PARISIAN PROJECTIONS

*A digital public art initiative
for
multiculturalism
in the 21st century city*

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Abstract

A center of diversity, Paris is home to a rich repository of cultural identities. But throughout its history, Paris has faced issues of tension and conflict between many ethnic groups. Recent political developments, however, have led to increasing urgency, and many groups have felt growing isolation and distance from the rest of Parisian society.

Our proposal seeks to improve cultural misunderstanding within Paris through a humanistic approach, a weeklong cultural arts festival in which the City of Light will be fully illuminated by projections, and Parisians from many backgrounds will share their histories and narratives in a very emotionally resonant and compelling way.

Working closely with local community organizations and centers, Parisian Projections will be a public arts initiative about Paris, exhibited throughout Paris, and most importantly created by the people of Paris themselves. These projected stories will raise cultural empathy at a fundamentally human level, empowering individuals who have never had access to voicing their narratives. Most notably, they capitalize on the power of human art as a force of connectivity and the transmission of emotion and experience.

Inspired by the biological phenomenon of endocrine signaling, where potent hormones broadcast critical messages throughout an organism, this initiative will also incorporate several feedback mechanisms to gauge various citizen responses via digital platforms. Just as cells elicit differential responses in complex physiological change, our proposal will contribute significantly to improving the cultural and ethnic communication in the city of Paris.

Background and Issue
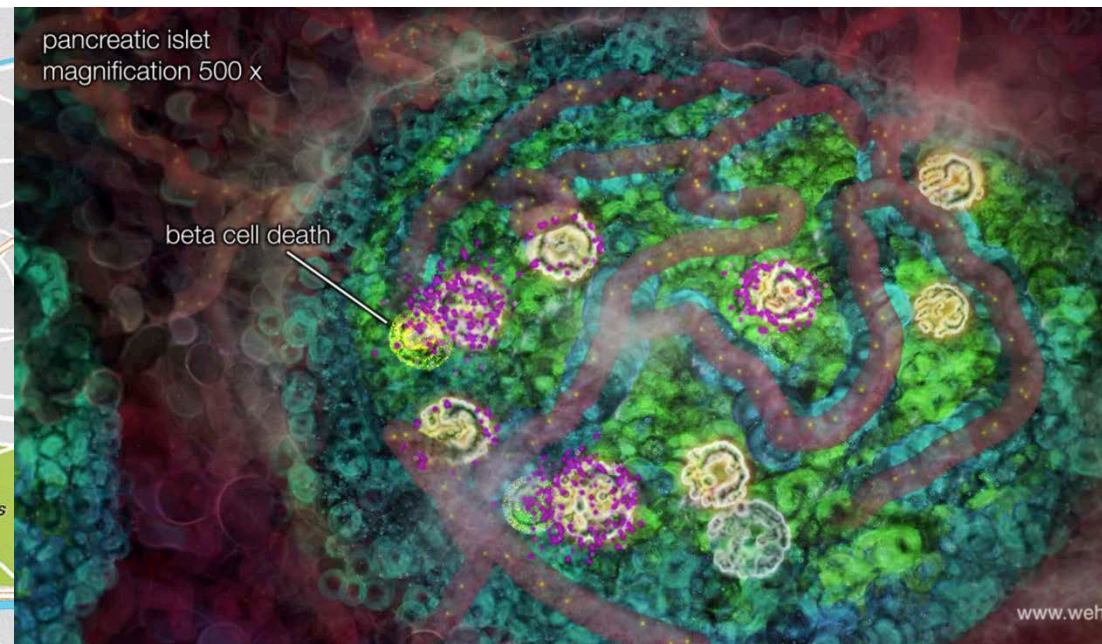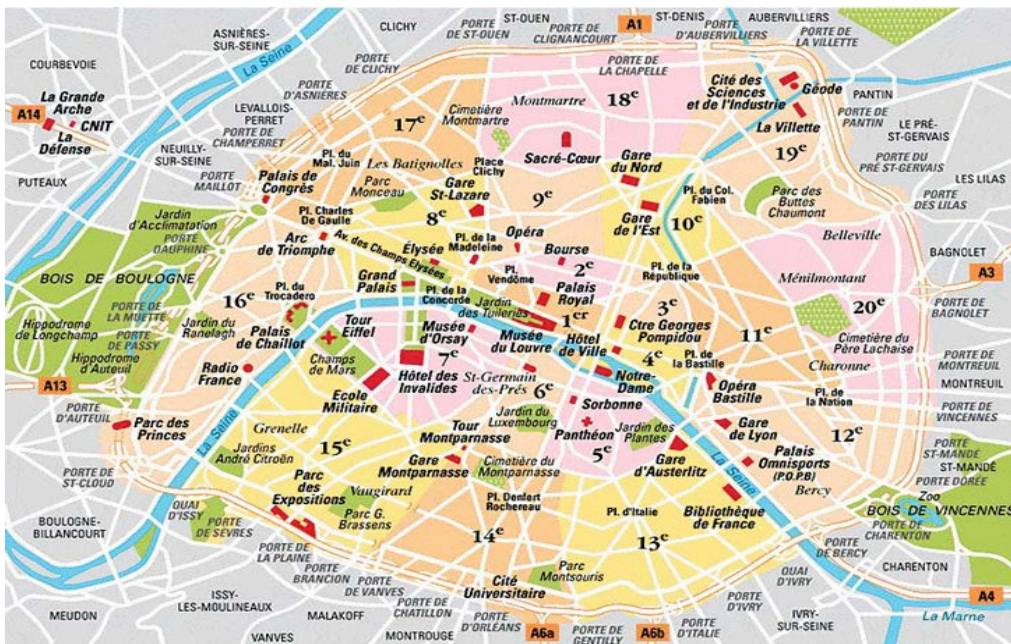
Above from the left:
Map of Paris,
Cell signaling in a Pancreatic Islet

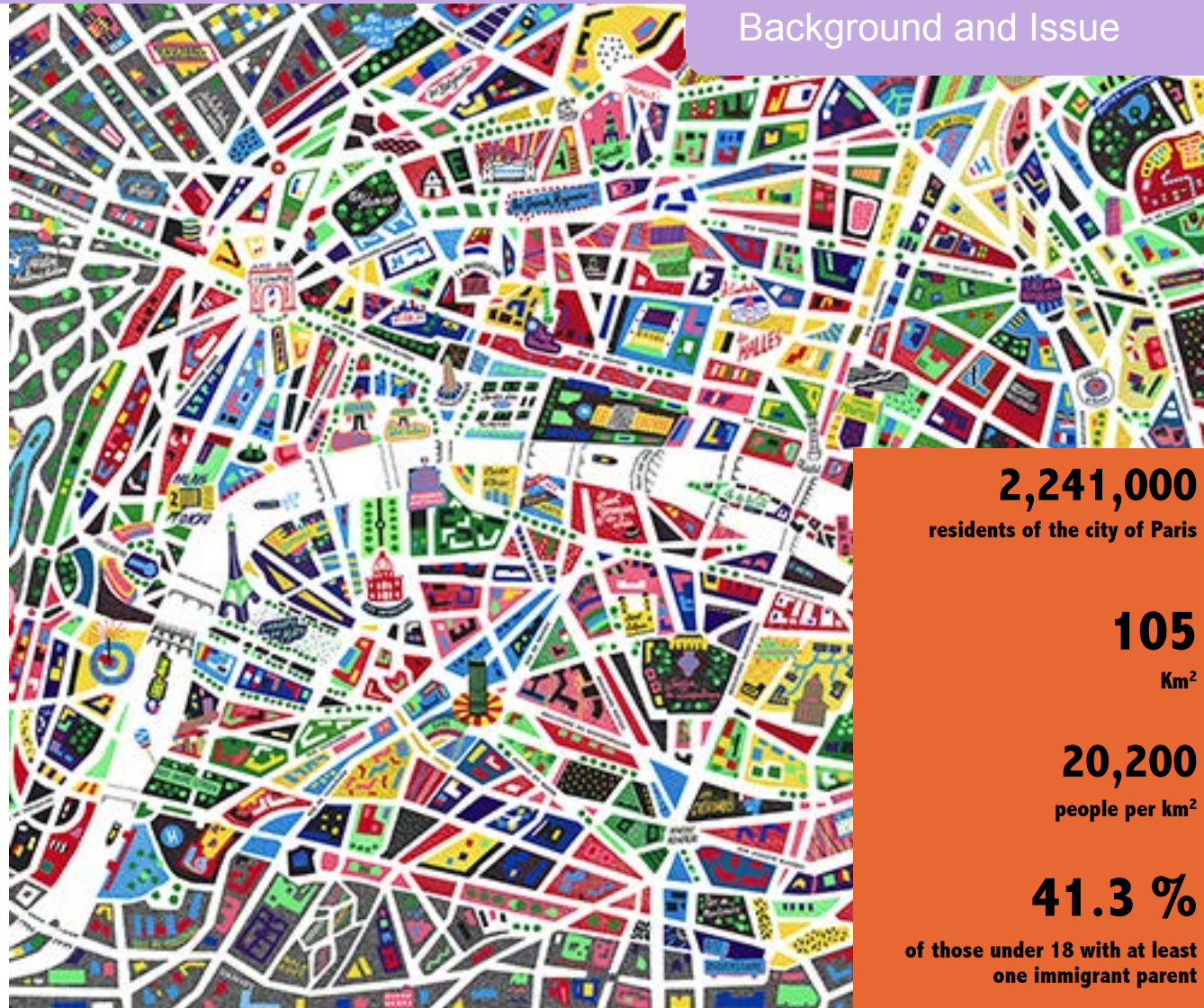## The City as a Living System

Throughout history, urban societies have been remarkable. They have been localized enclaves of an incredibly diverse range of communities, infrastructure, and environments. Such dynamism has allowed cities, historically, to have been hubs of technological innovation, political revolution, cultural transformation, and social evolution—all of which, have involved the myriad groups of inhabitants within the city bounds. In this way, a city is very much like a living system—an organism created from many tissues, integrated cells with specific functions, that relies on the communication of messages and information within to function properly. A city, like an organism, is dynamic and dependent on each tissue being in precise contact with the others through signaling throughout the body.

As the most densely populated city in the European Union, with approximately 20,000 inhabitants per square kilometer and over 2 million residents within the city of Paris, the urban environment brims with concentration. Evolving in size significantly over the last five centuries, Paris saw growth and loss in its population — but always with radical shifts in its demographic composition.

