

## **Sprint @ Timelab**

*23 - 24 November & 7 December 2017, Ghent (Belgium)*

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# Summary

On 23rd, 24th November and 7 December, Timelab together with Z. Blace organised a sprint on the theme of “commoning art residencies”. Since its start in 2010, Timelab chose to work with artistic residencies within a local maker lab with a community. Evi Swinnen, coordinator of Timelab, described how these two aspects were in sharp tension with each other. Aspects such as the open-ended cooperation of the community versus the temporally defined residency, and the issue of who owns the (artistic) idea/product and what should be given back to the community were issues. As a solution, the organization formulated the start of a cooperative structure in which the artist and proprietor come together within the same value system. Despite this difficult exercise we saw the roots of a new approach taking hold. A guiding principle that we would later describe as the contributive logic that we can find in the commons.

Timelab started a trajectory of thinking about what the residency could be within the commons. Besides the interesting debates, participants to this Sprint, will produce concrete material to support the idea of this commoning residency.

- One infographic on what needs to be communicated on the position of the residency program towards potential residents, but mostly towards team, community, neighbors
- the brainmap
- the contract
- Sliders: work in Typeform and test with different artists/residents
- the visualisation/presence of the residency program in the space
- the survey / call
- Archives and traces: What do we leave in the organisation / infrastructure / neighborhood
- the welcome pack: What needs to be made available for starting a residency?
- Dating site-formula via question from PCM (who am I as an artist?)

# Full report - SPRINT [23 - 24 Nov & 7 Dec]

## 1. Why this SPRINT on COMMONING RESIDENCIES: some HISTORY & CONTEXT

Since its start in 2010, Timelab chose to work with artistic residencies within a local maker lab. Evi Swinnen, coördinator of Timelab, describes how these two aspects were in sharp tension with each other. Frictions have led to insights into a number of issues.

### **Development versus Presentation**

Timelab was initially conceptualized as a response to the economic crisis of 2008, when the position of the (subsidized) arts were under heavy pressure. As an artistic workplace Timelab was funded as part of the Art Decree (Kunstendecreet), in which organization could opt to focus on “development”. This option has no obligation for presentation or production of artistic productions. However, a noticeable pressure for results remained, due to competition and the “invisibility” of these places of production in regards to organization that focussed on presentation. The latter not always saw the need the need to recognize these workplaces in the phase of presentation and mediation.

### **Open-ended cooperation versus Residency**

The local maker community was driven by cooperation. Shared resources and open knowledge quickly became the shared values of the rising maker movement. Opposed to this we have the international, more mature artist who in the compressed time of three months of residency (with a fee and working budget) is offered an environment on the one hand and a yearly meetup with a group of young artists who in the span of 10 days put together a moment of presentation on the other hand. The open-ended nature of the community sometimes clashed with the artist who felt a need to present a finished product. Also the question of who “owned” the artistic product was a bone of contention for artists on the one hand, and the community who participated on the other hand.

### **2010: First series**

Nikolaus Gansterer and Juliana Borinski were the first ones who shaped the residency programme. Yearly two artists were chosen by the team members, without a transparent procedure. It didn't take long before the first tensions cropped up. The artist expected the individual care in the production of his/her own work and the community was not motivated to participate in this. The pressure on the lab personnel was very large. Besides supporting the open community of beginning makers it was confronted with complex questions of design and technical realizations which had to be realized within a certain time frame. The presentation of the work was already settled with presentation partners at home and abroad.

To arrange this in the organization an internal exchange of *assets* was agreed upon. The artist got to call on the lab, but had to ‘virtually’ pay. The granted budget had a more firm

framework and obligations. Also an obligatory publication was put into the budget so reflection about the work could be guaranteed. The reverse exchange of the artist toward the community was non-existent.

The organization became sluggish and resembles a yoke with two horses who wanted to go in diverse directions. The popularity of the makerslab rose under the influence of media attention and the pioneering role, the invisibility of the art increased. While internationally these artists got their big break-through after their passage in Timelab this “profit” did not flow back to the local community or organization. The community barely showed any interest in the hermetical form of the arts.

### **2011-2012: Second series**

A second series of artists had a slightly different profile. Duncan Speakman and Kaffe Matthews felt closer to the maker mentality. They were also intuitively chosen by the team. They were hands-on and looked for connections with experts who they needed to realize their work.

Kaffe Matthews succeeded in optimizing an existing work in such a way that Sonic Bikes still has an enormous impact on her oeuvre. Duncan Speakman was introduced in an Art & D project of what was then called IBBT (innovative technology research) thanks to Timelab, through which the artist could be paid for almost 1 year and connection was found with scientists from VUB (Free Brussels University). Up until today Duncan works in close (and often formal) cooperation with scientists, while the first negotiations were focused on the equal pay of the artist and the scientist and the necessity of a different approach than the instrumental one in cooperation with the arts. The link with the technical aspect, the gap between concept and realization was thus noticeably smaller in this second form, but the connection between the local makers and the international artists did not take place.

### **2013: Third series**

These experiences made the organisation think further about the different roles of the residents. The micro-residences of Daniela Dossi and Zeljko Blace were aimed at a more sustainable trajectory of the work with partners in Flanders. Daniela went to work with Rosca (presently Manoeuvre) and Zeljko went to Brussels where fablab Brussels, Equal Opportunities Brussels, Constant and the Beursschouwburg who became new partners.

