economy operate and what can we learn from it?

Which spaces does a new economy need and what is their ethos?

What is collaboration and competition among creatives?

What kind of education do we want for everyone?

What is co-entrepreneurship actually?

How can we be autonomous?

How can we monetize?

These are questions that we asked at diy days. The group of 46 New Yorker creatives was the first of three groups that re-invent how we approach creativity and entrepreneurship. In a 2-hour ideation session, they came up with a design question, which we took to re:publica.de Berlin. In a generous cooperation Andreas Gebhard, founder and head of republica's 50% producer "newthinking", gave us an extra awesome space to strategize and present solutions with a new group from Berlin. In the fall of 2013, the lab travels to

Amsterdam, where fablabs and Pakhuis de Zwijger will collaborate to build a prototype and test what we came up with in Berlin.

"How could we enable and promote creative spaces to influence global action?"

This is the most important question that our New York team thought needed an answer. Believing that today we have all the ingredients to shape a good future, the group ideated which elements should grow to empower independent creatives.

The room buzzed when everyone changed roles, chairs and positions to get the maximum diversity of ideas jotted down on the meter long butcher paper that was rolled out on each of the seven tables. The group worked through tasks and questions, such as "how is creativity valuable to human exchange?" They explored creativity from a personal standpoint, positioned its value and asked how to apply creativity to make the change they want to see in the world.

In Berlin our approach was more extensive, moving from empathy to definition of the solution space, ideation and formulating a new model. Among the three solutions that were produced, the re:publica audience chose "circular education" as their favorite outcome. We took all materials back to Amsterdam and are currently shaping teams and locations to set the model into motion.

The reason why we run such intensive labs is a core question: do we live in a time of change or in a



change of time. We face complexity, uncertainty, big data and technology and are completely at a loss when asked how to make smart decisions; so are politicians and CEO's. No single person can think of a solution that is wide enough to encompass a solution that works for 100% of humanity without any ecological loss or damage, like Buckminster Fuller so adamantly put it. So the reason behind the wave of collaboration workshops is: can we, through spontaneous collaboration, help the governing systems do a better job?

Can we – among all the buzz and technology – begin to see the first weak signals of a new paradigm and a new future emerging? Whatever the answer to that question is, the world that was built up for us in the 20th century is transforming. Through the use of new technologies people are beginning to change

the way they spend their time money and energy. They are in some cases quite literally stepping away from supporting the old models, and they are finding their own pathways into the future. While the old models no longer seem to be working, a new approach is still being developed. As a result of that we experience extreme volatility, uncertainty, complexity and ambiguity.

We are faced with many difficult challenges on many different levels in society as we step into the 21st century. Today we are living in a world of so called wicked problems. These are problems that are not wicked in the evil sense, but in the sense that they lack resolution. There are many stakeholders involved, there are feedback loops in play, and the interdependencies and interconnectedness of the world are resulting in an environment in

which the solutions to one aspect of a problem might pose new problems somewhere else. Think of climate change, the healthcare system, our education, social institutions, or our economic model.

If these wicked problems resist resolution then how can we start solving them? How can we develop some Wicked Solutions for these issues?

In the last two years Reboot Stories and FreedomLab have hosted several Think-and Do Labs to generate Wicked Solutions. We develop them in customized labs that we call Reboot Labs. On the occasion of re:publica 2013, the co-founders at newthinking invited us to run a 2-day session prior to the weeklong conference around all things digital society.

So, what does that look like? How do you design a space where you can generate solutions for problems that seem impossible to solve? As introduced, no one can solve these challenges alone. And if there's no single individual that can do it, then that means that everyone holds a piece of the solution inside himself.

So we create a space of collaboration where people can share their ideas and insights and engage in meaningful conversations. It's a space where they can collaboratively think and do. It allows all the participants to deal with that world of extreme complexity and grow from a naive simplicity through a better understanding of the complex issues, to a mature simplicity. That requires an open mind, an acceptance of each other's ideas and a willingness to be challenged on your own thinking.



If we have a multidisciplinary group of collaborators then how do you deal with the extreme complexity of a wicked problem? We use a combination of scenario thinking and design thinking for that. And then we take 4 leaps to get to a solution space.

First, we generate empathy for a given design focus, or design question. Empathy can be instilled through a short video documentary, or through a story told by a participant, through statistics and objects. We make sure it is a combination of analytical facts and emotional factors to reach both rational and emotional capacities.

Next, insights are shared. Then, we build scenarios for the future.



Lastly, we craft prototypes for the solution scenario, which we test and scale. Moving through this complexity curve, we have gone from a wicked problem to an informed design for the future.

Generating wicked solutions for the future is not so much about identifying where we will end up in the future. We don't believe that anyone can predict what will happen next. Generating solutions for the future is about what you want the future to be. All the ingredients to build that new better future together are already here today. We just have to recognize these ingredients and put them into action. That requires a new kind of leadership. A kind of collaborative leadership that is able to deal with the volatility, uncertain-



ty, complexity and ambiguity of the world. It requires creative leadership: building ideas for a future that could work for 100% of humanity.

Don't ask what the world needs. Ask what makes you come alive and go do it. That's the spirit that informs every Reboot Lab that we host.

Ele Jansen @elejansen
Jorgen van der Sloot @medialoco



Partners

re:publica is one of the biggest European conferences that is focused on digital society. Since beginning in 2007, this political and cultural event has grown from its core of independent bloggers to include industry experts and enthusiasts in a vital annual event.

reboot stories harnesses story and technology for social change. Open design science projects innovate around digital literacy, cross-generational learning and designing with rather than designing for. Partners include the UN, the World Economic Forum and Columbia University.



freedomlab future studies is an independent European think tank. Activities spanning research, education and workshops encourage creative thinking on the future of our society.

newthinking is an enterprise for open source strategies and projects tapping digitized society.

pakhuis de zwijger is a platform for (social) innovation in Amsterdam. With a wide range of lectures, debates, workshops and design sessions it is a creative hub for 'people that make the city' and actively participates in rethinking strategies for urban challenges.

creation tales and the new venture economy

the heart of win beyond spin

Imagine: bolder, richer, more fun! diy days brings forth a lot of good intention - a lot of explicitly wishful thinking - in pursuit of a world that works for all. Out of an afternoon "do" exercise called Wish For The Future, one aspiration stuck with me:

I want a world where no one has a job, but everyone holds passion.

Yeah, I'd like to try that! Could it actually ... work? Would the important stuff get done? Can sheer creativity 'take care of business' and keep the whole system flowing - or are we ready for a whole new system?!

It's one thing to enjoy a well-designed day of open discovery and play in a safe container. Carrying that on out through committed ventures, within an elaborate socio-cultural complex fraught with private interest, sounds fabulist. How far can good intentions and thought-

ful design really take us? How fast might we rewrite old rules?

Hack your story, and the culture change will follow....

In a time of creative disruption, innovators and entrepreneurs are not mere sleuths and showmen: they are authors. Entrepreneurialism is a lever arm for credit and value, and it's your story that adds weight. Caveat: as soon as it is told, it is no longer yours!