Paris has, in effect, been built upon a strong and continuing drive of immigration. Since the 15th century, Paris has seen substantial populations of German, Italian, Swiss, Polish, and Belgian immigrants. In the 1820s, German peasants, fleeing farming crises, arrived in Paris, and soon after, a multiplicity of immigration followed. Italians and central European Jews immigrated in the 19th century, the Russian Revolution drove many Russians to Paris, and many Armenians fled from the genocide

2,241,000
residents of the city of Paris

105
Km²

20,200
people per km²

41.3 %
of those under 18 with at least one immigrant parent

occurring in the Ottoman empire. Later, many colonial citizens fled to Paris following the First World War: Poles, Spaniards, Italians, and Portuguese. After

World War II, the largest influx of immigrants came from Africa as well as Southeast Asia especially with the waves of decolonization.

Modern Challenges of Diversity

Today, Paris is a hub of cultural and social diversity. Yet its pluralism is marked by the subtle undertones of a more sinister problem. The culture of diversity—especially ethnic and religious—is especially problematic in France because of laws that ostensibly seek to create what French legislators have termed a "color-blind society." In accordance with its Republican spirit of "égalité" or equality, the French government has passed legislation fundamentally banning any measurement of race, ethnicity, or religion in its censuses.

The implications of such a codified prohibition on racial measurement are significant. Given that France and Paris, its largest city, have become increasingly multicultural and multiracial with the rise of immigration, discrimination and racism have unfortunately also become increasingly problematic.

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RÉPUBLIQUE FRANÇAISE

Alienation of Immigrants

Many studies have shown, for example, that individuals from ethnic minority backgrounds such as Africa or Middle Eastern descent are often less likely to acquire employment and more likely to be stopped by the police. But because of the prohibition on racially based statistics, these issues remain out of the space of public discourse.

There is substantial debate as to whether the alienation of immigrants, even many second and third -generation immigrants, is a result of their own desire to maintain their cultural traditions or the discrimination and stereotypes of French society. Of course, this is framed by the age-old debate of whether cross-cultural encounters are guided more by integration or assimilation. What is clear, however, is that ethnic and cultural differences play a significant role in dividing society in Paris.

Communication mechanisms of cells reveal a meaningful analogy to the complex system of a population. Like people within a city, cells within an organism do not live in isolation. Their survival depends on information of the from other cells. Signaling allows populations of different types of cells, such as those in muscle or blood, to coordinate, function, and accomplish tasks no single cell could carry out. And failure in these signal pathways as well as miscommunication results in a cascade of negative outcomes leading to disease. In a similar way, the constant communication within a city will allow diverse groups to become a more connected.

Above: "Quoi ma guele?" - A movement against racial profiling in law enforcement.

The 2005 Urban Riots

One of the clearest manifestations of this issue is encapsulated through the 2005 riots., which was incited by the accidental but fatal electrocution of two youths trying to evade the questioning by the police in the Parisian suburbs. The conflagration extended across three hundred towns across France and even in Brussels and Berlin. In response, poor neighborhoods dominated by Arab and African youths transformed into police states with roadblocks and ID checkpoints.

While most of France experienced riots, Marseille remained nearly unruffled due to substantial social integration of its inhabitants. Marseille is the largest city housing the greatest number of immigrants and holding a higher youth unemployment than other cities in France. Surprisingly, this diverse city remained nearly unruffled from these events. The key to avoiding the violent confrontations

Clockwise from the top,
Scene of the demonstration after the electrocution of two boys, Zyed Benna and Bouna Traoré
French police hold position in Corberil-Essones, southern Paris,
Riots in Paris Surburbs

lies in the strong communication between Mayor and local ethnic leaders on developing citywide policy, much like direct communication between cells through gap junctions.

The current model of integration follows the assumption that political rights lead to social integration. However, as seen through testimonies of youths and statistics of French unemployment and segregation, the social and psychological sides of integration do not happen.

A 2009 study on the integration of immigrants found that in a survey of nationals' "readiness to accept immigrants" in Europe, France ranked 18 out of 24 European countries, the lowest ranked western European nation. Integrating the diverse communities into the social fabric of Paris has certainly proven challenging.

These problems, however, are only exacerbated by the conceivably well--intentioned French laws promoting equality, but which in reality only end up suppressing the free and open discourse necessary to raise awareness and correct issues of racism and cross-cultural misunderstanding. And within the urban environments, where multicultural and multiracial communities live in close proximity, these issues only become more pressing.

Supporters of Germany's Pegida, the Patriotic Europeans Against the Islamization of the West, marched in Dresden on Monday, January 12, 2015

An Emergent System of Communication

Like individual cells that make up a larger biological systems such as a living organism, the people of Paris collectively contribute to the holistic functionality of the city. The remarkable diversity of cultural and social backgrounds shapes the different types of lives individuals live and the perceptions and beliefs that they carry with them, similar to how differentiated cells within a living system possess unique structures and functions. But because both the people and the cells of an organism co-exist in close proximity, inevitably existing in an intricate interdependence, such problems of cultural misunderstanding and ignorance are, in large part, mostly problems of communication. And like a biological system, the resulting cascade of miscommunication and its subsequent negative outcomes will lead to disease.
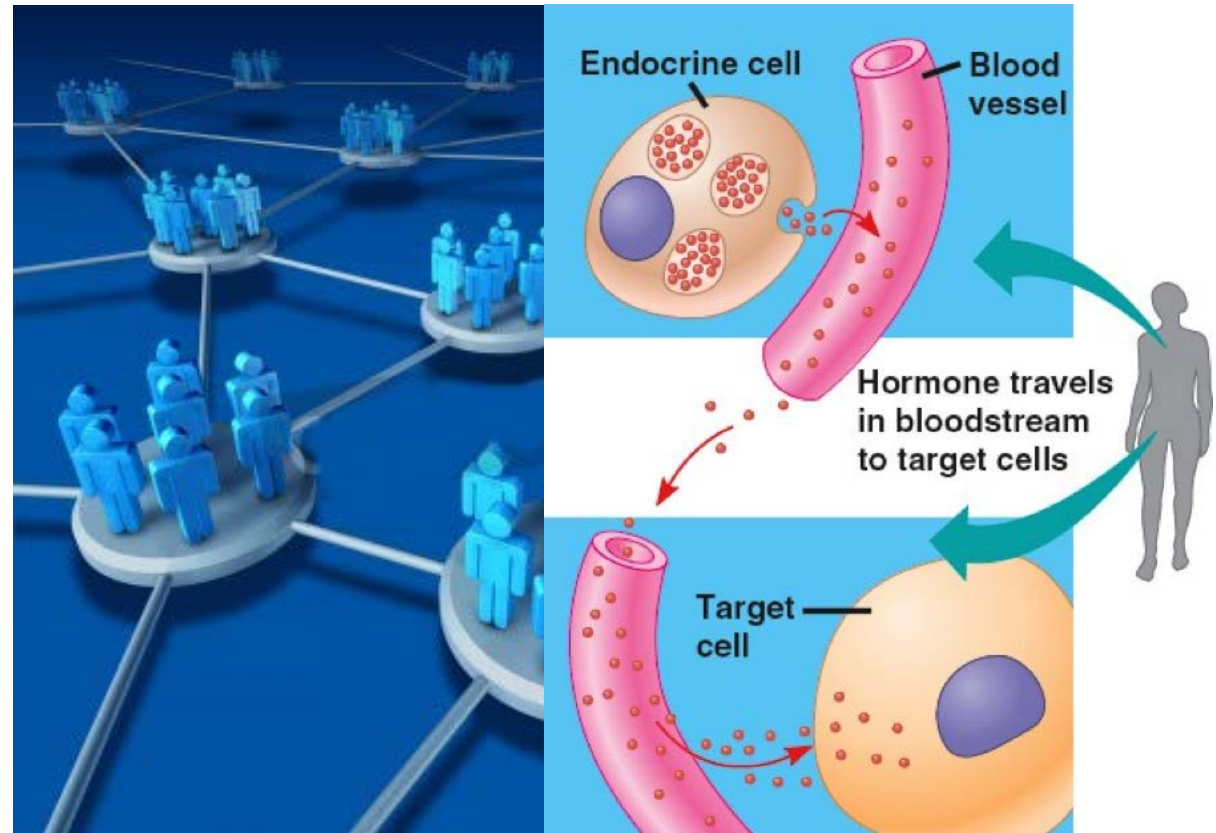
Above: Just as cities require communication, so do various tissues throughout an organism

Research has suggested that problems of racism and misunderstanding are based on "psycho-social factors," the primary one of which has "cognitive origins" resulting from ignorance and a lack of education as well as social and cultural isolation. Many prevailing issues call attention to the need for reinforcing and strengthening social and cultural connections between different citizens of Paris, between whom there are currently myriad ethnic divisions which translate and seep into divisions of class, background, and political orientation. The proposal that we delineate subsequently seeks to capitalize on isolation and ignorance as predominant factors and rectify these problems through engaging citizens to acquire greater awareness and understanding.

