

<https://pad.bleu255.com/p/das-workshop>

WEAVING AND SHARING IS CARING RESEARCH MATERIAL

How does one start a research practice? What objects, things, and other bits and bytes constitute a ground for its development? And ultimately, if research is about nurturing a specific field, how does one share and give access to such a web of research material for others to appropriate, inspire, or build upon?

We will share and discuss how we practically develop a fertile environment for a research practice to happen. A particular attention will be given to: 1. defining what are the things that shape and constitute our research; 2. how do we draw the line between what can be made public and what should remain private; and 3. what licenses (open access or not) can be used or abused to share our research within the current framework of intellectual property laws.

<https://www.atd.ahk.nl/en/das-research/contact/>

13:00-17:00

DAS Visitors WiFi

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INTRODUCTION (not bootstrapping)

The example that is given, a book about a project on the Poortgebouw in Rotterdam, is only 'the tip of the iceberg' of possibilities. Yes, there is a product, a book with an ISBN etc, but much more is possible.

Get into the habit of writing and reflecting constantly.

Any kind of writing.

Think in particular about the infrastructure of your project.

FAST!

Start to make a maze (is a maze still a-maze when you first begin making it?)

Keep on adding and adding, try to structure using hyperlinks, and wikis, and also taking notes, about where you are going - where are we going - state the end goal - or a foreshadowing of the end goal near the beginning/

Hack-pact a method for live-coding (an agreement to work in small regular *recursive* increments published in a regular place) - leads to a form of feedback.

so the wiki page is the main output and the book is a snippet of it

Creating dynamics, not choosing the method for example but getting into the habit of building with many methods.

- Browse subject / Semantic Ask / Search By Property / All Properties / Unused Properties / All Pages: How do make the research open for others, with other interests?

Peer-production licence... it allows workers to collaborate - but not for people to make money out of it - a form of Radical Openness...

Contemporary open access discourse.

(how do you choose 'documenting everything?', which and what counts as relevant when, and when not anymore?)

live documenting, fast reflecting on your own practice, (also as a collaborative effort?)

include messiness into research projects, this opens up new possibilities

open access discourse

or

being the only one able to do one thing, in order to block it from others access

or, forced reflecting.

licencing permission -

one template: creative commons

HAND CuRATED

Forced feedback loop

https://aa.xpub.nl/index.php?title=Main_Page

Semantic media wiki:

allows you to give extensive metadata to every document

Then a specific request can extract certain elements from the database

Documentation - scanning/photo of everything followed by notes of it and make an archive of it.

A book as a snapshot. A web-archive as an alive, useful and engaging document. With the possibility of reconnecting to other previously isolated phenomena/collectives.

Value of the 'dump'-approach: opening up the possibility for other researchers to recurate the material and to find their own hidden gems for re-appropriating the work.

<http://maydayrooms.org/>

The project, specifically the online wiki archive (more than the book) drew the attention of Tent and the city of Rotterdam as well. Finally also by Maydayrooms. Suddenly the politics came in. The Poortgebouw was no longer simply a squatted building.

Peerproduced licence on the book. Closed of for 'for profit'

companies, The PPL being a kind of speech act. However, it is important because it determines to some extent the form and content of the book.

BOOTSTRAPPING

From what things your research is bootstrapped?

how do you structure all of this?:

For me, it's about finding strategies of transformation (things which a person, artist or otherwise can use to transform, to perform an operation on something, mostly on memes (ideas) in text form. Collecting strategies to create, engineer emergent systems - so for example, recently scientific papers on emergence, cybernetics, complex systems, the global brain. But rather than collecting many things and looking for a way to translate them, or find the pattern in them to create something - e.g. a performance, my strategy is much more to identify the process of transformation itself, the structure or mechanism of intelligence, and then, in all likelihood, at least as an experiment in the process, put a feedback loop around that process or processes, and see what happens.

notebooks, papers printed, A4 paper, mass on desk/wall, folders, ability to shuffle/re-order, importance of finding processing and storing these, keep all to get inspired again...

digital information stored as: evernote / google docs / pdfs printed, sometimes bound as books, hand-written into / email drafts / recently Slack / storing things in open tabs
(build an index)

What happens to notebooks? Transcribing handwritten notes into googledocs / word

Official documents: government, city, funds. Historical documents: flyers, booklets, etc from performances and festivals. Books, academic texts. Interviews, conversations. Visits to different happenings (festivals, conferences, performances). Visits to different places in the world: the experience of being there, finding traces of performance. Photo's of local theatres and art schools. Photo's anyway. Stories, personal experiences, personal understanding of time and place and interactions. Understanding of dynamics between people, in situations, in developments. Passing time. Seeing singular happening, granular happenings forming into something else.

final structure through writing, intuitive approach to structuring, forcing yourself,

- text, archive materials, quotes, oral history, apocryph stories, images, photo's, tweets, articles, statistics, blogs, newspaper articles, facebook posts, minutes of meetings, youtube search histories, VR.App's, memes, books, ubu.com, aaaaarg.fail, gutenber.org, academia.edu, sciencehub.org, delpher.nl, gahetna.nl, NIOD, Paintings, Musea,

interest in archives, filter process, and get rid of things not relevant, use Ulyesses, a great writing app.