You are a product of your own creative will - inasmuch as you can find or define that will amidst pressures of a commercial culture that wants to make you a product of its own hectic trendsetting cash-netting hierarchic control states! Rather than solving and selling, what if we took the approach of empathizing and retelling: crafting fresh views and paths, such that others find the courage to transport themselves

anew, reciprocating in many indirect ways?

Instead of chasing dollars, can we make enough *sense* in the world that an appreciative community forms to consistently underwrite our well-being, our creativity, in order to carry the combined story forward? In the bigger picture, the ties that bind are not just ethical, practical, or biological - they are narrative and profound.

"Entrepreneurs take initiative, accept risk of failure and have an internal locus of control"
-Albert Shapero

As I spoke with peers in the lobby, I heard a lot of curiosity and questioning - a lot of interest in new models and methods and meanings. I heard about experiments and cross-pollination, insight and surprise; I heard uncertainty and hesitation too - folks unsure of their

goals or roles in today's tumultuous work-life whirlwind. Thinking twice: what drives you, or who?

Whether trying something new, or unsure quite where to begin, first thou shalt understand thy premise: why do you do what you do? (and what could change that story) Ask five times fast! We did, we dug; we began to uncover emotions and habits around the vague action templates of our personal operating systems. We started reframing ourselves from outsiders into influencers.

[Setting: In the dark...] What do you need for change? How would you know it was working? What can I do to help you see the value you provide to the world we'd seek to share?

In the old venture mode, failure equates to shame. In this new sentient social system, it amounts to an underrated opportunity to

do + learn + share. We are moving into the era of collaborative networking, of vulnerability coupled with resilience and compassion and bravado. Uncertainty is a driver, creativity catalyzes awareness, incongruence - misfittedness - is your friend.

In order to foster full expression of unique visions configured for common interests, let's reclaim an economy of inquiry, invention, and invitation where capital equals one's appetite for learning, doing, and sharing. What would it look like to model that, to play it out and live it, together? Wouldn't you like to love your non-job, and feel that it - we - will love you too?

Now's the time to tell that story, to get off the assembly line and into the craft studio. To find, to shape your fit in a place that ain't yet normal and might not appear real, or near. In ecology, the edges are

where things get interesting: dialectic tensions and wild hybrids, a chaotic forge for the minting of new patterns, new currency.

DIY places priority on the rendering process, the manifestation of something new beyond a sum of part(icipant)s. Do you like to boogie in the gray zone of Unknown? Can you feel what moves you, each step of the way? Have you got a

good grasp of true passion, loaded like polychrome ink in your trusty script-writing pen? Then welcome, Creative Ambassador! Step into your connected future, at great risk of success. There's more than enough to share.

Post Script: No contracts or money changed hands at diy days NYC, that I was aware of. Nobody talked about revenue forecasts or strategic

partnerships, that I heard. Still, at the end of the day, everyone that I spoke with or glanced at was carrying new worth out the door, enriched with connections and prospects for inventive art-work, for doing it better, together - with pleasure!

Benjamin Brownell



what are you working on? what do you need?

At diy days there are open mic sessions between every keynote. Participants get up on stage to share their ideas, show off new projects and request community contributions. Here are a few projects presented during diy days NYC:

Neighbor Squad & Dr. Ron wants to replace the corporate cable companies with local sourcing & DIY antennae building for your cable TV and Internet service.
<http://neighborsquad.tv>

Great People Unite
We broaden the term "artist" by producing dream jobs and journey planning for career artists.
www.greatpeopleunite.com

Tenacious: connecting kids when out of school to real creative jobs, or experience real professional life by working with creative institutions and corporations.

Better than a website: Connecting Brands and Social Causes together with smart web tricks for everyday people. How can we create a place for combining art exhibit, accidental art, put a face on climate change, then outreach, curatorial environment & tools to facilitate action.

Red light properties: (@dan_goldman) Haunted house real estate agent in Miami who finds, showcases and sells known haunted houses.

Riding With Disabilities: the goal is to get the government to put more money into social program's, showing that poverty and disability are one in the same!



What do pirates, terrorists, computer hackers and inner city gangs have in common with Silicon Valley?

Innovation

-Alexa Clay



Almost anybody can learn to think or believe or know, but not a single human being can be taught to feel (experience).

Why? Because whenever you think or you believe or you know, you are a lot of other people: but the moment you feel (experience), you are nobody but yourself. To be nobody but yourself, in a world which is doing its best, night and day, to make you everybody else, means to fight the hardest battle which any human being can fight; and never stop fighting.

-E.E. Cummings

Parenteses by Allegra Fuller Snyder comparing R.B. Fullers thoughts on Experience with E.E. Cummings thoughts on Feelings.



creative misfits and the emergence of misfit ecosystems

Imagine the frustration of Josef K, the limitations of Gregor Samsa and the situation of ET. Imagine a societal system that wants your art, your money, your time, that needs your wicked solutions, your knowledge, your help, but does not give anything back, rarely listens or cares, and that is too slow to manage the changes needed to sustain. Imagine working seven days a week, all year around and still not being able to pay your bills. That is what it is like to be a misfit.

I define a misfit as someone who does not fit into one of the normal categories in a societal system. A creative misfit is someone who creates their own way to navigate through the systems but often is held back by those because of rules, standardized regulations, attitudes etc. A creative misfit is often also a creative entrepreneur, no matter if they want to or not, since there are not so many other options to chose from if you think outside of the box and take your own initiatives. It takes good leadership to run

an organisation where innovation and intrapreneurship is promoted and where creative work is funded properly, sadly good leaders and funded creative jobs are not as common as creative misfits. There is so much work to be done in this world so talking about unemployment is really talking about non-payment. Ironically, in my language, Swedish, unpaid; lönlös, has the same meaning as useless or meaningless. In Sweden the culture sector also has a very strange morale when it comes to entrepreneurship which by many people is seen as something ugly and egoistic, whilst it is actually the other way around since you have to give up everything regarding safety nets and social support if you freelance. You pay high taxes but still get no support if you get payless between projects or have an accident that affects your working ability. So misfits have to find creative ways to sustain; indie and DIY culture is a part of that, and supportive communities where social capital is created. Unfortunately we can not pay our bills with social capital and

any metrics for return of investment (ROI) within such a system has not been developed yet.

For many of us there is no labour market, so we have to build one. Transdisciplinary people are excluded from many systems, age discrimination is often applied, many young people lack motivation and many creatives do not realize all opportunities to express themselves, collaborate with others and using technology as a tool. diy days and the participatory methods used there are good ways to build and spread knowledge about this, as well as, through social innovation, empower people and provide tools and space for development of their projects.

Participation has been perceived as a key concept to democratization and the balancing of inequalities in society (Schäfer, Bastard Culture! 2011:41).

The value of time and knowledge sharing is increasing and relations

of power are being transformed. Information and communication technologies have created a shared language, digital technology and internet has changed the time and space for social relations. There is no longer any offline or online, and machines are extensions of our bodies, moderating the signals between people at far distance. That is an amazing possibility that has enabled me to collaborate and co-create projects with people all around the globe without even meeting AFK.