Lack of Communication

**Isolation and Ignorance**

Cultural Tensions
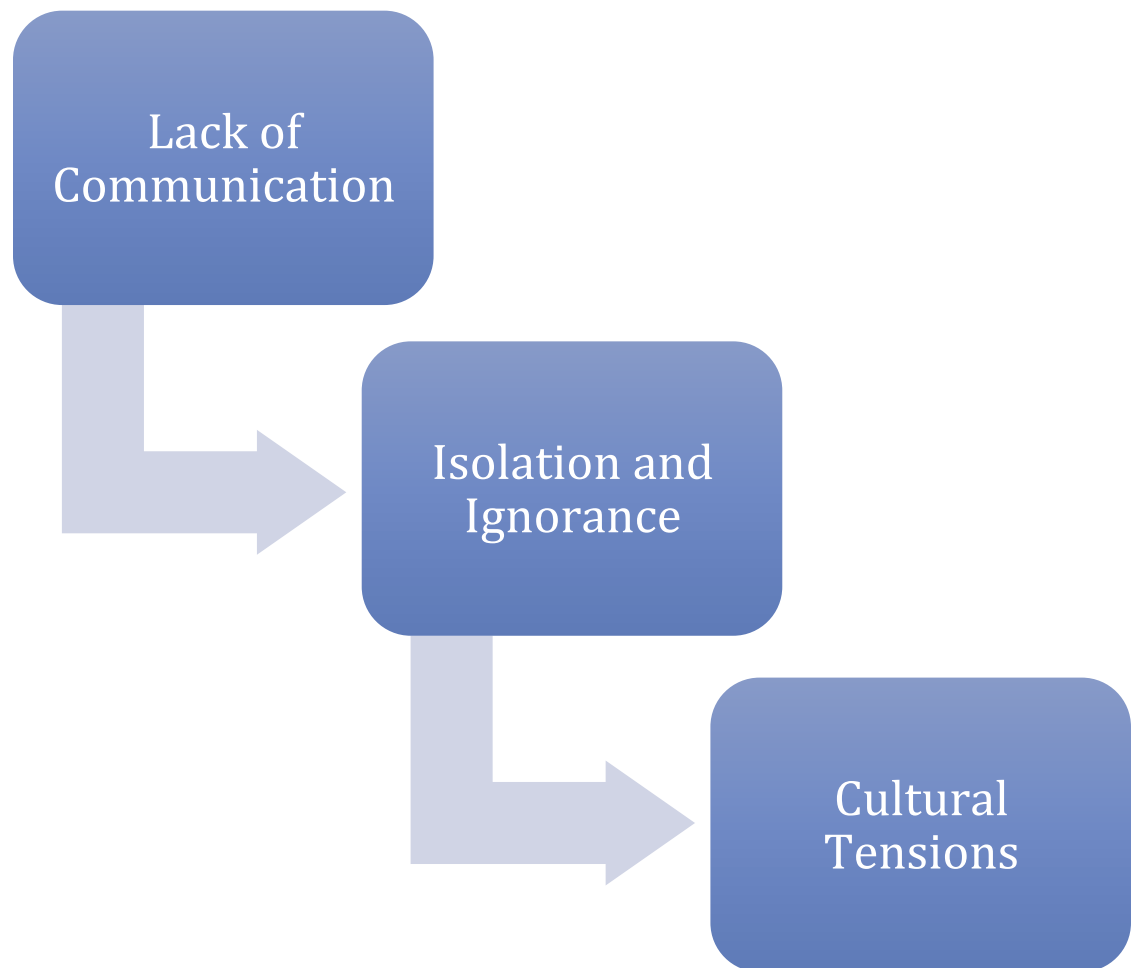
We draw inspiration from models of cell signaling in which communication at the molecular and cellular level is highly efficient, directed, and specific—specifically in the endocrine system. Just as different cells that make up different tissues in an organism rely on and benefit from close coordinated communication which renders different groups aware of the others, various ethnic and cultural groups of Parisians will benefit from greater cultural awareness and education.

In that vein, our proposal is highly artistic, collaborative, and inclusive. We seek to address the large and longstanding social and cultural divisions and provide solvency through bettering a system of connection and communication vis-à-vis a public and community arts initiative. However, while

cellular communication can occur in a host of ways and means, we draw inspiration from the mechanism of endocrine signaling, in which a profound message can be broadcast throughout the tissues of an organism.

What is critical, then, is the localization and specificity of the responses elicited in the various cells, and, for us, in the different citizens.

Lack of intercellular communication

Misregulation of biological processes

Diseases such as cancer
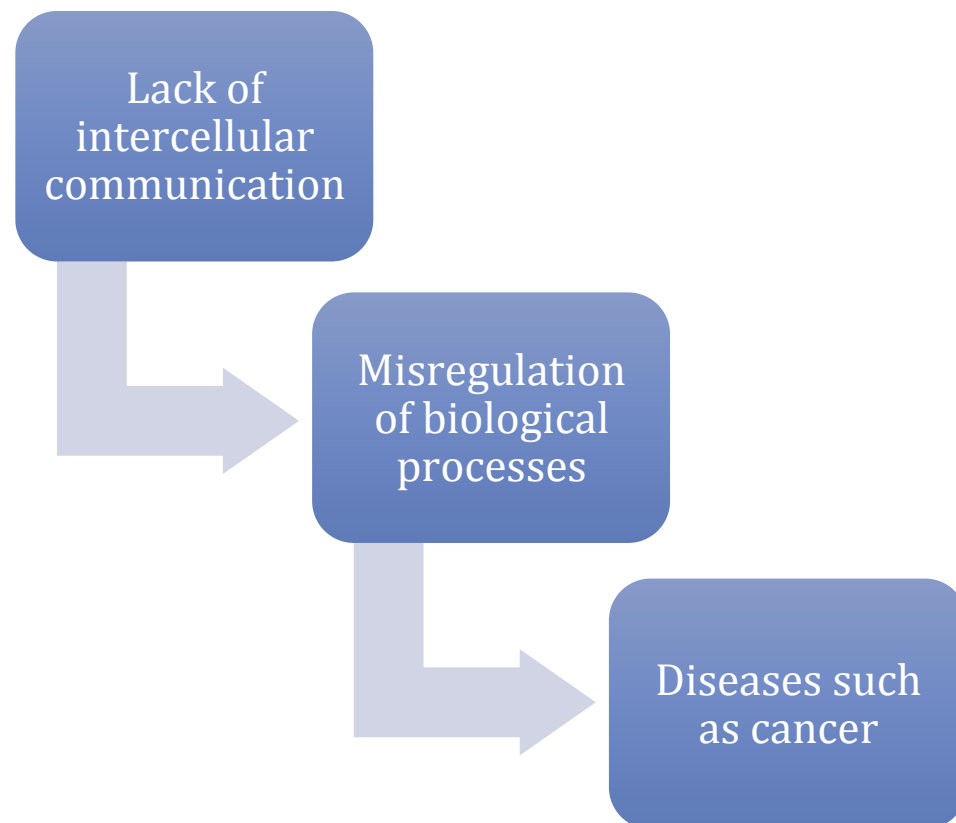
Our Proposal in Brief

Our proposal is, therefore, to install a series of temporary projectors across Paris in which recordings of the voices and stories of Parisians from all backgrounds will be displayed for the greater public to view. We will seek to use large--scale projections on a number of different types of spaces—from traditionally "French" spaces such as L'Opéra and Hôtel de Ville to underutilized spaces such as subway station overpasses or building facades to spaces associated with ethnic parts of the city such as Barbès or the Quartier Chinois—to address the social issues salient to the city of Paris and to give voice and agency to those who have historically been denied it, as well as to citizens of all sectors of society in order to promote greater inclusivity.

We will closely collaborate with local community organizations such as youth centers (MJC for example) as well as schools and religious and cultural organizations in various regions of the city. In order to ensure that this initiative is truly created by the people and empowering toward

minority groups, each community organization will have considerable autonomy in directing that constituency's contribution to the projections—but in selecting from several options we will present. Examples may include installing video booths where community members may freely record their thoughts without any direction or participating in scripted speeches or designating certain community leaders to conduct interviews, in order to gather material in a diverse but also empowering way and, with the material, create a compilation of these compelling and emotive narratives. Additionally, the projections, when later implemented, will become integrated into curricula, programming, outreach events, etc. for these organizations, who may for example bring members to attend projection events. Drawing on principles of endocrine broadcasting, we will employ the power of digital art to spread a resonant message to the citizens of Paris. As a week-long cultural festival with programming running the gamut from ongoing projection exhibitions

across subway walls or sidewalks or park benches to specific scheduled events with audience members, our initiative will also be able to gauge the response of its viewers and engage the viewers with each other. We will employ online survey and polling platforms to maintain constant feedback links from viewers, and also employ extensive quantitative sensors of density and population density around exhibits. Depending on locations and viewership, our centralized computer network regulating all the projections will adapt times of projections and locations. Additionally, apart from scheduled events, the project locations will remain undisclosed so that projections appear randomly and in unpredictable times. We hope that this will allow the installation to truly permeate the city. Our artwork, therefore, will be under constant evaluation, and it will adapt to the needs and perceptions of all Parisians in order to spread a powerful but individualized message to members of the collective urban community.

Previous Approaches

Inspirations for Our Project

Much work has already been conducted on two fronts of our proposed project: the broadcasting of messages through projection art and the attempt at rectifying issues of cultural and racial tension.

We will seek to use large-scale projections on public spaces to address longstanding social and cultural issues.

Wodiczko's subsequent "Abraham Lincoln: War Veteran Projection" engaged with veterans to explore the broader implications of their wartime experience—the trauma effected on families, the difficulty in returning to civilian life, the emotions of loss, guilt, and fear. Notably, these animations were placed on the Abraham Lincoln statue in New York

Above: one of Wodiczko's projection installations

Union Square. At Harvard University, Wodiczko similarly aimed to encourage students to discuss their experiences at the institution, as well as their lives before Cambridge and their hopes and dreams for the future.

The uniqueness and power behind Wodiczko's exhibitions lay in their ability to transmit a very specific experience—that of fighting in war—to a larger and broader audience. At the same time, using specific spaces that carried already ingrained connotations—the Abraham Lincoln statue or the John Harvard statue—allowed for the

projections to impact more on their viewers. In the same vein, we hope to use our projections to allow various residents of Paris to vocalize their stories to transmit them to the greater Parisian public.

Our intervention, however, takes a slightly different approach and goes beyond Wodiczko's projection medium. Drawing again from the endocrine broadcasting mechanisms, we plan to incorporate a direct and clearly regulated feedback mechanism to evaluate the immediate effects of the projections on their viewers. Capitalizing on the accessibility and ease of technology that the 21st century digital age affords us, we will employ online platforms to gauge viewer feedback. Several different measurements will be implemented in conjunction with the projections, so that they will be able to be adapted to the responses and reactions of the audience.

Previous Public Arts Initiatives

Prior work completed on this form of art via projection has been done both in France and in other countries. Digital art has already long been prevalent in the art community. Projection mapping has also become increasingly prevalent in "street art." A Brazilian group called Bijari projected large--scale visuals onto the San Paulo Museum of Art. Using three 30,000-lumen projectors for the entire 70--meter long façade, a 12 minute video was looped for three hours to promote the launch of the *Human Planet* series.

And Paris has seen its share of digital artwork. In 2012, Le3, a French design studio, projected moving animals such as tigers onto walls of the streets of Paris. French artist Philippe Echaroux has used digital projectors to project

images—primarily portraits of faces and graffiti--like illustrations—onto buildings, trees, and outdoor surfaces. We seek to expand and extend these previous initiatives, but to undertake it on a larger

scale such that we will be able to address important social issues. We also plan to project videos of the actual citizens of Paris so that our projections will extend public art to a new frontier.

Clockwise from the top:
Le3,'s animal projections in Paris, Echaroux's digital projection
Bijari's scale visuals on the San Paulo Museum of Art

Combatting Racism and Xenophobia

There have also been many projects in the past that have sought to increase citizen connection and understanding, in an attempt to combat the racism and xenophobia that has grown problematic in Paris.