Even here the return to the community didn't happen.

### **Problem: Giving back to the community**

We subsequently asked ourselves the question whether the return was desirable and whether the maker lab could maintain this position next to an artistic operation. The conclusion of this reflexive exercise was that the lab gave a necessary context for researching the different themes. If we aim for the positioning of the artist in the society, then we have to conclude that the lab environment is an artificial prefiguring of the future world where the artist, by way of experiment, gets an insight into the dynamics with which he will work in the future. The lab becomes a means not a goal.

However, during this time, the then-current lab manager took his leave of the organization; the residents were left to their own devices.

### **2014: Fourth series**

2014 is the year in which the residency was mainly focused on the work of Lisa Ma and the way in which this work could be brought into a participatory trajectory. While her work did not really need much technical assistance, Timelab and the artist were confronted with very fundamental issues of ownership and the position of the artist. Which position does the artist need to take in a local community project when he/she's not the intermediary to a group of citizen that will complete the action? This is a formula that we know from the classical, social-artistic work where ownership and realization are often not executed by the same group.

Lisa Ma's work started living its own life, partly through Flemish media's reporting of her work. The project was highlighted but without mention the position of the artist: journalists did not feel this was relevant to the viewer.

### **A New Approach? The commons**

The consequence was a deep crisis in the relation between the artist and the organization on the one hand and the opening-up for partners to look at diverse post-trajectories on the other. Ginderella was distilled; Duck stew and paté appeared on the menu; Knotplex was produced. The organization was confronted with the difficult issue of individual ownership versus group dynamics. While quite a few of the economic projects were once inspired by art, we saw the dilemma of the appropriation of an idea spin out and fail in front of our eyes. By way of an answer, the organization formulated the start of a cooperative structure in which the artist and proprietor come together within the same value system.

Despite this difficult exercise we saw the roots of a new approach taking hold. For the first time there was a link with the local community and not in a passive performer-public approach, but on equal footing and with mutual exchange and the motivation to change 'something bigger'. The results of Lisa Ma's work were not a negotiation between the artist and the proprietor, but a common vision, a gathering of work and forces, each one in his own domain, strengthening each other.

A guiding principle that we would later describe as the contributive logic that we can find in the commons.

### **2015-2016: Fifth series**

Which other roles can the resident take up? That was the logical question after the "Niets is verloren"-traject. Eugenia Morpurgo and Jesse Howard were residents in the next phase. They had a double role. On the one hand, they could use the environment for their own work that was strongly linked to the available infrastructure and the mentality of the open maker movement. On the other hand, they were also asked to participate in the organization itself. Eugenia supplied the necessary context of the research for the creation of a fitting business model canvas. This resulted in a four leaf clover model that up until today is part of the

operation. Besides this Eugenia organized a workshop that afterwards could be implemented in the programme of the organization.

Jesse Howard became a coach in the yearly bootcamp and took up the role of senior and peer of the participants in their search through the organization. In his individual work Hacking Household as well as in the assistance of an event there were contributions to the organization and the community.

A start was made in the research of even more roles for residents to take up. Vasilis Niaros supplied a research paper within the larger research of Michel Bauwens and so put Timelab on the map within Gent Commonsstad. Stefan Klein and Wouter Huis found what they were looking for in the operation en in Timelab projects like NEST. Z. Blace and Daniela Dossi returned after 4 years and researched in a first phase of their residency, together with Timelab, the synergy in the future plans and ambitions of the organization. Their work will crystallize in the building and the operation starting from 2018

## Spring session: (un)commoning residencies

full version: <https://goo.gl/DbU5Qr>

On 22-24th May 2017 a group of artists and researchers in residence from various backgrounds got together at timelab to reflect as a “think tank” on possibilities, new models and methods of residency program that is to transform. Because Timelab had a strategic interest in commoning and what it could mean for art residencies, this ad-hoc research session was based on a bottom-up approach - inviting artists to discuss the means of a program they would potentially use themselves.

They wanted to propose a model/vision for future AIR (artists-in-residencies) Programs as seen by participants in their individual or collective visions. The key points are based on the following:

### 1. Spatial aspects

- a. Modular work / research space (inside existing infrastructure): adjustable for individual needs. Open for constant re-negotiation with other users of the space.
- b. ‘Settlement’ as a model / spatial proposal for calibrating social interaction and processes of care in commoning (Vladimir Miller / <https://apass.be/settlement-11/>)

### 2. Converging structures

- a. Prevent stacking: overlay/intersect perspectives through a network of residencies with different backgrounds and disciplines

- b. Parallel processes. Multiple residencies at the same time (reflecting on simultaneity and delay)

### 3. Transparency as a method of acting

- a. Making all structural processes visible / public / accessible / shared
  - i. Application Process: Open call, detailed positive answer or refusal,
  - ii. Funding ( how transparent can it be on all levels, online documentation)
  - iii. Expectations / reflecting on the process through routinely meetings // Dealing with “failure” - setting aims and goals
  - iv. Question any given need for production and documentation

### 4. Implementing commons structure in the planning process

- a. Constant re-negotiation of all structural processes. No fixed rules, just general guidelines
- b. Non-hierarchical system / bottom-up / flexible and resilient structures

### 5. Practical example / research proposal for timelab, Gent

- a. Basic organisational structure of Timelab vzw - incorporating residents
- b. Relational constellations with other city, regional and international partners



# PREPARATION

## Selecting participants

A small group of people were invited to take part in this sprint. They accepted the challenge to rethink the format of residencies in Timelab. They will dive into different forms of residencies all over the world. They will exchange ideas and experiences from different disciplines and research and development programmes. Experts on different domains will be invited to reflect and discuss interim results. The concept of commons is never far away. How can the commons bring us new insights in the way a residency could be organized, communicated, programmed.