Serendipitous encounters, improvisation and flexibility often define the work by misfits, but it is not always self chosen. Few funding systems are designed to support unplanned, flexible projects. Most misfits I know have at least two Master degrees and work seven days a week. Still we live on the margin, outside of the common social security support systems. Every document for applying for funding, unemployment pay, social support, bank loan etc. demands classifications and answers that misfits can not fill in.



The systems ask for ROI and low risk in normal business structured ways where such an economy or business model is not present. This leads to exclusion of innovative projects, and supports projects that do not deserve it or do not give enough back to the society, and goes against the participatory culture goals that policy makers talk about more and more.

If policy makers want culture to be accessible for everyone then it has to be easy to access. Still people who decide where funding goes think in terms of normal ROI, ticket sale and count the price for every visitor to a certain event in numbers not in the knowledge production and spreadability of that. Knowledge can not be translated into dollars, it reaches beyond that, it empowers and motivates people to take action, gives tools to solve problems and through that create sustainability for the entire society.

New politics are being formed, young people are not voting, no

party feels right and we have new common goals that do not belong to any side of the old fashioned political scale. There is no left or right anymore, an example is the ACTA protests in Poland that demonstrated this in a very obvious way. When the question of censorship rose, even the most extreme left and right movements joined forces and protested side by side for a common cause.

Political organizations need to redesign their architecture, from the very basic levels like the conference rooms, designed for one-way communication, to the structures of entire decision making processes. Policy making is slow on the top down level and the machine is too big to handle fast changes. A redesign of the architecture of the machine is necessary to open up for the public sphere, top down and bottom up initiatives need to merge. Politics have to be made intriguing, create social engagement by making the big machine transparent and inviting. Public and private sectors

need to collaborate, a core competence within organizations and governments is to curate and nurture social innovation and storytelling is a basic human language to do that.

Collaboration is necessary to solve the big issues. Through collaboration we reach better results and collaborative communities are very important in the misfit ecosystems.

Ele Jansen writes her thesis on collaborative methods, during her keynote at diy days NYC 2013 she presented her work. The research showed that trust is a key factor, as well as thinking of different models of exchange, circular, direct etc., and to credit people for their contribution. Further Ele talked about how it is not in human nature to design for perfection, neither does that invite anyone to step into a world where everyone is a producer. Also, we are tricked into thinking that we give more than others give us, Ele suggested to always aim at giving more than you take.

 @SustainUsFair
When failure is seen as virtuous
you are really going somewhere
#WSlab #DIYDays

To summarize Ele's core points

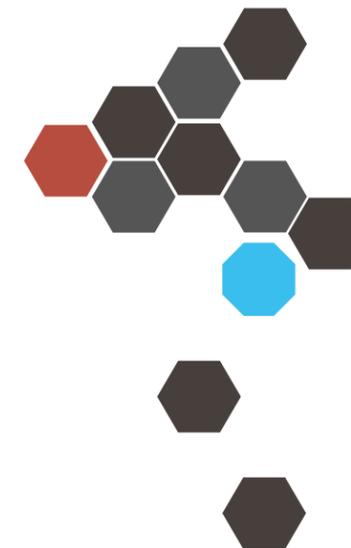
- shape new social contracts
- reconsider meritocracy
- foster a circular trust economy
- obey a new relevance of attribution
- utilize autonomy and affect
- leverage mutual benefit
- allow the process to be incomplete by design
- give more than you take

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Collaboration, co creation and peer production also brings up questions about ownership, as well as relations between ownership and access. Creative and intellectual commons are interesting ways to licence and share. I am also very influenced by the Linus law – given enough eyeballs, all bugs are shallow –Raymond (in the book Wikinomics). By hijacking and infiltrating systems they can be improved and be effectively used by more people. Linux and the hacker cultures are great philosophies to learn from.

Free software is one part of the necessary redesign of many systems. Specially the educational systems which need to be made accessible and adaptable to everyone, if schools used free software, education would be available to more people. In terms of participation, misfits and harnessing the imagination and divergent thinking of kids, teachers need to start listening, not teaching, grades and tests also need to be adapted to the individual, not to standardized groups. We need

to harness the knowledge of each individual and place extra resources where needed, and at the same time move from singular progress to team based learning. There are many Internet based educational/informational alternatives popping up, DIY workshops get more and more popularity, as well as all kinds of wiki formats, moocs and online university courses like the options at MIT.



THE MISFIT ECONOMIES

During diy days NYC 2013 Alexa Clay gave a keynote on The Misfits Economy. She talked about misfits creating social and environmental impact, as being people doing incredible things and about the dark sides of innovation, asking

Can't you learn from a terrorist or a street hustler on how to innovate?

Alexa works with the Misfit Factory, applying organisational principles to aggregate some of the people that are doing incredible work out there, and she shared the following insights

- art of hustle, resilience to pick yourself up and continue trying
- entourage effect, dependency on one person is the biggest risk for an organisation, create a democratized entourage, what is the feeling we want to foster?
- copycat etiquette, guerrilla governance, gaming the system, spirit of informality (you don't need to set

up a task force, give people time to be human and build connections)

- rabbit holes, ability to get lost and find yourself again, find a way back from the rabbit hole.

- valuing skills that misfits have, and what does it mean to be a misfit in all those institutions that prevents us from being authentic, exactly who we are?

- learn how to navigate all neotribes, and how do we make all work together?

- create conditions to not only innovate for 2 days during a conference, build an infrastructure to work together, honouring spirit of informality, organisational models for collaboration and human agency.

- share web development costs, develop each others potential, help people achieve their goals

- do sprints with the best insights from hackathons etc.

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- design around a human sense of time
- take diy instincts to build a new economy, ex millennial train project
- create markets for self expression, people have amazing stories but do not get the chance to share them because the market does not validate them, the mass-market is not interested, how do we create a business model around that?

To answer the question there are several options in development but society in general is not in pace and keeps that development down. A very good tool is the Business Model Generation book and website promoting the Business Model Canvas.

Connecting back to storytelling for innovation, I would add a narrative layer to the business model. Narrative reflects human understanding, so why not use narrative in our business model?

Once upon a time we were here, this is where we are now, this is where we want to be in 5 years, 10 years, this is how we get there, this is how flexible we are to changes etc. Think about resilience and imagine different scenarios. List your communities and ask yourself how those can be connected in a sustainable ecosystem. Also compare with game testing, and its process from prototyping to early testing and observing players, improving, adapting, failing fast and improving again. Create feedback loops. Also try to avoid intermediate supervisors, people in the middle often stop ideas

from reaching up from the bottom, they follow rules, are busy and turn down ideas that would disrupt their systems. Many just want to get home to their TV, family or something else at five o'clock and everything that disturbs that goal is left out, never reaching top level decisionmaking. Luckily there is usually one person in every organisation, one that might be dreaming of being that misfit, daring to question, lending support to what is important. You have to find that one person who will be a messenger and hopefully affect their colleagues. Work with open innovation and strategy, be flexible, adaptable to change, and find the right intersection between people/orgs/sources of value to build an ecosystem where every part nurtures the next. Remember that learning from a failed innovation can be of more value than the expected outcome/profit, we often overrate the value of innovation and there is often a hostility against change which prevents innovation, as well as short sighted leaders. Creative entrepreneurship and leadership is about hard work, building bonds

of trust, managing risk and getting used to rejections, the Harry Potter script was repeatedly rejected for example.