One major movement prevalent in Paris that has attempted to tackle issues of cultural and racial diversity and inclusiveness is called "SOS Racisme." A movement of NGOs first founded in 1984 in France, SOS Racisme gained tracking and currently expanded to multiple other countries in which there are parallel European non-profit organizations. In Norway, for example, SOS Racisme is the largest anti-racism organization in Europe. The objectives of such organizations in France are to build a "mixed republic" to ensure total equality for all.
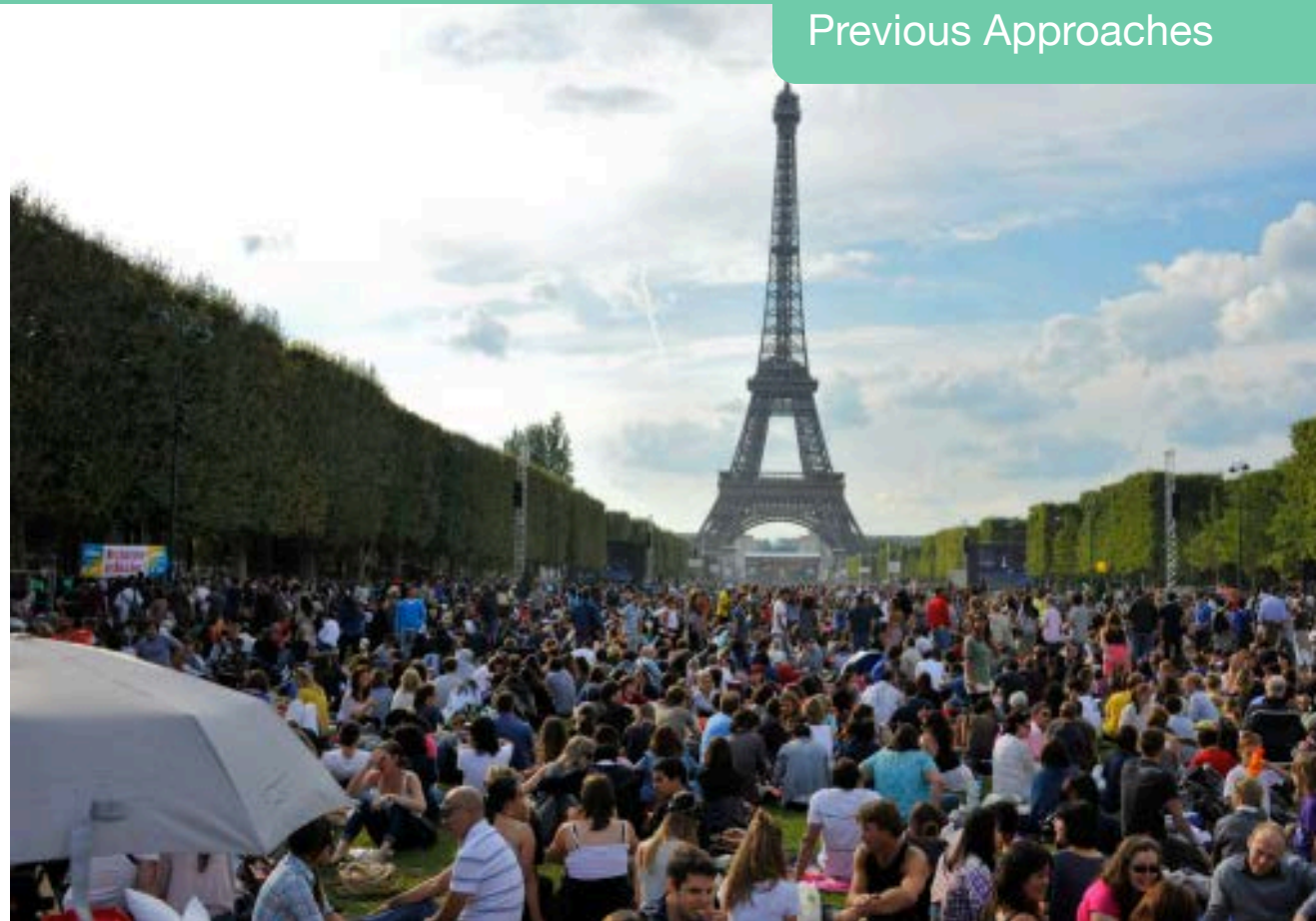

Above: SOS Racisme rally

In France specifically, SOS Racisme plays two primary roles. First, it attempts to provide legal and general counsel to victims of racial discrimination, which includes offering legal defense in civil trials to aid for personal complaints.

Second, these actions or campaigns attempt to embrace stronger media aspects to spread awareness about such issues and to encourage people to expand their perceptions and thinking about these problems. One such example

.

"Concert de potes" in 1985, a free concert presented by Coluche and Guy Bedos, two famous French individuals very known for their commitment to social issues regarding race. More than 300,000 people attended the concert, and subsequently, 800,000 people attended a similar concert on July 14, 2011.

In 2011 SOS Racisme launched the "les idées qui puent" (the smelly ideas) campaign. Its slogan effectively stated, "Beware of smelly ideas. Do not become the spokesman of intolerance." It aimed to tackle prejudice and discrimination.

Above: Concert des Potes in 1985

Although previous initiatives have been undertaken by various organizations in an attempt to fight against racism and cultural prejudice, few have addressed the issue through humanistic and artistic means. Although legal and political campaigns, coupled with digital and media publicity, can have far-reaching impacts, our proposal hopes to capitalize on the potential of digital art initiatives to address the problem at a more human level. Rather than convey statistics and numbers, this form of art will empower members of myriad communities to speak out and be heard. Our projections seek to broadcast the message through this diffusion. And by using this medium to transmit personal accounts, narratives, and histories, we can ensure the propagation of emotions and experiences, an impact that we believe will be far more resonant and powerful in re-shaping individual beliefs and awareness.

Crossing the Boulevard

Crossing the BLVD: strangers, neighbors, and aliens in a new America was written by Warren Lehrer and Judith Sloan in 2003. Highlighting the issues of immigration and racism in the United States, the multimedia text examined the narratives and experiences of many residents of Queens, New York, an ethnically diverse region of America, very much in the way Paris is.

The text documents the stories and lives of those whose experiences would otherwise remain largely invisible and hidden. Through text, audio recordings and exhibitions, Lehrer and Sloan present these narratives in great detail in order to form a portraiture of the Queens community.

Parisian Projections takes the same concept of giving voice to diversity and broadcasting cultural exchange, but implements it on a very different scale.

Rather than through text, Parisian Projections creates this portraiture through visual images and videos in the form of projection art. Additionally, Parisian Projections will be built on a scaffolding that allows the art and the content to be produced by the people of each culture and neighborhood of Paris, rather than by an external agent. But, we still draw from the same concept of sharing narratives and spreading identity.
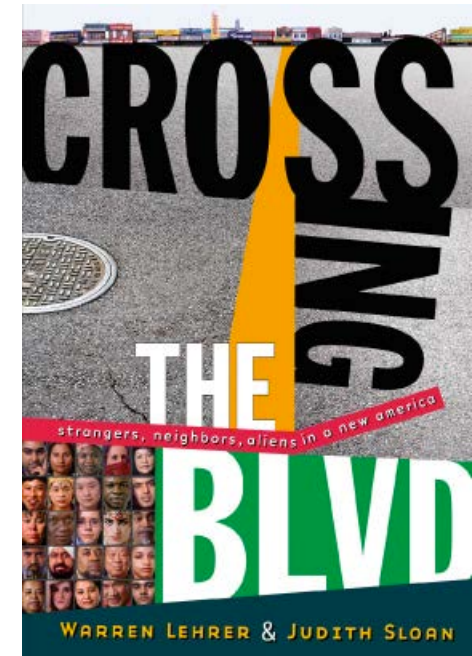
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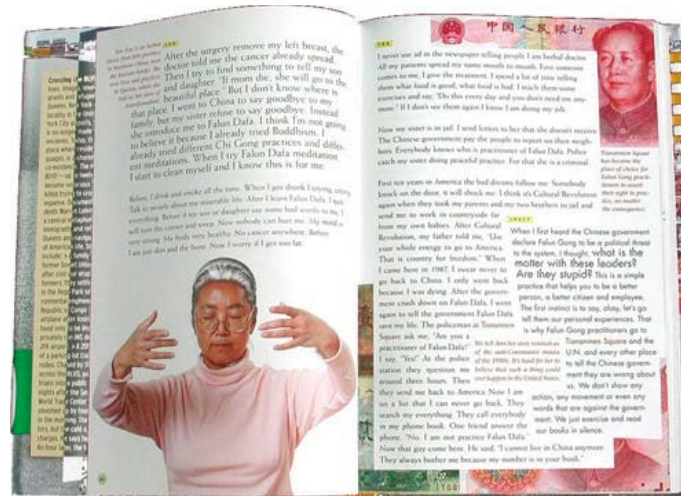
Proposal and Implementation

Diversity creates dimension in the world.

A New Public Arts Initiative

As a public art initiative, the crux of the project requires collaboration with local community organizations in different arrondissments and districts. Driving the content of the projections themselves will be the collection of raw interview material, which is best facilitated through groups already involved in each community. It is our hope that they will work to conduct video interviews of a diverse array of Parisians during which they will speak about social issues facing their community as well as their personal, cultural, and racial backgrounds.


Above: Map of Paris Arrondissments

Community Outreach

Such an undertaking, an ethnographic approach to broadcasting cultural awareness will require both trust and resonance. What is unique about our proposal is that rather than having an externally imposed artist or governmental organization intrude upon local communities to forcibly extract material from various groups of citizens to display for the general public—as if cultural diversity were a rare species to be exhibited in the form of racial exotification—we will partner with a multiplicity of local community organizations throughout the interview gathering and projection producing stages of the project to ensure that the art initiative is truly produced by the people.