## statements of the participants

We received texts/material from participants. You will find them included in the shared folder ([https://drive.google.com/open?id=1w0zUZIMbUm77KRhiZdCkUEag6j8EBq\\_p](https://drive.google.com/open?id=1w0zUZIMbUm77KRhiZdCkUEag6j8EBq_p)). They represent directions that will be discussed in the SPRINT and can be commented on by the other participants. Below we are short summaries we started writing.

**Marc Buchy** sees the commoning of art residences as “escaping” from the artist’s welcoming structure, sharing knowledge outside of the structure where the artist is staying; and thinking about how to leave behind your research or creation. MB proposes an open library of media and texts that have influenced the artist, that accumulates across different and subsequent residencies for future consultation.

**Stefan Klein** focuses on how the commons can restructure society and shift art residencies away from neoliberal ideology. Artists need permanent structures of mutual support and infrastructures that remain and grow stable over time. The commons is closely related to “the question of ownership and value, especially also when it comes to the distribution of space.”

**Rasa Alksnyte** is a former lead of FoAM vzw residency program and has much experience in the spectrum of their residency models - that could be inspirational for all to think what could be guest resident - centered residency and organic unfolding of such in experimental space like FoAM Brussels was for many years.

**Zeljko Blace** has extensive experience as artist/curator/researcher in residence at different international programs for almost 20 years, as well as aspiration to denormalize/queer/commonize residencies to make them more fluid, social, rooted and sustainable way to resist precarious contemporary conditions.

**Robbert&Frank Frank&Robbert** described four possible residencies. 1) the D-I-Y residency tries to circumvent the practical preparations (logistics, proposals) which hamper initiative. They find artistic solutions, with the support of random people and letting coincidental things that occur. 2) The “Holistic Chameleon” Residency starts from a dialogue with someone abroad, based on the concept of “sharing”. The artist works as a chameleon, changing his/her skin. R&F F&R feel 3) residencies in an arts center need to change: e.g. in a residency you need time to work in a comfortable environment without the hot breath of presentation-stress. A fourth type starts from the commons and how it rethinks the institutions and gives artists a more structural position in the exchange and operation of this art organization.

**Vladimir Miller** starts from a fundamental paradox: the complicated relationship between the practices of commoning and hosting. A text by Jacques Derrida helps him to formulate the impossibility to negotiate two imperatives of hospitality: the abstract non-conditional one, and the „realistic“ one (my word), conditioned by the societal norms and practicalities.

**Andrew Paterson** notes that within commons-thinking little is said about the artist-practitioner: “What does it mean to be the commoning the practice, precarities, and live of the artist. (and their work, relationships, family members, home rental/swap, etc)” But these ideas can be used to focus on the livelihood of the artist, resilience as a practitioner.

## The commons

*“Commons are shared resources that are produced and maintained by a user community, according to their own rules and norms. This means a commons is defined by 3 aspects: 1) a shared **resource** 2) the **activity** of commoning 3) **rules and norms** that must at least be partially autonomous from the public and private sector.” - David Bollier*

### Hacking abstracts

Hackers disrupt existing procedures in our society and recode or question the system behind what is seen as self-explanatory. They see how the world is being governed by abstractions and make them visible. They find unintended or forgotten applications of objects, languages, or models, and in doing so make the construction of the system visible and open. At the same time, they create new possibilities, objects, or concepts. A lot of artists belong to this hacker class. The dissonance, disruption, or friction that emerges in artistic work makes for a burst of energy in the movement that leads to systemic transformation.

## **Shared resources**

According to what we call the “commons,” shared resources are governed together by a community according to the rules and norms of that community. This means that they escape from how we typically think about resources and materials, as being state-owned or private property. But resources can also be mutualised: governed by the group together and not subject to market or state logic. We first think of resources like forests or land, but language and culture; infrastructure or public goods like safety; and digital information can also be governed as commons. Commons, however, are not natural phenomena, but the result of human choices and interventions, or the process of “commoning.”

## **Dreaming together**

Imagination connects people to a shared dream. Unlike a top-down vision and predetermined goals, the process of commoning starts with a shared objective. This is a projection of a desired future state, either nearby or far-off, with an effect on all those involved and everyone that is moved in the direction of this objective by its actions. What is remarkable is that we here take into account the “other.” We think of the impact of our actions beyond the boundaries of our own community, world, or lives. Together we decide what our shared dream is.

## **Collective organising**

As opposed to a centralised, hierarchical model of governance, in horizontal models we are looking for networked, autonomous entities. In the search for a way to organize the commons, new ways of cooperation, communication, and leadership announce themselves. New competences and responsibilities are distributed and shared. What does leadership mean in this flat model? How do you deploy a flexible structure that still leads to clear and well-supported decisions? Which competencies are needed, and are people educated to execute them?