Be that visionary, the crazy person that breaks normality and show people alternative ways.

If I had asked the people what they wanted, they would have said a faster horse.

- Henry Ford
car manufacturer

I think a DIY mentality increases resilience and execution skills, be a doer not a talker, build communities of people with shared goals and work with that collective intelligence to solve wicked problems.

Start by mapping your resources in the next DO.



Imagine you are a flying island.

All around you there are other flying islands.

You are building bridges between the islands in your network.

Map your network and list every islands values/skills/resources.

How can you build bridges between the islands to create a sustainable ecosystem?

Are there connections between the values of certain islands that you had not thought of before seeing them on your map?

Try building those bridges.

Be inspired by the artist skills listed on next page and use the following note page for your strategy notes.



field guide to phenomenal creation

The following is a list of things to keep in mind in creating phenomenal work. Not phenomenal as in “great” - though we, of course, should aspire to that as well - but work guided by the ideals of phenomenology, of creating experiences focused more on audience than object.

Brian Clark talked at length about how, as creators, we must approach our work from the perspective of subjective experience, not simply creating things but creating things for people, to be experienced and processed by conscious individuals. When we direct our creative forces with precision and care, and focus on channeling meaning effectively, we can use “things” and “objects” to guide experience - or eschew objects altogether and create experiences directly.

AXIOMS (PRELIMINARY PRINCIPLES):

- Use universal design principles to put the audience at the center of your work
- Design for experience first (other purposes can come later)
- Let your audience create meaning - make your work a conversation and process of co-creation
- Provoke emotional response, deep sensory experience, and a sense of wonder
- Create work that’s constantly alive, ever-changing and renewable (as people change, so does the work)
- Have clear intentionality as a driving force behind all you create
- Craft objects only when necessary, and when you do, capture their experience
- Make things online - this space allows for infinite distribution possibilities, interactivity, and community-building

 **@diydays**
Check out @gmdclark’s
<http://phenomenalwork.com/manifesto>
for a deeper dive into his talk.

 **Lina Srivastava @lksriv**
Asynchronous experience, even of a beautiful object, erodes shared, communal experience. -@gmdclark #diydays

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THEOREMS (SUGGESTED PRACTICES FOR PHENOMENAL CREATION):

- Create networks of value around your work; build communities and foster a sense of shared responsibility
- Design microworlds that your audience can inhabit - spaces in which they can explore, test, and discover
- Practice indwelling - share tacit knowledge and awareness, adaptive and embodied practices; our collective diversity is a critical component in learning to build digital communities and nurture the emergence of a networked imagination
- Embrace complexity; make things that are robust and resilient, that can adapt to many sets of circumstances - experiences molded to fit different contexts
- Create constraints - learning best occurs within a bounded environment, the constraints of which create important tension that move us forward and provides a context for meaning
- Learn from field configuring events - the idea that bounded interactions (dimensions: embedded in space, located in time, and connected by networks of relationships) can be temporary arenas for innovation and learning and can exert outside effect on the fields in which the events are embedded (from local environments to global industries)
- Think about creating digital intimacy - seeding emotional experiences or relationships using technology, whether between your work and its audience, or as a mechanism for connecting many people together
- Consider the idea of emplotment - making sense of something through a process of contextualization and editing, connecting information in narrative structure to explain not the “what” but the “why” behind your work
- Embed intelligence in what you create ... make it generative, responsive, and built around systems that are able to adapt and learn

Brendan Schlagel

 **Felicia Pride @feliciapride**
If we can create meaningful experiences for people, we can unlock storytelling - @gmdclark

 **Lina Srivastava @lksriv**
“Phenomenology is the most important thing you have ever learned in your entire life as an artist.” -@gmdclark #diydays

sustainable harvests

Notes, tips, and prep for rich gleanings as a participant at diy days.

If you want to learn something, read. If you want to understand something, write. If you want to master something, teach [aka share].
-Yogi Tea bag

Learn...do...share...all together now! Live! Multi-threaded process! Go!

Talk about a conflict of interests: real-time interactive transmedia authorship of innovative co-creative experiential know-how ... who's directing that show?

In the emergent space of participatory events or open social ventures, we know that the story of "what happened here" will spread and grow with thoughtful broadcast, returning fruits and friends and future improvements. From that insight, we are called to step back, observe, analyze, and harvest, from the outsider's perspective, for a thorough and objective report of the proceedings. Yet, it is clear that the richest gleanings, the choicest

insights come through full attention and deep "doing" in the moment-by-making, and playing, authentically, together.

How to address this paradox for the good of the whole? Tweet now, or forever withhold your purpose?

Here are some insights that helped me to maintain poise and be the bridge to greater impact.

Start with Why:

1) to provide practical knowledge and guidelines for others to re-create and iterate what was accomplished at the event

2) to make a lasting impression of the subjective experience, for those who participated as well as others who did not attend

3) to build a sense of community and shared ownership of new "common knowledge"

4) to have fun, explore, speak up, act as ambassador of collective wisdom.

Unobserving 101

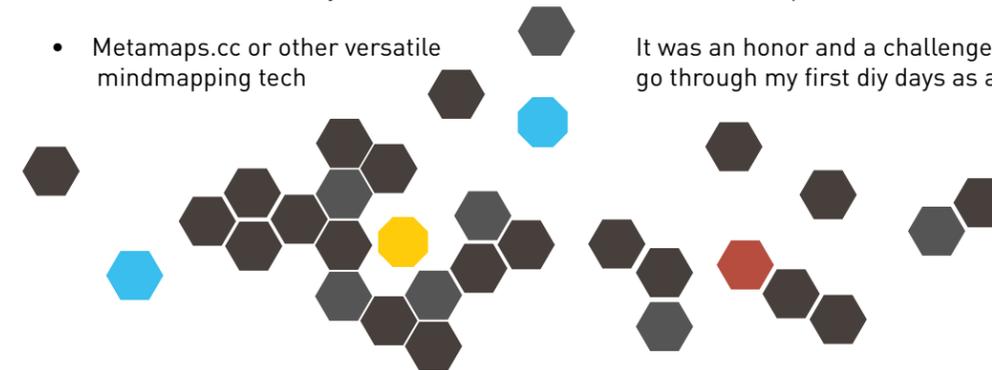
- Do a little homework: come with appetite, intention, and initiative
- Pick a theme: one or more lenses to focus and synthesize
- Start with the basics: know where you are and with whom
- Check in: step inside the container, state your wants / offers
- Ask permission: find out what's safe to put 'on record'
- Establish a rhythm: try and cycle between learn-do-share
- Go with the flow: track collective intelligence and creative flux
- No obligations: it's open space; migrate and mingle accordingly
- Shush your critic: keep an attitude of 'Yes, and...'
- Make it count: personal, concise, illuminating, and fresh

- Touchpoints: grab representative (not comprehensive) snapshots
- Perspective: find out what unfamiliar faces are learning/doing/sharing
- Mixed media: words, sounds, and images; notes, quotes, and tropes
- Meshwork: network for sense-making, synergy, and signal strength
- Rest / reset: breathe. smile. Put your gadgets down. View change.