Top-down approach

Directed by Government Created by Externally Hired Artists

Cultural Awareness

Created by People Managed by Community Organizations

Bottom up approach

To that end, our method of gathering interview materials will rely on close ties with local community groups. In the Barbès district, for example, the Maghrebian community is strong, and along with it, there are numerous organizations dedicated to serving the members of these communities. For example, in the Goutte d'Or district of the 18th arrondissement, local organizations
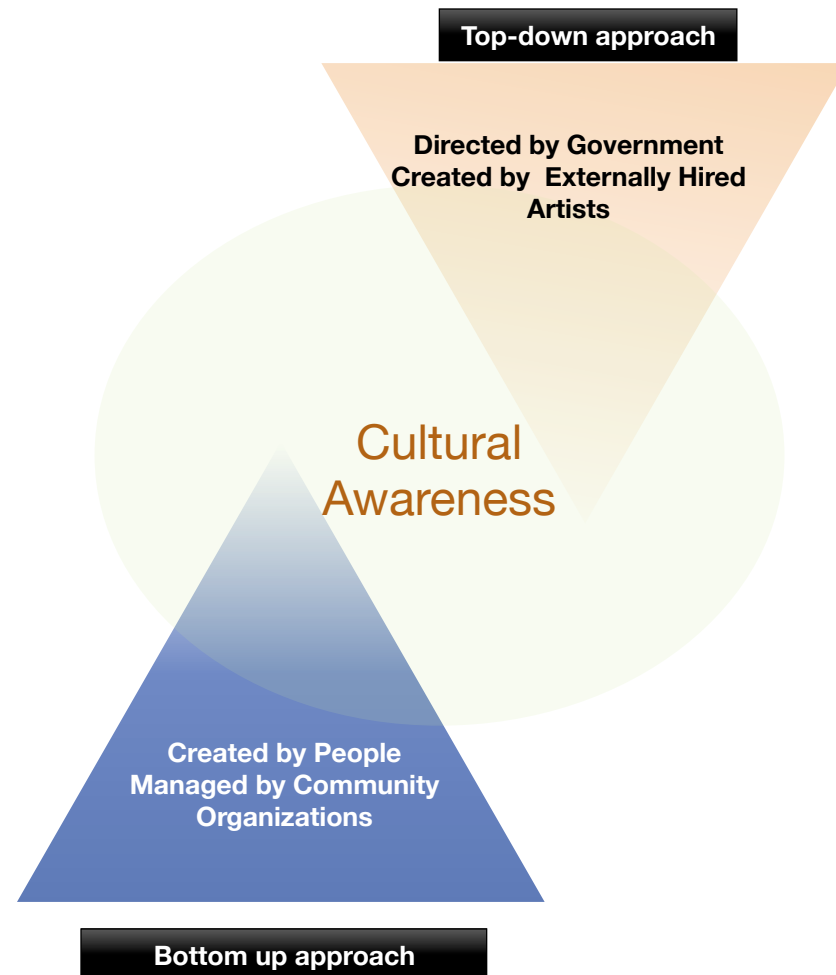
that have strong ties to the community, which is primarily sub-Saharan, include Le Centre Sportif Goutte d'Or, which attracts many youth, as well as Saint-Bernard-de-la-Chapelle, a church that serves many residents of the area.

To facilitate the collection of projection material in a sensitive and respectful way, we will collaborate with existing organizations like the "Maison des jeunes et de la culture" (MJC, or in English, House of Youth and Culture) or the different kinds of "antenne des jeunes," all of which are youth community centers in various locations of Paris. These infrastructures aim to empower youth as autonomous citizens, encouraging them to develop new and innovative initiatives, by educating them in

Above: examples of local community organizations including MJCs

culture and social awareness. In Paris, there are ten of MJCs, many of which are located in ethnic neighborhoods of the city. For example, the MJC Les Hauts de Belleville in the 20th arrondissement and the REPI 2000 in the 13th arrondissement, which are both in ethnic regions.

Additionally, we will partner with organizations such as schools and religions organizations—Mosques, Temples, Churches, etc. this way, because these are hubs of powerful exchanges of learning, of culture, of worship, we hope that we will be able to engage a very genuine part of communal experience. These spaces will help reassure many of the individuals that their contributions to these projections are not frightening samples of their lives extracted for the world to see, but rather small but important ways to empower their identities. By having material gathered in organizations, no individual will feel isolated or targeted, and they will rather be able to collectively engage in a creative process in a space over which they have ownership, and with others with whom they are familiar.

Above: The largest Mosque in Paris

Although we will provide these community organizations with templates of suggested models of engaging and involving their respective communities, we will also allow each group the freedom and autonomy to participate in contributing to the creation of these projections. Each organization will have the choice to select certain members, or even to have members submit their own footage—whether it be an individual

showcasing a specific musical or artistic talent, or simply speaking about their individual history. For some organizations, video recording booths will facilitate the process, and members of the community will be free to submit what they wish for review by the organization. In the case of interviews, members of each community organization will conduct them in order for the interviews to be genuine and personal. Of course, the interviewees will be informed about the potential usage of their contributions.

Additionally, in acquiring projection and interview material, we will abide by several principles to ensure the maximum potency and integrity of our cultural messages. Individuals interviewed will have the choice of

Interviews by an interviewer from the community organization

Interviews done in photo booths

done with online submissions hosted by platforms owned by the community organization

Interview Collection

speaking in whatever language they feel most comfortable with, and subtitling will be integrated into the projections. We hope to elicit powerful

and emotional anecdotes that are profound and resonant, thereby rendering such an art project compelling and subversive.
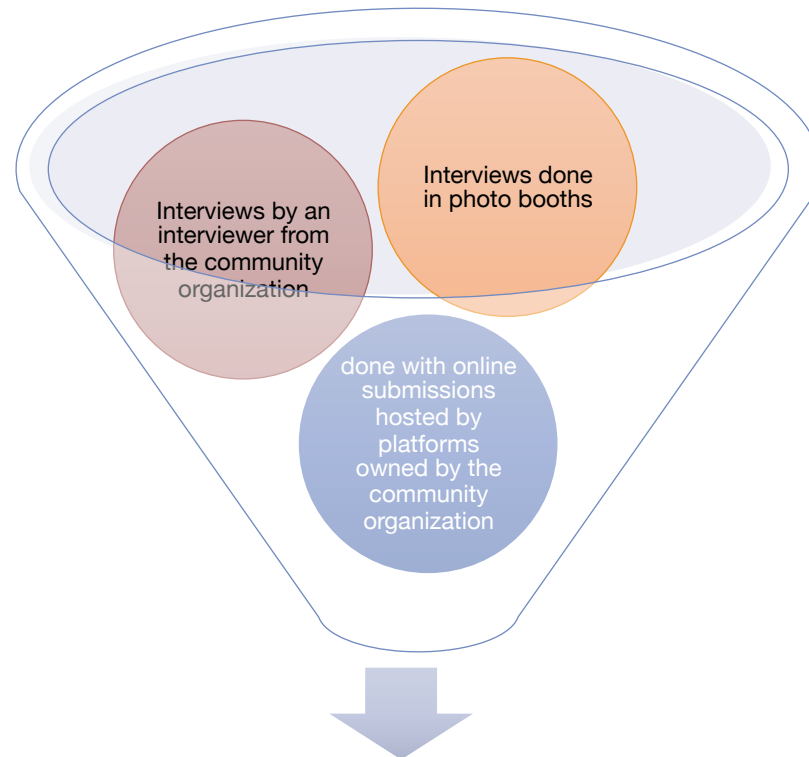
The goal of such policies—and the reasoning behind the freedom with which the material will be collected—is that we hope this project ultimately becomes a community-based and bottom-up approach of sharing collective experience. These projections ultimately strive to emulate the broadcasting of a public TV channel, which serves as a framework to encourage the building of a more united and integrated community. In essences, the projections will ultimately serve as a public channel within the space of the city, about the issues and realities of the city, and created by the people and communities of the city itself. These aspirations of diversity become intersectional with aspirations for communal art. And such communal art is self-produced.

Individual Residents of Paris

Local Community Organizations

Projected throughout the City
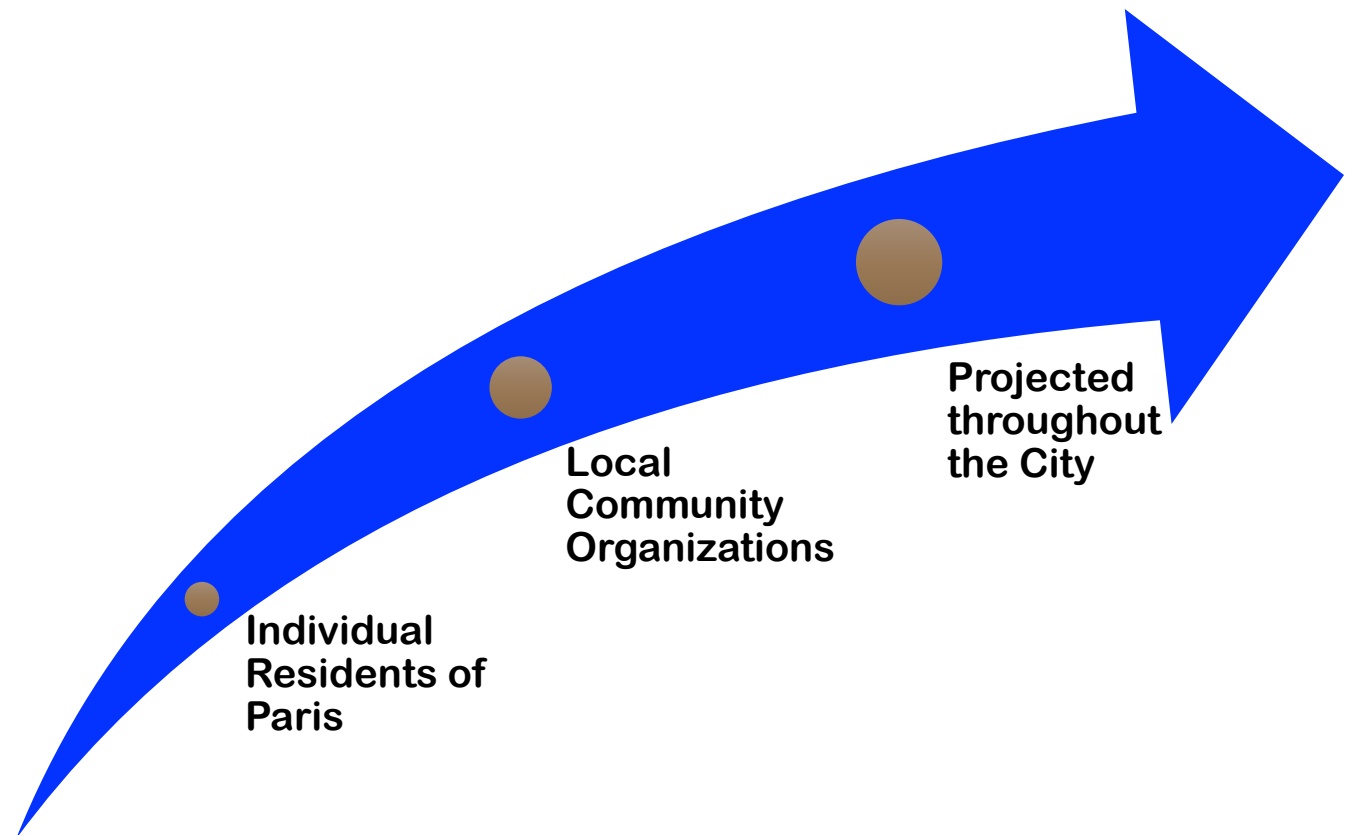
The Culminating Festival of Culture