## **Systemic transformation**

How do we make lasting impact from an experimental lab environment? How can processes bring sustainable change with a positive impact on humankind and its environment? We first need insight into the dominant processes needed to achieve systemic change. A clear plan, rules, evaluation, and the logging of processes is essential in this undertaking. Otherwise, it is impossible to map the transformation and adjust where necessary. Quick experiments, prototyping, and trial-and-error give insight into the system and its processes. Through small examples, the systemic transformation becomes visible.

## **Learning by making**

For centuries the principle of learning-by-doing has been central to education. With the arrival of prototyping machines that enable people to make objects on their own, as a result

of a creative process, the learning by-making movement has gained steam. By transforming knowledge into a physical result that can be judged, the learning process is given direction and feedback. Composition, procedure, result, and evaluation are part of the learning trajectory of the maker. This provides a number of new, open pathways, besides information about the new product.

### **Open end**

In projects, no arbitrary end date is put forth, but we are looking for a valuable knock-on effect of the insights from different projects, or our own operation. Products are never finished, but rather always open for improvement or adjustment. Systems are at their best when flexible and adaptive to new applications. Through shared knowledge and transparent patterns, we clarify what expertise can be used and reused in different contexts and with different materials. This is how the whole is being designed. The results of projects remain open to new hacks that create new possibilities.

### **Shared identity**

Identity is that which gives a community its shape. The formation of identity is the process by which an individual begins to identify with a project. A strong identity gives the energy needed to tackle unexpected obstacles as a group. It gives a sense of connection and involvement. The individual starts engaging in the greater whole and contributes to this whole without worrying about a loss of ownership, power, or their own identity. In the commons, we approach human beings not as rational and competitive but as cooperative and connecting actors.

## **2. SPRINT - Live Report**

Live report: [https://storify.com/geert\\_vandermee/sprint](https://storify.com/geert_vandermee/sprint)

This report aims to be a description of the emerging thoughts during the sprint. As such it presents ideas-under-construction.

**Participants:** Zeljko Blace, Evi Swinnen, Rasa Alksnyte, Marc Buchy, Andrew Paterson & Geert Vandermeersche  
joined by Robbert&Frank on Friday

### **Thursday 23 Nov - Morning - 1st session**

**Introduction + presentations of their work and ideas**

The sprint started with a clarification of the expectations for these days and the available materials. Participants were interested in Timelab's past engagements with artistic residencies (which can be found above). To summarize:



#### 1. *Timelab Questions:*

- What is the role of the artist in the commons
- What is the relation between community & artists (in terms of care for each other and ownership)?
- What should be the effect of the results of the artistic residency: a business plan or sharing in the commons?
- What do we expect from artists: what principles do we put forth and how do we invite and welcome artists in Timelab?
- What should we provide of documentation: a booklet; what do our 'contracts' look like (should all future AIR agree on the principles of the commons)?

*Who owns the result of the residency? & What are guidelines for guest and host, related to Commons-orientated residencies*

These complex issues of course relate to a number of aspects of how residencies are structured, both beforehand and afterwards. There is first of all the decision-making process of how artists are selected. Rasa gave the examples of her organisation, FoAM, whose principles are formulated here: [https://libarynth.org/foam\\_project\\_criteria](https://libarynth.org/foam_project_criteria). These questions focus on motivation, research streams and principles, but also formulate criteria for not fitting in FoAM. Interestingly, if you project is one dimensional (e.g. single issue), wasteful, unsustainable, production for its own sake, one-directional, etc.

But also during and after the residency, we should ask what the responsibility is of the community of makers and Timelab staff to the artist. What "legal" frameworks should we provide to the artists.

We should be aware of the different kinds of residences that have evolved: going from individual, collective to parasite residencies (i.e. residency-hopping)? Also different relations to the maker movement? And even a difference between local citizen and international residencies.

Are there ways to lead in and out the residency to support commons-oriented practices?  
Is there need of entry discussions about documentation, design/code sharing, interviews and reflections for residents who are unsure or unfamiliar with the idea of the commons

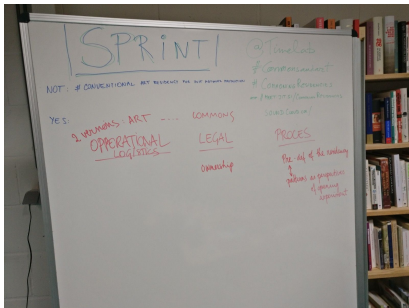
Following this perspective, Timelab had Michel Bauwens and esp. Vasilis Niaros as Researchers in Residence. They formulated typical patterns of the



commons, which could be translated to an idea of commoning residencies. Quite organically this leads to a focus on the livelihood of the artist and his/her resilience as a practitioner.

However, in the research on the commons there is more focus on economic and historical issues and not so much on the arts and the artist-practitioner. What does it in fact mean common the artistic practice, with all its precarious issues and their artistic life, even as it relates to their relationships, family members, and homes.

## 2. Structure of the Sprint: operational / legal / process



As a working structure for the Sprint, it was agreed to focus on three aspects: operational, legal and the process.