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A short list of special tactics:

- Cookies - bring some, as first or last resort
- Cards - trade for easy follow-up linkage
- Get physical - keep it moving
- #Sketchnotes - build a story board
- Tag-team capture - share duties with a pal
- "One word" response rounds - dense, crowdsourced read on the experience
- Tablet computer - maybe the most versatile tool for the job
- Metamaps.cc or other versatile mindmapping tech



This goes beyond 'embedded journalism' - we are storytelling about storytelling. Very meta, yet very immediate. Your work represents both a moment and a movement. You are seeding memes and feeding dreams. You are listening for the future that wants to happen right now. Be confident, but never certain!

Out of all this hodgepodge of "ahas" and "oh yeahs", how-tos and so-its, diagrams and Instagrams; hashtags, soundbites, urls and raw data, a certain precious picture emerges that, when layered and fitted in full fluid collage, reveals patterns that will go on to inform the next round, prompting the wider rising spiral of DIY learn-do-share-wish-rinse-repeat.

It was an honor and a challenge to go through my first diy days as a

volunteer documentor on the book sprint artifact assembly crew. I experienced a minor identity crisis, hopping in between rooms and roles, but came away with some very tasty morsels to share: hors d'oeuvres for the next wave of DIYers, all on top of my own rich learning and doing journey.

Benjamin Brownell

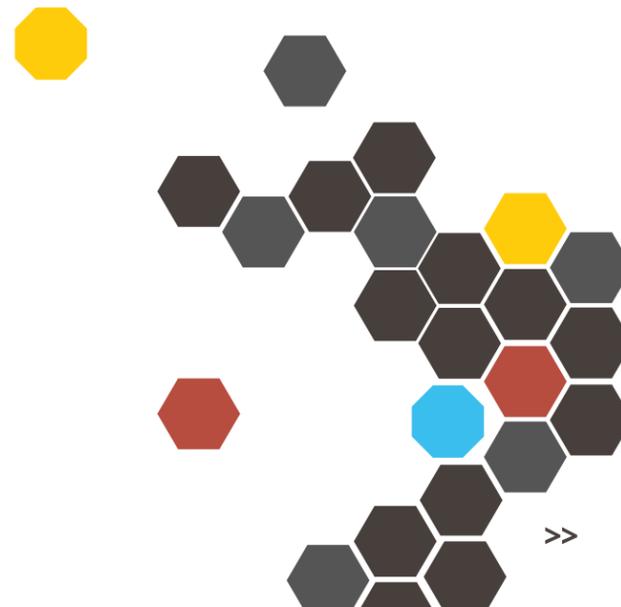


how do you capture the inspiration of purposeful play while navigating audacious results?

Part 1- Learn:

Here are some key points that part of the booksprint team gathered during our brainstorming session before the diy days event, reinforcing our discoveries for storytelling:

- Design thinking
- Storytelling (brand, product, idea, media)
- Social anthropology (research & analytics)
- Freedom of expression + accessibility (autonomy) + self actualization
- Listening, a form of communication
- Sustainability solutions
- Uncertainty
- Monetization / ROI
- To inform people, what is creative leadership? Change the dialogue!
- Confidence + Vulnerable + Practicality = ? What is the new model? (Keywords: intention, purposeful play, expressive play, and immersive play)
- New models of social economy / misfits / disruption
- Social media / Community reach
- Transmedia? / Sustainable cultural media connections that evolves with your idea and audience: purposeful play / games / ARG's / ubiquitous devices
- Traditional media
- World Peace? What does that REALLY mean?



Part 2- Do:

In order to capture purposeful play you have to build a structure that helps focusing your results. Create a story arc or a process of discovery. I find that most people start with the same questions:

“What inspires me to do this and why?”

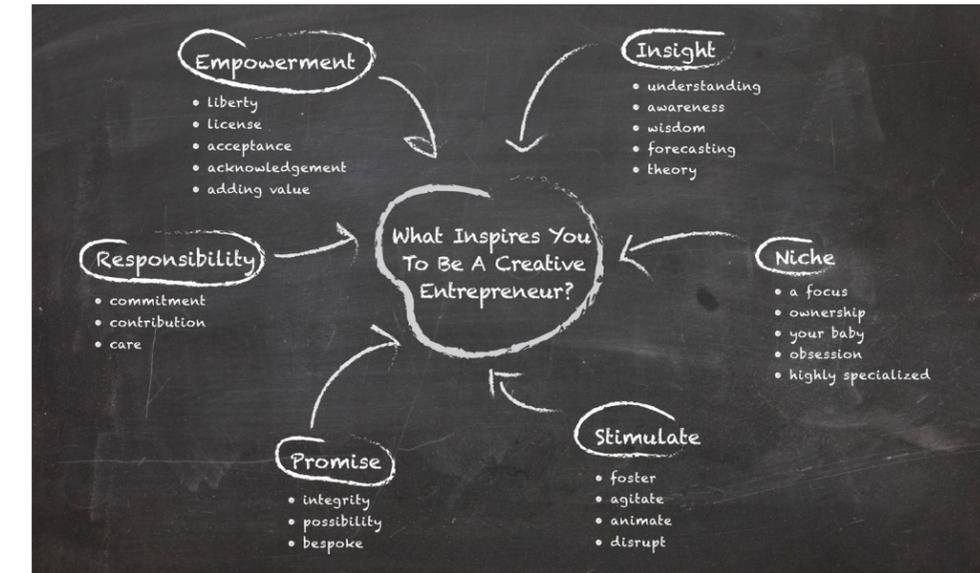
So as a playful case study we are going to ask you, “What inspires you to be a creative entrepreneur? Try this out for yourself. Answer the question using the six points above and see how that defines who you are and why you do what you do. Then see if it gives you insight on the how, what, where and when you can make it happen! Next, see if there is anything you might be missing or doing too much or not enough of; for example making sustainable income or the opposite, not enough freedom and self-expression.

Part 3 - Share:

To take this process a step further you can create a broader format in collaboration and discovery. The Reboot team did this by bringing people from around the world together for a few days under one roof in three cities (see Reboot Lab in NYC, Berlin, Amsterdam). But to cultivate a community of change takes effort. So how can media and social communication contribute to building a better future for all of us?

To really be disruptive you have to think outside any box whether it is street, free trade, DIY, non-profit, and for-profit or corporations. Consider working more with big corporations and governments. It takes a 100% and indies can help restructure economies. We can create transformation because we are the ones that make it happen.