Ultimately, these compilations will be presented to the general public during a weeklong cultural event in the summer of 2016. It will be a celebration of multiculturalism—a culmination in the form of an arts festival, during which these projections will be displayed during the evenings over the course of a week. With regard to scheduling, there will be myriad events—from projection loops that will be constantly projected over the course of an entire evening to specific localized events with receptions, presentations, and discussions.
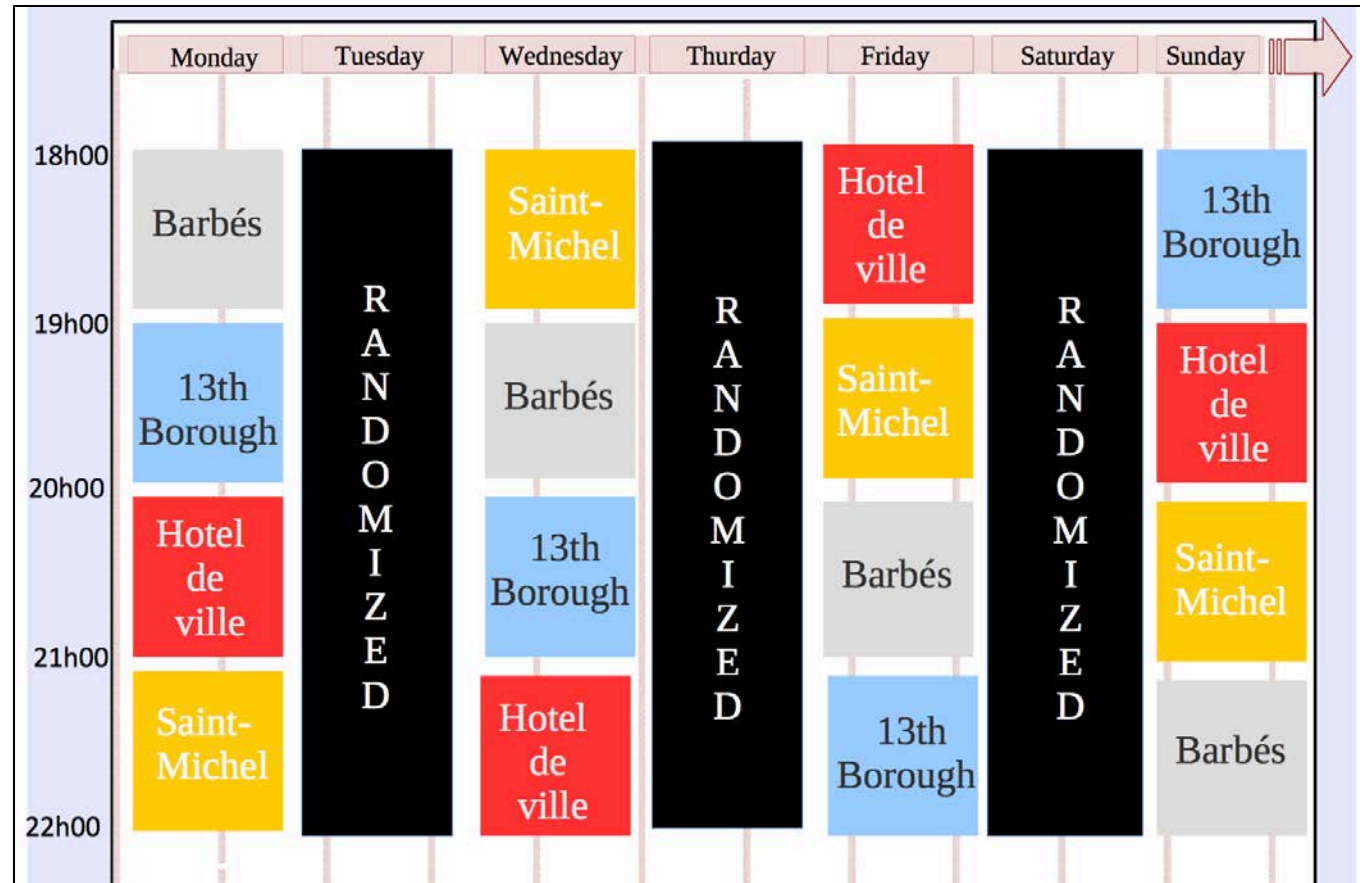
As explained below and as shown in the calendar, there will be an alternation of projection events at fixed times and locations as well as ongoing exhibits that occur randomly throughout the city. Our hope is that this two-pronged approach will be most inclusive of the general public and maximize visibility.

Redefining Spaces:
Randomization
and Pop-Up Art

In terms of location, we hope to place projections at strategic locations throughout Paris—large, open public spaces that are accessible, but also spaces that are symbolically and traditionally associated with Paris, and France more generally. Some examples will include "Les Champs-Elysées" and "L'Opéra Garnier."
[graphic: map with these locations tagged - take from the background paper?]

These large central locations will ensure visibility to the public projects as well as provide a subversive attempt to reformulate associations of space, specifically spaces of Paris that have only been seen as belonging to the white Eurocentric tradition. In

juxtaposing projections of the diversity of the city with traditional perceptions of homogenous culture, we render our projections a purposeful and subversive form of artwork which will contribute to enhancing the cultural and ethnic awareness of the residents of Paris.

In this way, we also emulate the ability of paracrine signaling to elicit specific responses in specific areas of an organism. Paracrine signals are released in local regions to maximize effects just as we will localize our interventions to contact high traffic, thereby increasing effective concentration and thus the potency and visibility of our projections.

However, our projections will not only

be limited to these symbolic spaces. They will also occur in specific ethnic neighborhoods, include Barbès, Goutte d'Or, Quartier Chinois, and Saint-Denis, where the space is associated with a cultural identity that is not originally French. In this way the projections will be inclusive and visible to all—they will not exacerbate the white Parisian-centrism that would occur had the projections only be placed on symbolically French spaces.

Spaces that are underutilized but very often seen by passers-by will also be employed. Overpasses of the metro, for example, as well as sidewalks, park benches, and patches of grass, but also the facades of buildings

Projection Places to Consider

Type	Name	Arrondissement
Symbolic Places for Longer Projection	Le Palais Garnier	9
	Bastille	11
	Place de la République	3, 10, 11
	Pont de la Tournelle	4, 5
	Walls of Musée d'Orsay	7
Public places	Walls along the Seine	1, 4, 5, 6, 7,8, 12, 13, 15, 16
	Entrance to Notre-Dame-de-Lorette station	9
	Entrance to Bir-Hakeim station	15
	Platforms at any metro stations	1-20
	Entrance of Richelieu Library	2
	Entrance of Forney Library	4
	Entrance of Sainte-Geneviève Library	5
	Bibliothèque historique de la ville de Paris	4
	Arsenal Library	4
	Entrance of François Mitterrand Library	13
	Entrance of Médiathèque Musicale Mahler	8
	Entrance of Human and Social Sciences Library Paris Descartes-CNRS	7
	Entrance of Bibliothèque Mazarine	6
Underutilized Places	Metro underpass at Barbès – Rochechouart station	9, 10, 18
	Metro underpass at Cambronne station	15
	Metro underpass at Bastille station	4, 11, 12
	Metro underpass at Cooler station	13
	Metro underpass at La Motte-Picquet - Grenelle station	15
	Metro underpass at Sèvres-Lecourbes station	15
	Metro underpass at Dupleix station	15

whose owners give permission. Additionally, because the projection system will be controlled centrally by a computer network run through WiFi, the moving exhibits will also be projected at locations undisclosed ahead of time, in a random fashion. In this way, the projections will permeate the city even further, and allow the art to completely integrate with the space of the city. And like endocrine signaling relies on the quick rate at which hormones diffuse and permeate membranes, the versatility of the projections will allow for a fast diffusion rate of the broadcasted messages.