As a host of artistic residences, does Timelab want rules and what kind of rules do we want? Should artists agree to open source principles and do we exclude interesting projects if they don't? This would mean a pre-definition of what a residency is. Rasa (FoAM) did formulate principles,

such as "for the people or not", on which to 'advise' artists to not pursue a FoAM project.

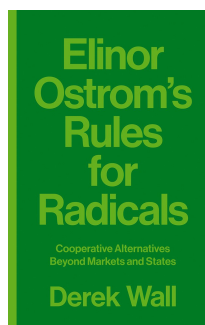
During the expo for RUIMTE, Timelab produced eight patterns for commoning (see above, "The Commons" for an overview). These could be used to rethink residency proposals as they came in: e.g. what would it mean for my art if it were "open-ended"? What happens when I use the maker lab in my artistic project?

## Thursday 23 Nov - Afternoon - 2nd session

In the afternoon, we continued the sprint by processing the ideas that were proposed in the first session, either through reading or brainstorming. The topics are the meaning of the commons, enclosing, and finding rules of commoning art residencies (care, shared ownership).

### Creating an overview and visualization tool

Andrew proposes a portfolio of Commoning Residency models (based on Patterns of Commoning / Ostrom's 8 Rules of Commons management?) that can suit different transdisciplinary practitioners and researchers who would come to Timelab. Models could offer experiences that are shorter, longer, durational, distributed, exchange-based, or camp-style. This would need to answer the question: what is the landscape of available residencies in Belgium? How does Timelab position itself among others? What could Timelab offer that is still missing in this landscape and what could they gain from it?



To visualize this overview, different options are available: a flow-chart with different questions (Geert, y/n --> to a certain residency track) or sliders

(Zeljko) with terminology such as Agency, Urgency, Duration, Life changing, Sharing, Insular/Extrovert, ... adjusting the sliders leads to identifying the best option of residency. The visualization would also lead to identifying other hosts, accommodation, entities, organisations, locals, international network and would result in different 'outputs'. This visualization with sliders could also lead to a more fruitful dialogue between artist and organization: e.g. "We think you fit better in this type of residency.. Have you thought about doing this?" This could be a valuable tool for network of residencies in Flanders /Belgium.... Perhaps partners such as Kunstenpunt could collaborate

Whatever visualization we opt for would necessitate a recognition of the patterns in the residencies that came before and different issues: what are the categories for the sliders

### **Who?**

Residencies for locals, natives, immigrant, friend-of-a-friend, parasites, emerging practitioners, emerging national professionals, game-changer/transitional journey-persons, established internationals, non-presence-based residencies, ...



Possible residents could also be selected on the basis of a guest-host combination, where the guest gradually becomes a host, inviting in other guests. This would add the benefit that newly arrived residents get to more easily know who-is-who in the organisation and who is taking what role or responsibility.

### **Duration & organization?**

Depending on the organization the artist-in-residency belongs to or not, there are different speeds to how project start up and are completed. We should be aware that often these speeds do not match, especially in the case of emerging practices on the one hand and in relation to universities or art institutions on the other hand.

The structure of a residency which by definition is finite is hard to match with the ambitions and responsibilities of commoning, but also different artistic practices traditionally differ in how they conceptualize their projects: e.g. visual arts on average think in 2 months, while theatre could be up to 1 year.

### **Distance and retreat?**

Residencies rely on artists taking a distance from their normal day-to-day practices. A residency should be making space for artistic reflection, and possibly producing art. This means that residencies should also pay attention to services beyond the artist's practice: childcare, housing, stability of income, ....

### **Unlearning**

If residencies focus on going beyond emerging young practitioners, there should also be room for supporting the unlearning or development of established or older professionals.

This could take place, by, for example pairing up/mentoring between different cities, or artists-politicians, younger-older, 'shadow curating', city-administrators, ...

### **Return to hosting organization?**

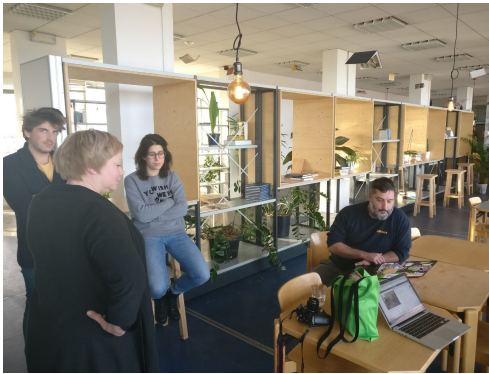
How is it possible to apply the practices of commoning to the organisational structure of the Lab? Does it need to happen first before it is possible to engage with the theme of Commons? It is useful to know the organisational history and time commitments of different persons involved in the organisation.

### **Who gets excluded from commons?**

The commons is based on the idea of openness, but we should be aware that a number diversity issues (e.g. race, gender, sexuality.. especially in a medium-sized city) create a kind of uncommons. How can an organisation compensate for the Uncommons?

### **A different kind of resident?**

Besides artists, there should also be the possibility to invite facilitator/consultants who can help support transitions of organisational forms within Timelab. Different methodologies could support the exploration of this vision, e.g. Lego's Serious Play ([https://en.wikipedia.org/wiki/Lego\\_Serious\\_Play](https://en.wikipedia.org/wiki/Lego_Serious_Play)) or Systemic Constellations (<http://www.systemicconstellations.com>). These methodologies should possibly include exercises in forecasting, pre-rehearsing possible scenarios, paying attention to negative aspects and including it in positive vision.



