

PROGRAM and preparations

live version of this document <https://goo.gl/km1mXn>
and Participants/Principles/Program slots <https://goo.gl/CGGfHC>

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- 4th Session (Friday 24.11, afternoon)
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SUGGESTED FOLLOW-UPS:

- # Thu. 7th of December meeting at Timelab: Evi, Geert, Zeljko, Rasa...
- # Andrew joins at 13.00 on <https://meet.jit.si/CommoningResidencies>
- # some e-publication and ?podcast off inputs

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4th session:

Consultations/Closures round-up: what needs to be done, what is (not) finished, recorded, published, what doesn't (or not yet). How we distribute it, credit contributors, licensing

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3rd session:

prototyping by taking roles (eager applicant, critical jury member, surprised Timelab-member, confused artist, suspicious funder) and looking at residences through those perspectives

Andrew notes:

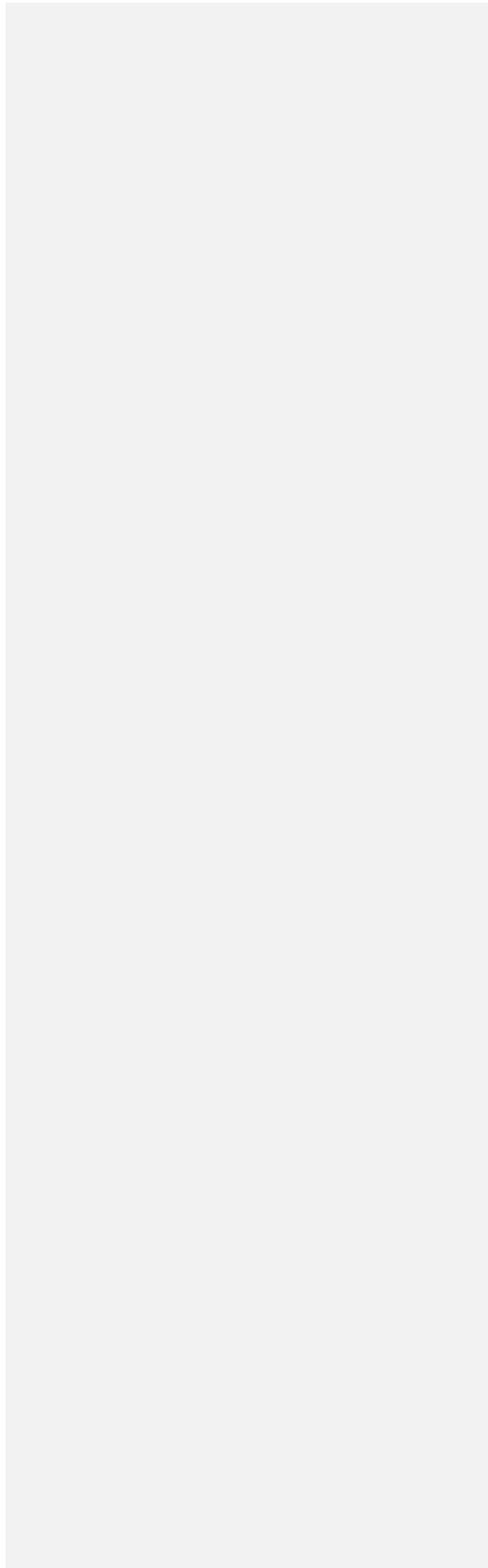
It would be useful to identify the 'sliders' in this session, which can help the design of the scenarios involving different stakeholder roles, that can be played out in the afternoon.

'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.

Residency duration period

Longer -----<->----- Shorter

e.g. Life moment Transiency (FoAM) // Social dynamic (co-working hoffice)



<https://libarynth.org/transiencias>
https://www.facebook.com/groups/752043591559955/?ref=br_rs
<http://hoffice.nu/en/>
<https://www.facebook.com/groups/Hofficevlaanderen/about/>

Resident

Presence / On-site -----<->----- Absence / Remote
e.g. solid block of residence, or association

External members

++ -----<->----- Solo
e.g. Family members / Significant others / Collective or association members

Mode of engagement

Social / Extrovert -----<->----- Insular / Introvert
e.g. Commoning of Sportfield // Individual research or studio work

Career status

Emergent / Fresh -----<->----- Established / Elder

Resources (materials, consumable, equipment)

Available -----<->----- Not available

Budget

Agreeable -----<->----- Not agreeable

Tools/ Lab usage

Timelabs or partners -----<->----- Self-sufficient

Production?

Material -----<->----- Immaterial
!! but what if it produces both material and immaterial artefacts?

Archival Storage

Physical -----<->----- Virtual
!! but what if it produces both material and immaterial artefacts?

Negotiated results/outcomes/outgoings

Pre-defined contribution -----<->----- Novel, unknown contribution
i.e. knowing in advance or not of what will be produced

Transfer-ability / context-specific

Wider application -----<->----- Narrow application
(beyond the context of Gent, Timelab)

Need

Urgent -----<->----- Luxury

e.g. Artist at risk // Luxury of research for know-how. long dialogical
How much does somebody really need a residency?

....