Additionally, for some of the more "event-like" projections with a specific fixed audience—in a way, a concert of projections—we hope to combine projection screenings with food or refreshment service either through street vendors or catering. We would
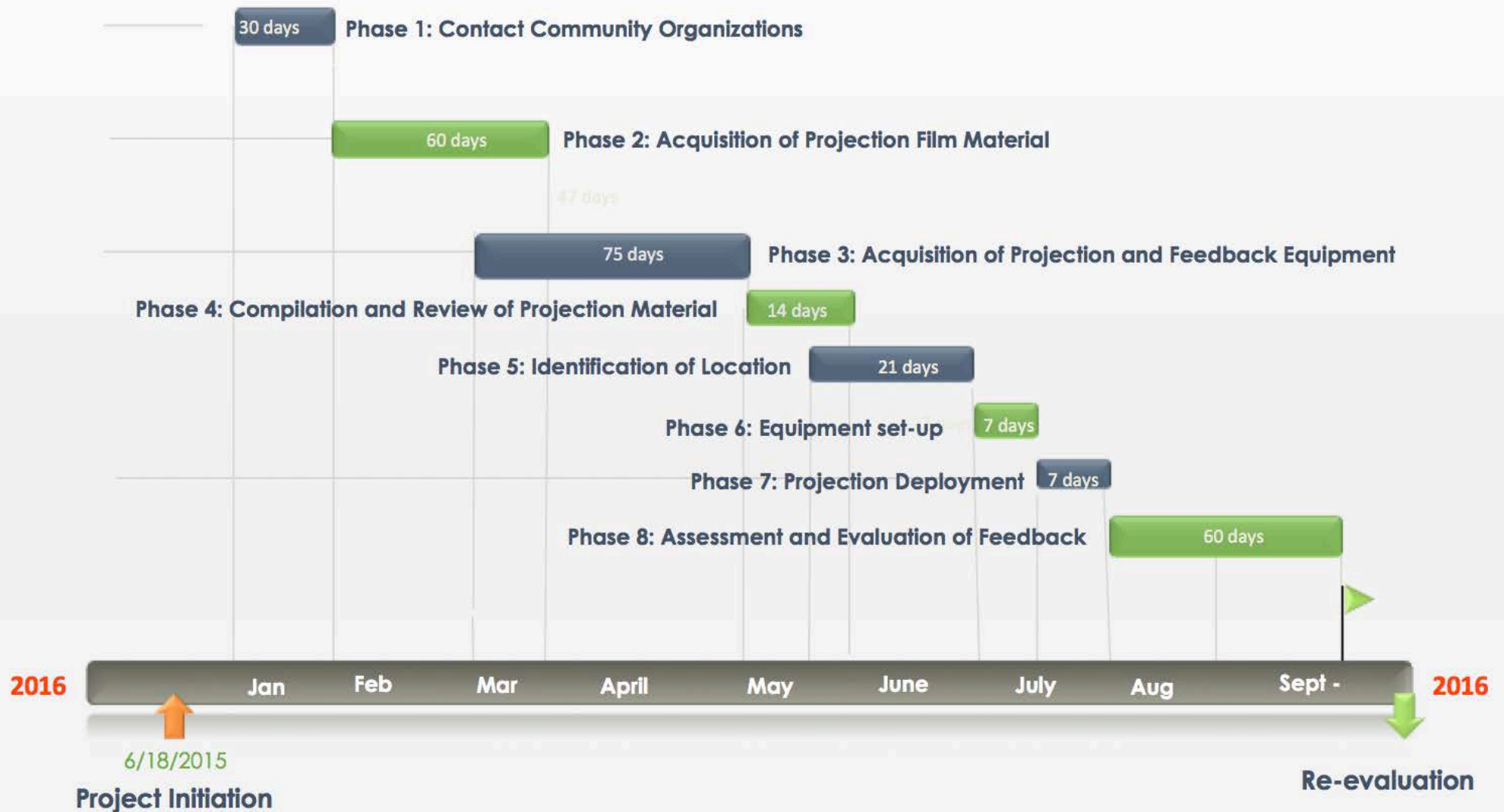
provide a space to watch the projections but also to interact with other viewers and engage in discussion, conversation, and mutual debate. Making the environment more inviting through these means will increase interest and visibility and attract more people.

The hope is that through a subversive form of art that is easily presented—no infrastructure or permanent changes are required—the residents of Paris will acquire awareness about social issues facing communities in Paris which they are not familiar with. Our system of projections will not only engage technology as a means of improving communication and broadcasting a message, but will also contribute to the collective creation of a humanistic form of artwork, a powerful and compelling representation of the diversity within the city of Paris.
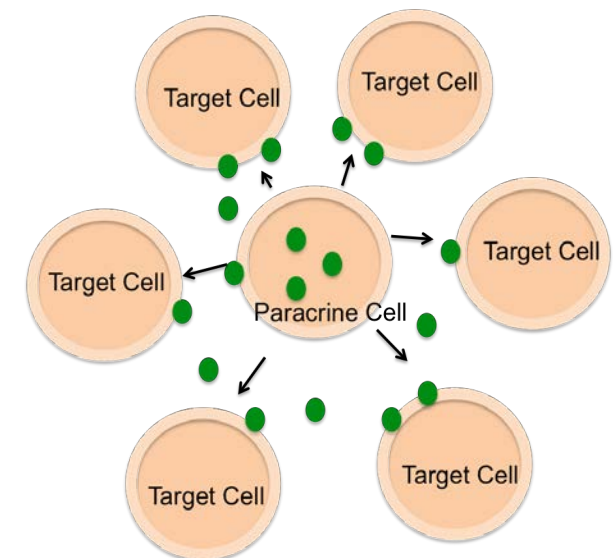
Above: Just as cities require communication, so do various tissues throughout an organism

Implementation Timeline

30 days Phase 1: Contact Community Organizations

60 days Phase 2: Acquisition of Projection Film Material

47 days

75 days Phase 3: Acquisition of Projection and Feedback Equipment

Phase 4: Compilation and Review of Projection Material **14 days**

Phase 5: Identification of Location **21 days**

Phase 6: Equipment set-up **7 days**

Phase 7: Projection Deployment **7 days**

Phase 8: Assessment and Evaluation of Feedback **60 days**

2016 Jan Feb Mar April May June July Aug Sept - **2016**

6/18/2015
Project Initiation

Re-evaluation

Budget Estimates

|	Price	Quantity	Sub-Cost
Projections			
Projector equipment	4000	20	80000
			8000
Support staff			
IT Support Staff	1200	1	1200
Installation Fees	40	20	800
			2000
Sound equipment			
Surround Sound Speakers	240	4	960
Directional Speakers and Sound Showers	1500	8	12000
Headphone Platform	2000	8	16000
			28960
Digital platform			
Web site / month	10000	1	10000
Technical Staff to Manage Projections and the platform	2400	4	9600
			49600
Total Projected Cost for First Cycle of Implementation			130560

Assessment and Evaluation
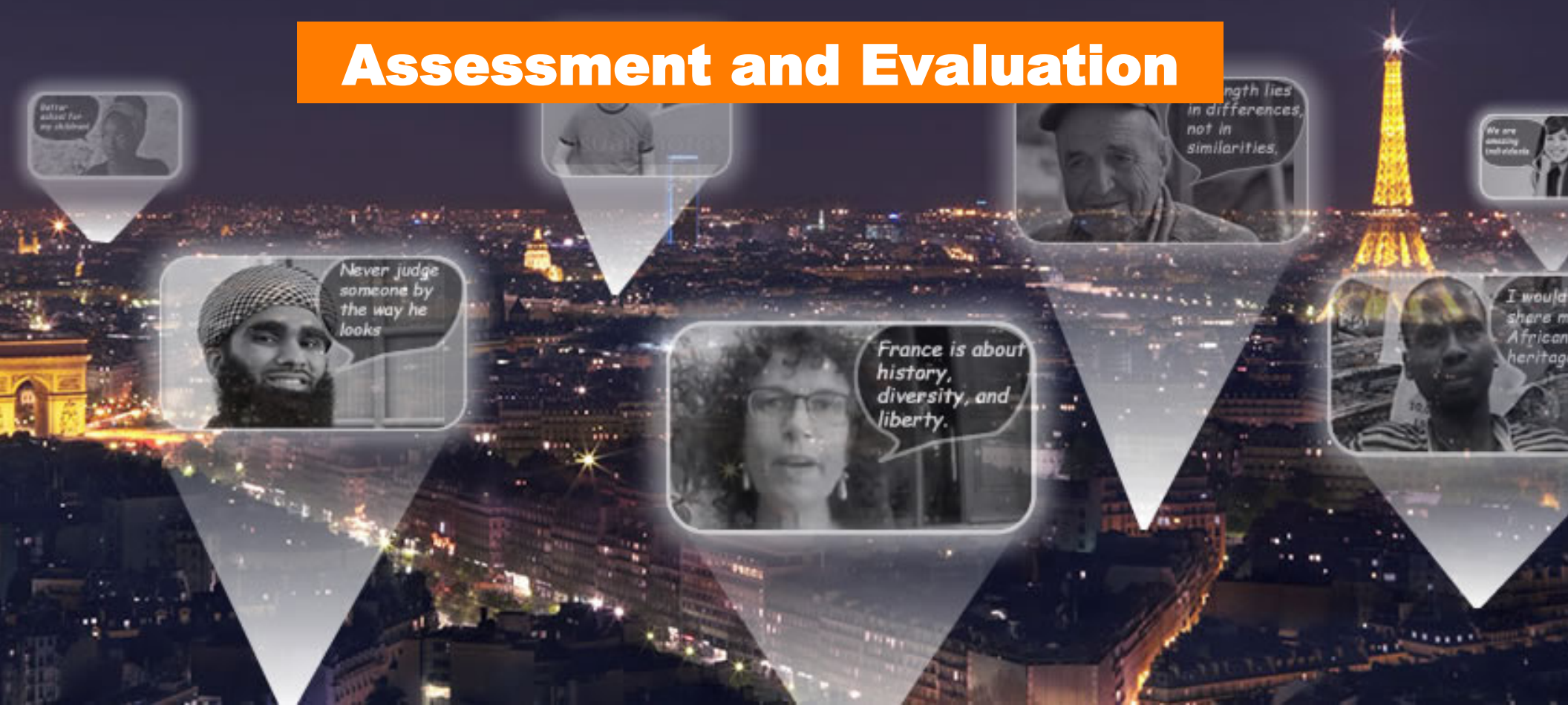
A Three-Pronged Approach

To gauge the effects of these projections, a feedback mechanism will also be implemented to evaluate viewer response. Like endocrine signaling, there is a nuanced and precise system for ensuring that cells respond to signals emitted by hormones. Similar to the feedback mechanism for a tropic hormone, which is acquired from many sources and at many stages in the signaling process, our feedback mechanisms will be varied depending on the event and type of projection, just as different cell types exhibit differential responses. Because our audience is diverse and our events varied, we will use a three-pronged assessment approach consisting of polling data, quantitative measurements of viewership and feedback from many community organizations.