([https://libarynth.org/resilients/prehearsal\\_pocket\\_guide](https://libarynth.org/resilients/prehearsal_pocket_guide) )

### **Results: concrete or ideas?**

Another issue is the question of how to leave behind traces of the residents' activity, so that internationally ideas can be gathered and can accumulate. Such a "database" of ideas creates the opportunity for serendipitous insights. Again, FoAM provides an example: a wiki (<https://libarynth.org>). It keeps network and conversation alive and informs the participants of what is happening.



## Friday 24 Nov - Morning - 3rd session

### Creating the Sliders

In this sessions, the idea of 'sliders' to identify the different types of residencies was taken up, which can help the design of the scenarios involving different stakeholder roles. 'Sliders' are a way of negotiating and identifying -between potential artists, Timelab and other partner organisations- the variables involved in setting up a Commons-oriented residencies.

<b>THEME</b>	<b>---A---</b>	<b>---&lt;-&gt;---</b>	<b>---B---</b>	<b>Example / More</b>
<b>Residency duration period</b>	<i>Longer</i>	---<->---	<i>Shorter</i>	e.g. Life moment Transiency (FoAM) // Social dynamic (co-working hoffice). <a href="https://libarynth.org/transiencies">https://libarynth.org/transiencies</a> <a href="https://www.facebook.com/groups/752043591559955/?ref=br_rs">https://www.facebook.com/groups/752043591559955/?ref=br_rs</a> <a href="http://hoffice.nu/en/">http://hoffice.nu/en/</a> <a href="https://www.facebook.com/groups/Hofficevlaanderen/about/">https://www.facebook.com/groups/Hofficevlaanderen/about/</a>
<b>Resident</b>	<i>Presence / On-site</i>	---<->---	<i>Absence / Remote</i>	e.g. solid block of residence, or association
<b>External members</b>	++	---<->---	<i>Solo</i>	e.g. Family members / Significant others / Collective or association members
<b>Mode of engagement</b>	<i>Social / Extrovert</i>	---<->---	<i>Insular / Introvert</i>	e.g. Commoning of Sportfield // Individual research or studio work
<b>Career status</b>	<i>Emergent / Fresh</i>	---<->---	<i>Established / Elder</i>	
<b>Resources (materials, consumable, equipment)</b>	<i>Available</i>	---<->---	<i>Not available</i>	
<b>Budget</b>	<i>Agreeable</i>	---<->---	<i>Not agreeable</i>	
<b>Tools/ Lab usage</b>	<i>Timelabs or partners</i>	---<->---	<i>Self-sufficient</i>	

<b>Production?</b>	<i>Material</i>	---<->---	<i>Immaterial</i>	<i>!! but what if it produces both material and immaterial artefacts?</i>
<b>Archival Storage</b>	<i>Physical</i>	---<->---	<i>Virtual</i>	<i>!! but what if it produces both material and immaterial artefacts?</i>
<b>Negotiated results/outcomes /outgoings</b>	<i>Pre-defined contribution</i>	---<->---	<i>Novel, unknown contribution</i>	<i>i.e. knowing in advance or not of what will be produced</i>
<b>Transfer-ability / context-specific</b>	<i>Wider application</i>	---<->---	<i>Narrow application</i>	<i>(beyond the context of Gent, Timelab)</i>
<b>Need</b>	<i>Urgent</i>	---<->---	<i>Luxury</i>	<i>e.g. Artist at risk // Luxury of research for know-how. long dialogical How much does somebody really need a residency?</i>

## Examples of residencies

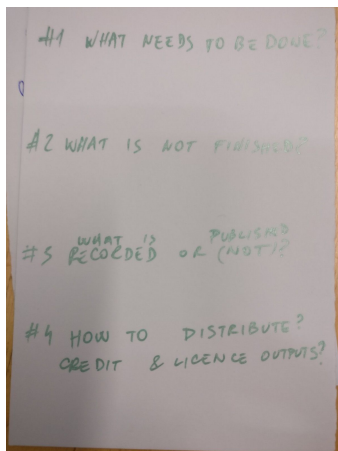
During the sessions, different examples of residencies were collected, both from personal experiences as from the network. They will be listed below:

- Residency (2017) at Le Shadok (Strasbourg, France), with Ferment Lab process, negotiated process-based residency in digital maker space  
<http://pixelache.ac/projects/ferment-lab>  
<https://archive.org/details/@fermentlab-pixelache>  
<https://archive.org/details/fermentlab-pixelache-2017-strasbourg-zine-part-1>
- Curator/Researcher-residency (2016) at Studio Das Wiese Haus (Vienna, Austria) and HIAP (Helsinki), which was based on 'open call for an open call' and dialogue-exchange based residency between two persons.  
<https://archive.org/details/agryfp-2016-dialogue-exchange-hiap-studiodwh>
- Residency-consultancy (2008) at SERDE (Aizpute, Latvia), which combined socio-economical research and residency model proposals. Social-economical exchange between the host and the guest.  
<https://archive.org/details/agryfp-2008-serde-cultural-residencies-consultancy-aizpute>
- Storyteller/Observer-in-residence (2007) in Pedagogical Factory project (Chicago, USA), which was a low cost residency where different hosts were found to live with over 2 months.  
<https://archive.org/details/agryfp-2007-pedagogical-factory-add-pf-chicago>
- <http://www.zku-berlin.org/satellite/artist-dis-placement/>

Other interesting links for residencies

- <http://www.spottedzebras.be>
- <https://enspiral.com/>
- <http://www.ilean.be/>

## Friday 24 Nov - Afternoon - 4rd session



### Questions

Participants divided in groups of three answered four questions

#### 1) What needs to be done?

(Rasa, Frank, Andrew): Keep on working on flow chart, sliders on what a common residency can be, connect all the ideas. Identify type that fits Timelab. Check critical points.