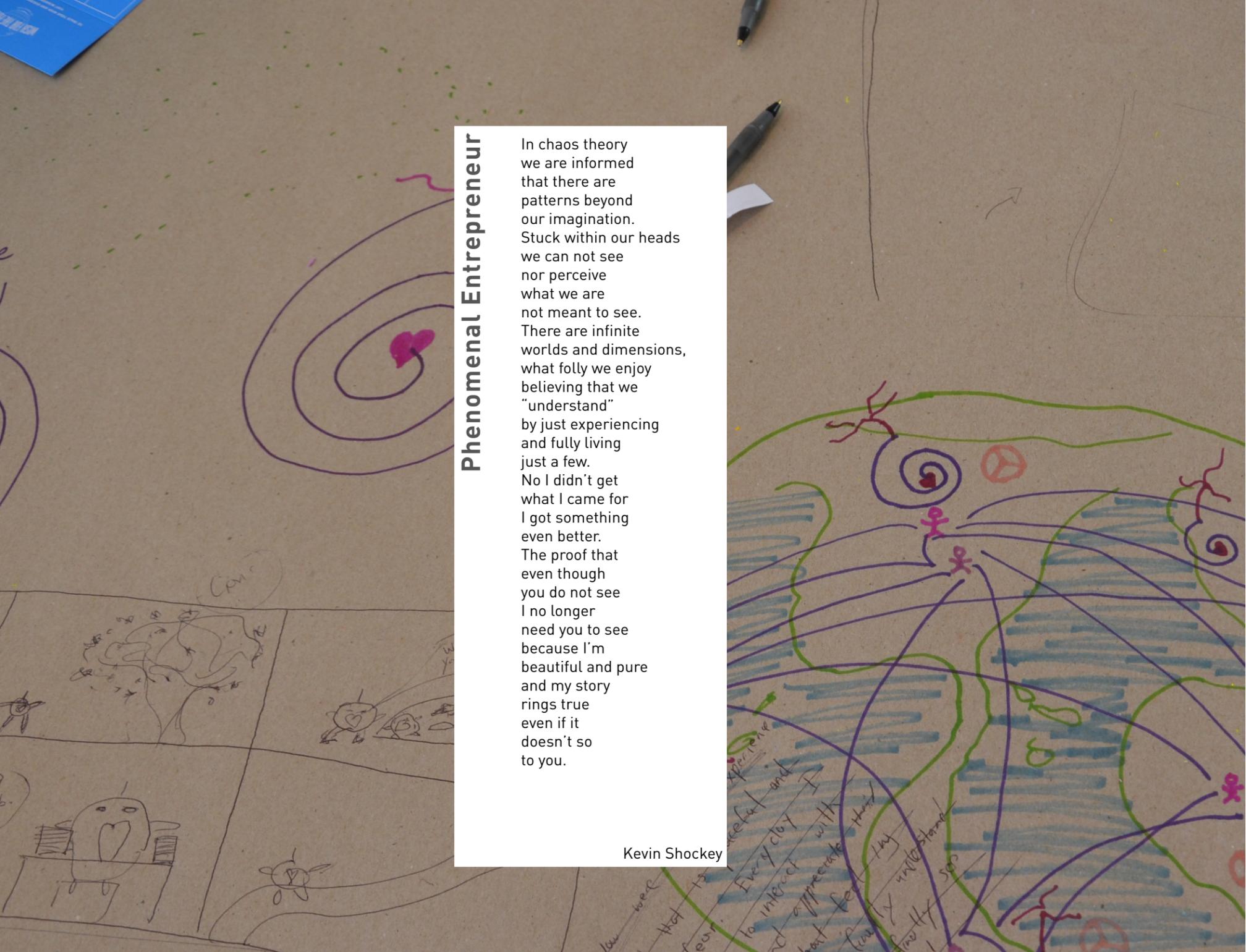
Get involved locally. Be the gateway to knowledge and media for your



local communities. Inform. embrace. learn. listen. create. break. play. come up with new ways of being creative. Move into an empowering context and take action Now.

- build for-profit social businesses
- crowdsource funding
- collaborate within sustainable constructs
- drive social change
- learn from others; take advantage of what is available among peers.

Pamela Vitale @XYEYE



Phenomenal Entrepreneur

In chaos theory we are informed that there are patterns beyond our imagination. Stuck within our heads we can not see nor perceive what we are not meant to see. There are infinite worlds and dimensions, what folly we enjoy believing that we "understand" by just experiencing and fully living just a few. No I didn't get what I came for I got something even better. The proof that even though you do not see I no longer need you to see because I'm beautiful and pure and my story rings true even if it doesn't so to you.

Kevin Shockey

Dear Future Me,
In the next 12 months, I will commit to a creative goal.

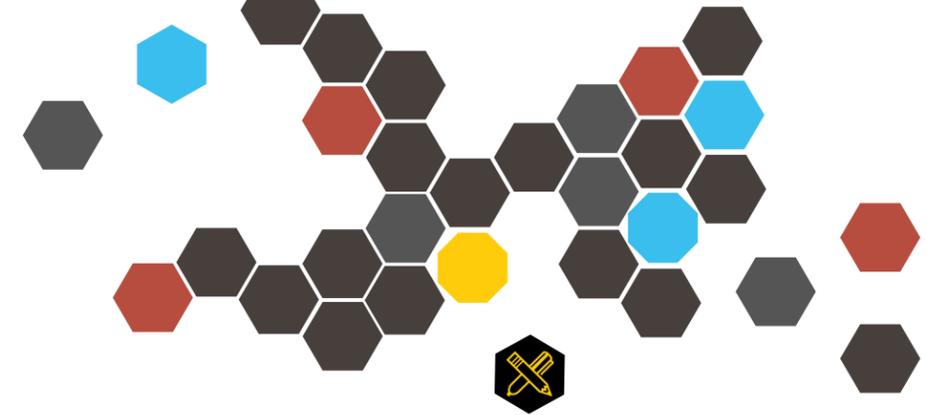
1. My goal is to?

2. To accomplish my goal, I will (choose 2 things to DO) ??

3. To improve my practice, I will (choose 2 things to LEARN) ??

4. To help others achieve their creative goals, I will (choose 2 things to SHARE) ??

Yours Truly,
Me



Join the free diy days Creative Directory and let a global community of thinker & do's help you turn your creative goal into a reality at cd.diydays.com



Each of us carries a part of the solution
inside of us.

–Jörgen van der Sloot



where to now?

diy days has exceeded my expectations. Looking back over the last 5 years I'm amazed at what the diy days community has accomplished. The free and open nature that surrounds our events sets the stage for exciting and innovative forms of collaboration and co-creation. We've worked hard to experiment with the format of diy days and over the last few years the event has evolved. Over time diy days has grown beyond the traditional conference format to become a social sandbox where ideas are rapidly prototyped and tested. In 2012, diy days ventured outside the US for the first time with stops in Europe. This year events will unfold in 5 cities and as we head into 2014 diy days will travel to 12 cities around the world (London, Madrid, Istanbul, Gothenburg, Ghent, Warsaw, Paris, LA, NYC, Toronto, Sydney, and Perth).