Roles (version 1)

1. Artist / Practitioner in residence
2. Representative of organisation (e.g. board member)
3. Technician (who cares about workshop)
4. Curator (facilitates content)
5. Media & communications person
6. Funder
7. Municipal policy maker / politician
8. Audience (Local, Beyond-local)

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2nd session:

processing as deepening through reading or brainstorm / discussion what is commons, enclosure, achieving rules of commons (care, shared ownership)

Andrew notes:

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.

*Some models offer experiences that are e.g. 6 shorter, longer, durational, distributed, exchange-based, camp-style
what is the available landscape of residencies in Belgium? How Time Lab positions itself among others? What Time Lab could offer that is still missing and what could they gain from it?*

A flow-chart (Geert) or sliders (Zeljko) such as Agency/Urgency, Time-slider LifeChanging/TimeSlots of sharing; Insular/Extrovert, applied to particular field which leads to identifying the best option, with different plug-ins and extensions connecting with other hosts, accommodation, entities, organisations, locals, international network.. Resulting in different 'outputs'. A dialogue could exist "We think you fit better in this type of residency.. Have you thought about doing this also?" This could be a valuable tool for network of residencies in Flanders /Belgium.... Perhaps there are partners to be found to collaborate on this idea such as Kunsten punt...

Recognising patterns.. Doing a similar residency as this person who came before..previous resident nominates next one...

Open call for residents to learn about and engage with Commoning practices in Gent.

Open Lab / aperos. Friday 17.00 for neighbours where conversation about what is happening in the timelab but also informal lectures are possible. (some examples https://fo.am/bitesize_lectures/ or <https://fo.am/kernowopen/> or <https://fo.am/aperos/>)

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

There are different speeds of projects and the art scenes, that don't always match.. In case of emerging practices, in relation to university, art institutions.. For example Art practice (Artists) and Commoning (Commons)..

Match making between the artists, between sectors.

Prototyping different forms. Texts, Models, Social spaces..

Recognising different patterns

Taking a distance. Making space.

Focusing beyond emerging young practitioners,

For example, supporting the unlearning or development of established or older professionals.. Or pairing up/mentoring (between different cities, or artists-politicians, younger-older, 'shadow curating', city-administrators,)

Services beyond the artist's practice, childcare, housing, stability of income..

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?

How can an organisation compensate for the Uncommons?

Diversity issues.. race, gender, sexuality.. especially in a medium-sized city.

There is the possibility to invite facilitator/consultants who can help support transition in organisational forms within Timelab. It is not necessary to just have artists in residence.

Using different methodology to explore possible visions (

https://en.wikipedia.org/wiki/Lego_Serious_Play or <http://www.systemicconstellations.com>

)Possible exercises in forecasting, prehearsing possible scenarios, paying attention to negative aspects and including it in positive vision. (

https://libarynth.org/resilients/prehearsal_pocket_guide)

Guest-Host combination: The guest gradually becomes a host, inviting in other guests.

For newly arriving residents it is essential to know who is who in the organisation and who is taking what role or responsibility.

The structure of a residency which by definition is finite is hard to match with the ambitions and responsibilities of commoning. Visual arts is on average for 2 months, while theatre could be up to 1 year for example.

Commented [1]: I found this an interesting residency project: <http://www.zku-berlin.org/satellite/artist-displacement/>

I am working with them now and talked to them briefly about this work-group and maybe the process/result could be implemented in any sorts there

--- could the outcome of the research group generally also be a model for commoning residencies that can be applied to different spaces and organisations in a several step trial programme?

Commented [2]: Are there any existing programmes that already incorporate that - what are the experiences they made

How to leave behind traces of residents activity, so that the mind of interests that gather and accumulate, creates serendipity. Knowledge travels.

FoAM wiki example, (<https://libarynth.org>) Sharing the process (not every artist is used to sharing things in process). It keeps network and conversation alive and informs the of what is happening. To be kept in mind it takes a bit of work in managing, supporting and encouraging researchers to share their process.

*Entering a network of peers, rather than an institution.
Example of Artist-at-Risk residency approach.*

few links on the organisations applying commoning practices:

<http://www.spottedzebras.be>

<https://enspiral.com/>

<http://www.ilean.be/>

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1st session:

introduction + inputs as everyone presents their work and ideas

Andrew notes:

TimeLab Questions:

Who owns the result of the residency?

What is the responsibility of the community of makers and timelab staff to the artist afterwards?

Do artists agree on open-source rules?

Decision making process. Who decides and on what ground?

(FoAM decision making principles https://libarynth.org/foam_project_criteria)

Legal frameworks

Guidelines for guest and host, related to Commons-orientated residencies

Individual, Collective or Parasite residencies?

How to relate the maker machines?

Local citizen or international residencies?

Are there ways to lead in and out the residency to support commons orientated practices?

(Entry discussion about documentation, design/code sharing, interviews and reflections)

Michel & Vasilis as Researchers in Residence: Typical patterns in the commons, translate to the residencies. Leads to thought to focus on the livelihood of the artist, resilience as a practitioner.

In the research in the commons there is not so much 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)

We received some texts/material from few of you in past days. You will find them included in the shared folder. 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 focusses 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.