Event Space for Discussion

Word Association Polling

Community Organizations

FEEDBACK and ADAPTATION
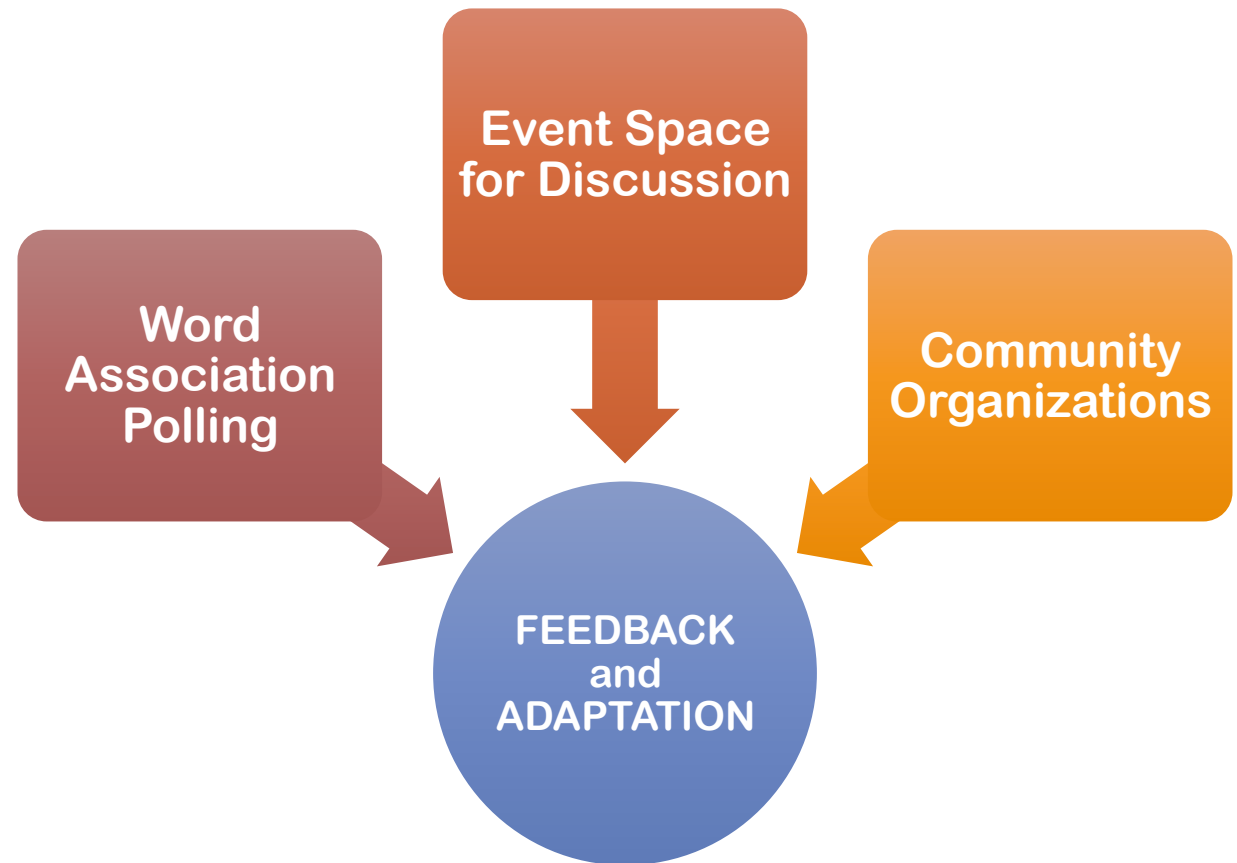
Polling

For exhibit-like projections, we will employ simply polling platforms in which viewers may text in words, thoughts, and responses, all of which will be aggregated into word clouds via algorithms which will allow us to generalize patterns of response. Along with the actual projections themselves, we will project a toll-free number for people to see, and instructions for viewers to text in words that they felt in response to the projections.

We will employ a mass open online data collection website, in the vein of platforms such as *PollEverywhere*. Based on the frequency of words and responses from viewers, we will identify whether the general reactions were positive or negative and how we might be able to adapt our subsequent projections.

We will similarly measure frequencies of words that indicate frustration, apathy, or

confusion, and attempt to correlate specific projection locations, projection materials, and time of projections with negative responses. However, the digital online platform will also incorporate fixed choice responses, in which viewers may enter feedback via a survey with pre-defined options. Although this process is complicated, it will provide a backbone of feedback to inform the projections to adapt. In areas where the projections are being misunderstood or simply not being seen at all, we will alternate locations and increase concentration elsewhere.

With our more permanent events in which an audience is present for the duration of the event, we will offer a more extensive and qualitative online response survey. We will also offer incentivization in the form of ticket vouchers for food vendors, etc. Such data will allow us to accomplish similar goals—to understand how people respond to different forms of projections, and then to adapt to better meet the needs of the population.
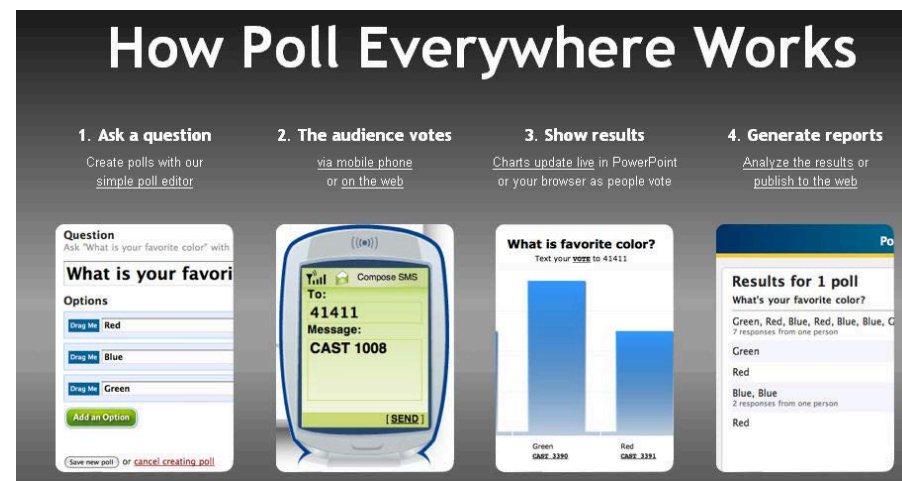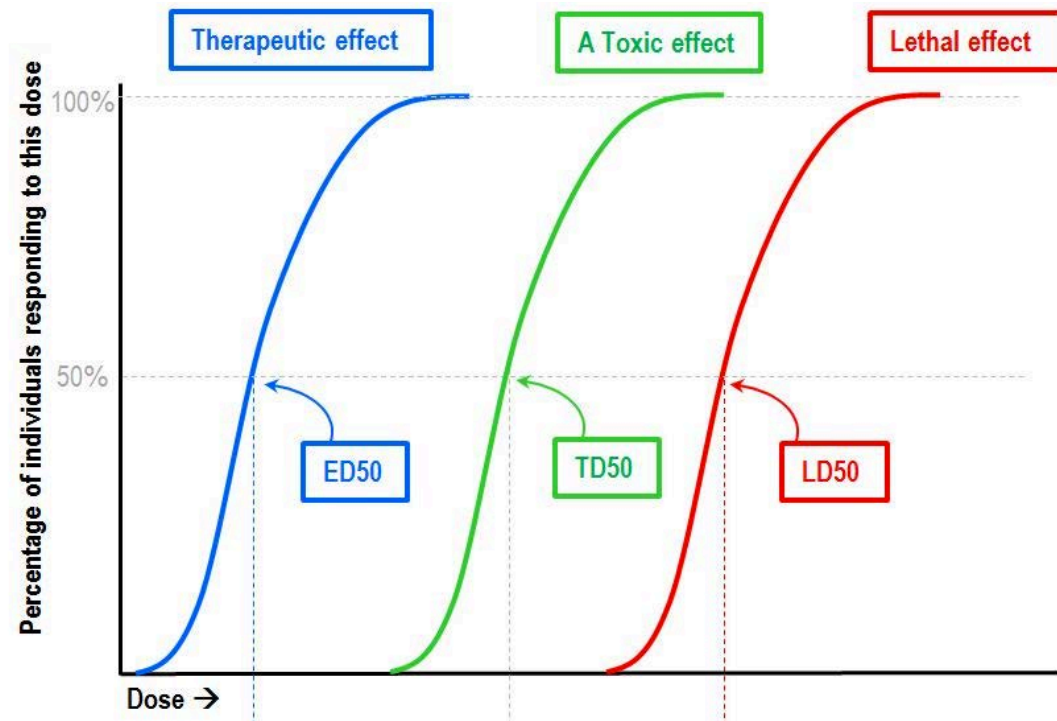
Quantitative Measurements

In conjunction with digitally submitted feedback, we will also employ a system of sensors to detect viewership based on density of people viewing each projection. These sensory mechanisms will evaluate the duration that individuals stay to watch any given projection as well as alteration in foot traffic. It will also take into account the quantity and frequency of online feedback. Accordingly, the locations of the projections as well as the timing will adapt to maximize viewership. In randomizing projections, we will concentrate more at more densely viewed locations, and in organizing event projects, we will select ones that target the most people.

In this way, we draw inspiration from the mechanism of feedback that biological systems employ when they analyze local concentration. Our projections seek to broadcast in localized areas as does paracrine signaling, and in this way, the power of the response is based in the effective concentration of the signaling.

Theory of Change / Logic Model

Inputs	Outputs		Outcomes -- Impact		
	Activities	Participation	Short	Medium	Long
Funding partnerships and collaborations with local community organizations	Local community organizations acquire projection material through interviews, personal submissions, etc.	Various individuals from communities across Paris will share their narratives, stories, culture	Individuals from marginalized communities will have access to expressing voice	Individuals respond to the process of creating and exerting ownership over this art initiative	Attitudes about race, ethnicity, and diversity change to become more inclusive and aware
Funding and preparing technical equipment for a projection system, controlled by remote Wi-Fi	Projections at selected locations, as part of event calendar for the cultural festival	General Parisian public will view projections and respond	Parisian public becomes aware of projection initiative		Strong community awareness, connectivity, and appreciation for diversity occurs in Paris
Acquisition of digital and quantitative feedback mechanisms	Preparation and deployment of online platforms and physical sensors	Feedback system will allow for adjustment of projections and for assessment		Feedback from community organizations contributes to improving the initiative	Feedback allows determination of scope and breadth of impact

Community Feedback

Because the core of this initiative is reliant upon creation of art and ownership of projections by the residents of Paris, our most important feedback an assessment will be directly drawn from the community organizations with whom we have partnered. Schools, religious organizations, youth centers, etc. will all be able to provide a lens into how the individuals of Paris have responded in creating and sharing their stories, and how they have reacted in seeing other stories.

As the initiative expands, we hope to increase our feedback throughout various schools and community organizations, even those not specifically in an ethnic quarter, and conduct surveys to hear about citizen response within these spaces.

In the end, however, the changing of attitudes, mindsets, and perceptions are difficult, and measuring them quantitatively is ultimately difficult. However, our assessment model will seek to focus primarily on the increasing of awareness, simply noting that individuals have began to see Paris through different lenses and to be aware that such different narratives exist. Although this mission is difficult, our hope is that through a project such as Parisian Projections inspired by a powerful biological method of eliciting change, we will begin to effect the shift and opening in cultural attitudes and responses to build stronger and more connected urban communities.

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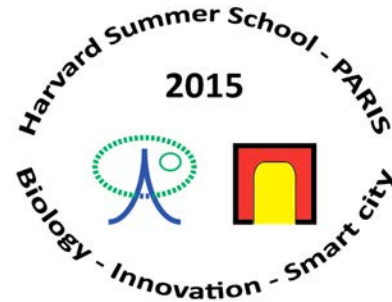
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