So as we consider where to go next a number of exciting concepts have been percolating within the community. At the top of the list is to continue to root each event in a theme that has positive impact, an effort to harness storytelling, play, collaborative design, technology

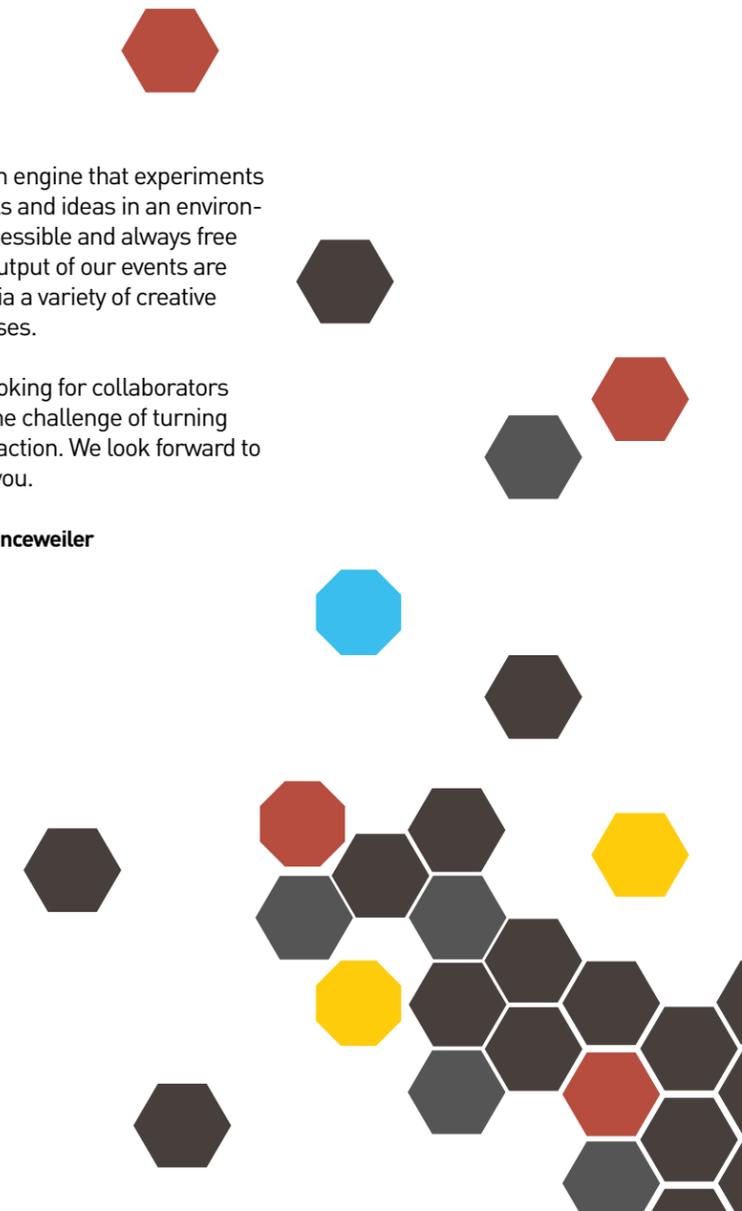
and creativity as agents of change. In addition, our community of thinkers and doers has expressed the need to move the global events more directly towards action. Our collective goal is to have tangible, trackable and shareable outcomes that can move fluidly from one diy days event to the next. Our My Sky is Falling project is a step in that direction, a project that will travel to Congress next year while also being adopted as a training framework for foster care organizations across the US. Incubated and iterated by the community the project has the potential to one-day impact policy change.

In 2014, we're looking to explore a shared ownership model around diy days. The hope is that this can enable the event to spread in a holistic manner. We want to experiment with methods that provide the community with opportunities for creative sustainability. Our producer network has expanded to include over 30 producers globally and we're actively looking to expand. Through our Learn Do Share booksprint efforts we're hoping to develop a starter kit that enables interested parties to easily stage diy days events in cities around the world. At its core diy days is a

social innovation engine that experiments with new models and ideas in an environment that is accessible and always free to attend. The output of our events are openly shared via a variety of creative commons licenses.

We're always looking for collaborators who embrace the challenge of turning inspiration into action. We look forward to designing with you.

Lance Weiler @lanceweiler



program diy days nyc 2013

LEARN

10:00 to 10:20

Opening Keynote – Peter Sims

BLK SHP + LITTLE BETS: The revolution will be improvised.

OPEN MIC – What are you working on? What do you need? – 60 second slots

10:30 to 10:50

Keynote – Alexa Clay

The Power of Misfits

OPEN MIC

11:00 to 11:20

Keynote – Brian Clark

Phenomenal Work & Object Addiction

OPEN MIC

11:30 to 11:50

Keynote – Ele Jansen

This Manic Creative Age – And Collaboration

OPEN MIC

12:00 to 12:20

Keynote – Colleen Macklin

Purposeful Play

12:30 to 1:30

diy lunch

DO

1.30 to 5.00

[COLLABORATIVE STORYTELLING]

The Human Microphone

In this special storytelling experience workshop, participants collectively create a story as one big common brain, using both logic and emotion.

[STORY DESIGN]

Pulling back the curtain on THE LOST CHILDREN

This session will present the design goals of THE LOST CHILDREN, an immersive storytelling experience that recently premiered at the Film Society at Lincoln Center. Step behind the curtain and review the actual outcomes; what worked, what didn't and what might be changed for future iterations. Additionally participants will workshop some mechanics found within the experience.

[DESIGN WORKSHOP]

Synergy, Structure and Design

This hands-on workshop will introduce and explore principles of synergy, structure and design. Writer, producer and inventor, Kurt Przybilla, will lead participants on a tour of the incredible life, works and ideas of R. Buckminster Fuller, often called "the Leonardo of the 20th Century". From hands-on demonstrations of fundamental principles of structure in de-

sign, architecture and storytelling to exploring sustainability and the geometric patterns of nature, this wide-ranging session will provide many insights into the synergetic makeup of our universe.

[PLAY TESTING]

The Playground

The Playground is a game design tool made with open source technologies. It allows players to design their own platform game levels. Participants will rapid prototype levels, test and play them. By the end of the session participants will have collectively created a playground world.

[STORY HACK]

Lyka's Adventure

Come step into Lyka's world. This session is an exploration into purposeful storytelling and educational hacks. A chance to experiment with storytelling, gameplay and learning. Lyka's Adventure centers on a little connected plush toy scientist from another planet. She's come to earth to collect data in effort to save her ailing home planet. Her journey is powered by the imagination of students.

[OPEN DESIGN CHALLENGE]

Wish for the Future

Inspired by a quote by Buckminster Fuller "How can you make the world work for 100%

of humanity?" and the Voyager Golden Record, Wish for the Future is a project with a 100 year timeline. Come envision the future in a special 1:30 challenge that mixes storytelling, game mechanics and design science.

[CREATIVE ENTREPRENEURSHIP]

Wicked Solutions Lab: NYC, BERLIN & AMSTERDAM

This session is the first in a series of three. We invite anyone interested in alternative business models to join us and dive into the question what do today's creatives need to create better businesses. At the end we will come up with a design question around creative entrepreneurship. This short session precedes a 2-day Wicked Solutions Lab in Berlin, which takes the NYC design question and finds a solution for it. The preliminary results will be presented at re:publica in Berlin and turned into reality in Amsterdam, where fablabs and independent creatives will shape a first prototype. In between, we invite everyone who takes part to join and co-create the process in hangouts and skype sessions.