Share these ideas with different shareholders in Timelab that have been identified. Finalize guidelines for Timelab with 5 who/why/when/...

(Robbert, Vlad, Marc, & Evi): Text needs to be completed, shared and applied in practice. Problem fields should be isolated and dealt with them separate, and rush the call.

(Evi): defining different types of residencies that are not production-oriented. Can a network be formed.

Providing concrete examples, coming up with a real focus for the process at Timelab expanding the question to a network of institutions contextualize “commoning”

#### 2) What is not finished?

(Evi): Last step of making a statement for those not involved so far

Find a clear form of communication to stakeholder (something other than long texts)

#### 3) What is (not) recorded or published?

(Rasa, Frank, Andrew)

There has been no discussions between the different documents and their contents. Look/invent/create specific terminology. Crediting as artist of FoAM

(Robbert, Vlad, Marc, & Evi): Storify, Google Docs, Audio & Rasa’s photos

#### 4) How to distribute? Credit or license outputs?

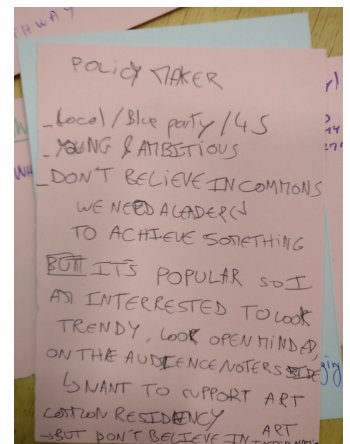
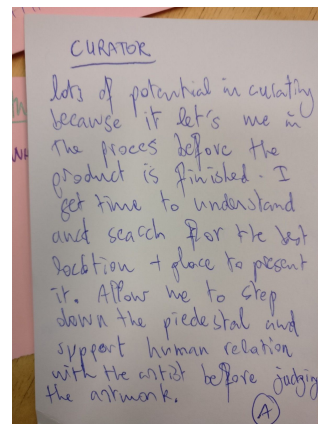
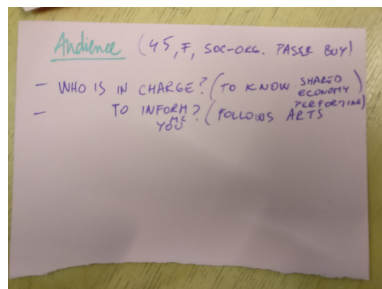
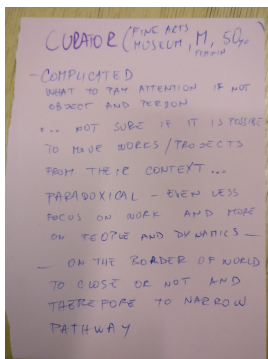
(Rasa, Frank, Andrew): Most of the texts might not be interesting enough to be published. How Timelab publish document usually? / credit to "Timelab"

no license or credit: "just spread it"

#### Role play

During the session, the idea was to prototype the residency by taking up roles (eager applicant, critical jury member, surprised Timelab-member, confused artist, suspicious funder) and looking at residences through those perspectives.

#### Roles (version 1)



#### 1. Artist / Practitioner in residence

What does it mean for my work: do I need to share? How open is open? What if I want to share my work, do you need to know? or is this only within and in terms of the limited residency time?

Can I bring peers?

Were previous residencies common?

Do I need to make a testimonial? to show the impact of the residency

#### 2. Representative of organisation (e.g. board member)

how do we transition? what are the different steps? how to keep control?

Should artists decide and be trusted: should they be involved in decision-making and budget?

#### 3. Technician (who cares about workshop)

wants to understand on what the artists are working. I never felt very involved with the arts but maybe sharing in the decision-making might change this

4. *Curator (facilitates content)*

How do I create curated content if there is no attention for the object or person. I'm not sure if it is possible to move works/projects from their context.

5. *Media & communications person*

shared design on webpage, feature on webpage, social media, archive

6. *Funder*

If it's commons, what is its relation to subsidies? Can it then not support itself? How do we measure success?

7. *Municipal policy maker / politician*

I don't understand what commoning is? What does it make or produce? Is it a form of communism?

I don't believe in the commons, because we need leadership to accomplish something.

8. *Audience (Local, Beyond-local)*

How do I find this? Why would I bother going through a huge archive?  
Who is in charge? Who will inform me?