- embodied responses to practice (stored as personal notes from myself of what I observe on the workshops). (stored as videos). (collected as survey(interview))
- articles/publications on the current state of research and practice of what is happening in the field.
- organise book on the topic to make visible research on the topic
- make video publication
(messy structure, structure of mess, mess structure)

notebooks, onenote, dropbox, local hdd

Fieldnotes of observations on settings, events, conversations, rhythms, sounds, smell, color, language, vocabularies, Interviews, both audio and transcribed photographs, video recordings, audio recordings illustrations, design sketches, prints statistical data, policy documents, scholarly papers, journals, documentary material

constant notetaking/writing, notation system, different kind of notebook (depending on context), intuitive navigation in collected material, pocket, drowning in productivity software, moments of synthesis

books, book reviews, interviews, informal conversations, googling references, portfolios of other artists or designers, discussion events or lectures, performances, science fiction, found images, image collages, scientific figures, lots of wikipedia, art or design exhibitions, books of student work or graduation shows, reading groups, peer feedback talks, media festivals, political or activist websites, articles on e-flux etc., searching for lectures on youtube, lots of messy handwritten notes, making visual summary PDFs of thoughts, art videos, mainstream films, searchign twitter feeds for recommendations, asking curators for recommendations, watching online tutorials for visual-making softwares, taking pictures of interesting visual media (street flyers etc), +?

constant collecting, note taking but not necess. looking back, A3 diagrams/visual synthesis, different software depending on tasks/material

Interviews, pictures, maps, description of speciefiek dishes, documantaties, images, online artikels, online archive of rhe city, physical spaces and personal experiences , curated event,

lectures, notes, sidenotes, performances, discussions, video, vlogs, blogs, instagram, online akademik research library , newsletters, policy documents, local constitutions,

Drive/dropbox, instagram archive, mailbox as bookmark/notes, offline spreadsheet synthesis and collection, disciplined approach to data collection and processing, archive of notebooks

software, images, sound, online texts, books, pdf, ref, braindumps/logs, private trackers

images, news articles, emails to friends, documentaries, youtubeclips, wikipedia, scifi, research papers, talks by artists and researchers, chatbot chatting, memory, fiction writing, performance reflection

two stages first limbo, then more focussed video edit of found footages/relevant materials w/ voice over, browser tab collections,

endless notes workdocs with thoughts, articles, books, rehearsal notes published and unpublished, bibliography, notes processing and merging various methods of work, written, video/audio accounts of studiovisits, interviews chronological recounting of working processes, artists notebooks/collective working documents and archive of files, audio/video registration of rehearsals, schemes for workshops, documentation of conversations and process of devising workshops, software and code (plus evolving of this, like the various prototypes along the way), google drive, photos, different versions of performance texts ,audio/video lectures

inbox todo that keeps growing, dumpster strategy, different classification systems with priority codes, prototyping approach, understanding the form to guide the research

pdf's, books, tweets, interviews, audio recordings, conversations,

music, budget planning, websites, articles, data visuals,
podcasts, notes,

productivity software, lots of offline/online software, pocket,
evernote (organising), read-this folders.

PUBLIC

What is worth making public and how?

lots of inspiration came from other peoples 'messy' documentation:
do you want to give access to your work and how?:

dev notes, conversations, workshops, methods
control over re-use so that it remains in same cultural context
giving access to archives with NC CC licenses
why open, who is the audience, how big is the demand?

Need to curate/taylor what is made public
fear of exploitation

fence guarding aspect of copyright

Carries out an ethics of shared responsibility?

problems with what we can, we could, we should, we would
strict control over what is produced

LICENSE

How to license all these things?

Licensing in Creative Commons or Peer production is kind of a

symbolic speech act. But it will also protect you if you find out about an infringement

It works to a certain extent because some bookshop contacted the students and had noticed the license. -

It is an important symbol because it informs how the text is read. It ideologically relates it to the communities it describes. A license can be an amplifier of the artistic intention.

80s -> free software (attach license gpl / mit/ bsd) -> resonates with free market ideas on information-> open source (same essence as free software, but ideological difference)

90s -> interesting for other disciplines, idea to attach files to license in order to share content with each other without copy right restrictions

2002 -> Creative Commons, Silicon Valley culture licensing brings forth specific license models per discipline (no longer practitioners based licensing) = dismantling of rich heterogeneous manifestations of licensing ideologies = more digital management

2004 -> definition of FREE CULTURE, the FREEDOM DEFINED project

Agonism : many different licences, made by all

Aggregative: lawyers, using their 'expertise', choosing and erasing some licences

Deliberative: only worked on by some

Related to the capitalization of information

Depends on the context of use

what are the consequences of the choice of a chosen license

bottom line: you don't have to work with Creative Commons in order to share your work, only the platforms benefit