[CREATIVE CODE]

StoryCode

Take a deep-dive into #CreativeCode with StoryCode. Learn about new technologies, toolkits and projects using code creatively.

[PITCHES]

Creative Sparks – 10 minutes / 10 slides

share and inspire

10 participants compete for micro funds, mentorship and 30 days of free office space.

Submissions are now closed. Thanks to everyone who applied. Decisions will be made early next week and posted on the site.

[NETWORKING]

Knowledge Network

Find collaborators, share skills and discover exciting new projects. 100 participants will take part in a knowledge and skills exchange. Connect with storytellers, hackers, game designers, musicians and more. Meet your future collaborators and help your creative goals grow. learn.do.share with a group of passionate thinkers and doers.

[STORY DESIGN]

StorySprint

In the future, storytellers and media producers will tap more collaborative ways to co-create their projects with others, be it through crowdsharing, collective entrepreneurship or navigating interdisciplinary teams. This session is an experimental storysprint for up to 50 people to develop a transmedia storyworld in just 60 minutes. Join Reboot Stories Ele Jansen & Jasmine Idun Lyman for an intense, absurd and

productive experiment. Expect to make new friends, rediscover playdough and have a ton of fun while learning how to harness collaboration and creating a storyworld together.

[OPEN SESSIONS]

Open sessions – talks

Back by popular demand, we'll be expanding this section of diy days. Those attending diy days will be able to sign up for 10 minute presentation slots. Interested parties will be able to sign up on the day. This is an unconference like session where speakers will be presenting to fellow attendees who are interested in the topic. Please note that it's on a first come first serve basis. The only thing that we ask – please keep it to projects you're working on. No company sales pitches.

[OPEN SESSIONS]

3 Open sessions – think tanks

New this year we're making three open think tank sessions available. Have something you're working on that could benefit from a collaborative brainstorm? THREE one hour sessions will be made available. Priority given to projects or platforms that help to fuel creative sustainability. Selected parties will be responsible to gather their own think tank participants from those attending diy days. Interested in securing a slot please contact us and mention "Open Think Tank."

Provide a 150 word & 140 character description of your project or platform, links to your sites, short bio and why you'd benefit from this slot.

[IMMERSIVE STORYTELLING EXPERIENCE]

My Sky is Falling (MSiF)

An experience design that harnesses technology and story to create empathy for the challenges faced by foster care children. Guided by immersive performances and sensor technologies, participants uncover a dystopian sci-fi tale. The ending shows MSiF's roots in real experiences of foster care.

MSiF is a project of Reboot Stories, a startup dedicated to harnessing story and tech for social change. Designing with instead of for is key to our approach to purposeful storytelling. MSiF was written with Walla Walla Bing Bang Productions filmmaker Lydia Joyner, who has experience in foster care, along with former foster care youth through partnering NGO Orange Duffel Bag. Other creators include interdisciplinary teams of Columbia University students, data researchers from non-profit The Harmony Institute, and designers through Laura Arena's Lucky Gallery. MSiF integrates Affectiva biosensors from MIT Media Lab to give further insight into social impact.

SHARE

[DESIGN CASE STUDY]

Data Driven Storytelling

An immersive storytelling experience designed by many. A real-time case study of an experience that's been woven throughout the day. A look at the balance between emotion, empathy and data in storytelling for a connected world.

[SOCIAL MIXER]

6:15 to 8:00

After Party

collaborators and contacts

Producers

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Jörgen van der Sloot jorgen@freedomlab.org

Photos

Jasmine Idun Lyman
Newthinking
Adrienne Koteen
Cleo Nabo
Magalis Martinez

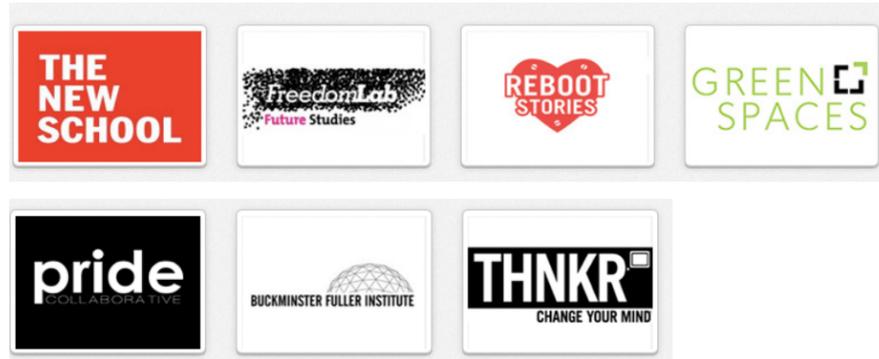
Videos

Thinkr
NLT

Thanks to

Santiago Sloan, The Harmony Institute, The Orange Duffel Bag, Echo Garrett, Lydia Joyner, Fekri Kram, Micah Eckhardt, Rachna Batra, Alexa Clay, Brian Clark, Coleen Macklin and all collaborators at diy days New York.

Main partners



Come design with us...

diy days is produced by Reboot Stories - rebootstories.com - a global collective that harnesses storytelling, technology and design science to form an innovation engine for digital literacy, cross-generational learning and social change. Co-founded by Lance Weiler in 2011, Reboot Stories has partnered with the UN, the World Economic Forum, Columbia University and others to design and run innovative global cross-generational learning projects. In 2012, Reboot Stories was awarded the prestigious Tribeca New Media Fund award. Mashable recently named Reboot Stories "one of the top five social good / educational startups to watch." We are always looking for collaborators to get involved. As diy days is a roving social innovation lab it takes place wherever someone takes it on. If you are a passionate producer interested in staging an event in your city, contact us at

info@diydays.com
diydays.com

Reboot Stories is looking for collaborators to participate in our current projects:

Wish for the Future

Inspired by the Voyager Golden Record and a quote from Buckminster Fuller "How do we make the world work for a 100% humanity?" The project combines storytelling, game mechanics and design science to envision a preferred futurestate. Participants make wishes in 140 characters or less across eight categories (Humanity, Culture, Health, Education, Economy, Sustainability, Urbanization, Government). Others can grant the wish through an idea, story or action. In 2014, the wishes of the world will be brought to world leaders by students, together they will make a promise to the future. All the wishes and grants will then be sealed in a time capsule and buried for a 100 years.. We're looking for game designers, educators, storytellers, hackers and makers.

wishforthefuture.com



Lyka's Adventure

Lyka's Adventure is an experiential education project that centers on Lyka, a robot scientist from outer space who is trying to find her way home. All throughout, she is focused on one thing: learning about how the Earth works and how to sustain it. Students fuel the journey by exploring sustainability, art and technology. The project is designed to help people discover and care for the world around them. Lyka will begin her journey in the fall of 2013. We're looking for people to host Lyka on her journey - students, teachers, parents, and organizations.

connectedsparks.com

reboot stories