# Thursday 7 December: 10h - 18h

Participants: Evi, Frank, Stefan, Rasa, Zeljko, Andrew, Vanessa, Marc, Robbert

As a closing session to the two-day sprint, locals and artists came together to produce concrete material:


1. One infographic on what needs to be communicated on the position of the residency program towards potential residents, but mostly towards team, community, neighbors
2. the brainmap
3. the contract
4. Sliders: work in Typeform and test with different artists/residents
5. the visualisation/presence of the residency program in the space
6. the survey / call
7. Archives and traces: What do we leave in the organisation / infrastructure / neighborhood
8. the welcome pack: What needs to be made available for starting a residency?
9. Dating site-formula via question from PCM (who am I as an artist?)

TIMELAB COMMONING RESIDENCIES (OF THE FUTURE)  
Identity / ccSPORTS

**BRAINMAP**

LIST: what we want                      what we do not want

<p>1) PERSONAL DEVELOPMENT</p> <ul style="list-style-type: none"> <li>- Personal Change</li> <li>- Arts practice as total project</li> <li>- Livelihood</li> <li>- Growing</li> <li>- Sportive</li> <li>- Conviviality (Convivialité - Ivan Illich)</li> </ul> <p>2) BIGGER PICTURE</p> <ul style="list-style-type: none"> <li>- Trans sectoral</li> <li>- Partners + domains</li> <li>- Knowledge</li> </ul> <p>3) IDEOLOGY TOWARDS OUTSIDE WORLD</p> <ul style="list-style-type: none"> <li>- Food</li> <li>- Identity Building</li> <li>- Transmission in between participants</li> <li>- Arts vs. Organisation(s)</li> <li>- Involving community</li> <li>- Dialogue</li> <li>- Sharing</li> <li>- Organic</li> <li>- Cultural definition of space</li> </ul> <p>4) RESIDENCY ACTIVITIES</p> <ul style="list-style-type: none"> <li>- Debate</li> <li>- Meeting</li> <li>- Retreat / Sprint / Camp</li> <li>- Inclusive</li> <li>- Reflection</li> <li>- Archiving</li> <li>- Fun</li> <li>- Inspiring</li> <li>- Reflective</li> <li>- Conversation</li> <li>- Theory vs. practice</li> <li>- Concentrated Time</li> <li>- Thinking to gather</li> <li>- Exchanges betw. staff and residents (HR)</li> <li>- Evaluation!</li> </ul> <p>5) WAYS OF ACTION (METHODOLOGY)</p> <ul style="list-style-type: none"> <li>- Questioning bigger picture</li> <li>- Prototyping</li> <li>- 'Job vs. Ueber'</li> </ul>	<p>1) PERSONAL DEVELOPMENT</p> <ul style="list-style-type: none"> <li>- Timelab is not the only means for an artist to survive (financially)</li> <li>- Finances should not be the motivation</li> <li>- For independent, self-sufficient, open-minded beings</li> <li>- Not vacation or 'time-off / out'</li> <li>- Not overly conscience</li> <li>- Not only artists</li> </ul> <p>2) BIGGER PICTURE</p> <ul style="list-style-type: none"> <li>- Not keeping knowledge within the arts</li> <li>- Not sticking to fixed things</li> <li>- Not institutionalize and never stagnate</li> </ul> <p>3) IDEOLOGY TOWARDS OUTSIDE WORLD</p> <ul style="list-style-type: none"> <li>- No artists for artists</li> <li>- No place for closed ownership</li> <li>- No excluding surrounding beings</li> <li>- Artificially installed rules / systems</li> </ul> <p>4) RESIDENCY ACTIVITIES</p> <ul style="list-style-type: none"> <li>- No 3D-printing</li> <li>- No conventional exhibitions (white-cube)</li> <li>- No focus on production and an end result</li> <li>- No individual(s)</li> <li>- Not actively looking for reflection</li> </ul> <p>5) WAYS OF ACTION (METHODOLOGY)</p> <ul style="list-style-type: none"> <li>- No referees</li> <li>- No starting when you already know the end result</li> <li>- Not open for beings that are not open for experimentation and feedback</li> <li>- Beings may not avoid financial responsibility</li> </ul>
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- Safe vs. risk
- Hack / Hacking
- 'Vliegwief'
- Failing (if needed)

5)

6) ORGANISATIONAL BRIDGE

- Systems
- Patterns
- Transparent
- Dynamics
- Adaptable

7) (THE) UNKNOWN

- Unknown

6) ORGANISATIONAL BRIDGE

- No organisational bridge

7) (THE) UNKNOWN

/

## Lessons

1. Better documentation of the sprints: podcasts as a way to document
2. A Fixed group to ensure continuity
3. Better description of methodology

4. More run-up time & preparation
5. 2nd round of feedback after finishing results

**Questions still to be addressed:**

- A. how to connect to academic research?
- B. how to position residencies not focused on 'production' or residencies with other practitioners (journalist, urbanist, city administration, ..) in the subsidized art scene?
- C. How to communicate about the new insights towards other timelab stakeholders?

**To-Do**

1. Evaluating budget and planning of dec 7th. Who is in and who to invite?
2. overview of 'interviews' on 'what needs to be done next'
3. visualisation of the process/findings on a poster or publication in order to open up the process towards outsiders.
4. Package to be prepared: costs refund, KVR, directions, bike, shops (carrefour, bioshop, ..), who is who of team, sociocracy, what to expect
5. Overview of the artists involved + bio