



Outdu lge

to lavish full attention to the world
to generously broadcast care

Things

that

do

not

yet

seem

possible

What is the value of the multiplayer?

'*Outdulge*' will think about game frameworks as a method to collectively explore the possibilities of decentralised and distributed technology – such as blockchain- as opportunities to enact an ethics of care and rethink value.

Current technological platforms operate with command-and-control structures based upon conventional economic incentives; an extractive process of power. Although decentralised and distributed systems can offer the flexibility to choose and design incentives and value; the distributed network is not identical to the commons.

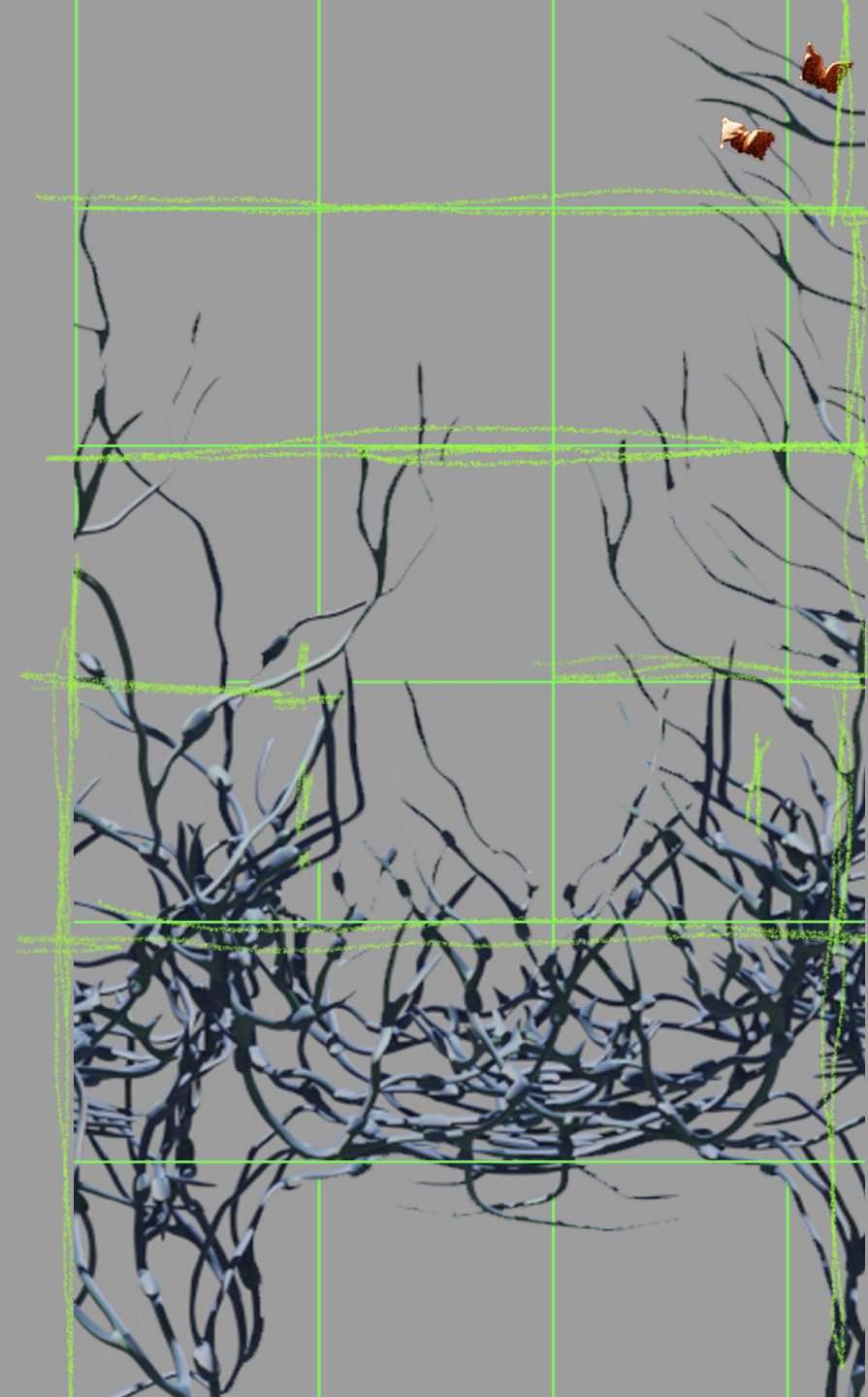
Identifying “care” as an essential category of value creation, what is valued does not need to be connected to a capitalist-defined profitability. We can begin to see how care work is linked to other non-market realms of value creation --- commons and gifts --- all of which are vulnerable to market enclosure.

Elements of the exhibition will use bodily systems as a path for understanding interdependency and collective vulnerability. I use these bodily metaphors begrudgingly; the uncritical use of biological metaphor concerns me, yet currently feels inescapable. So here we are.

'*Outdulge*' will explore storytelling as a means of understanding complexity as a double-edged sword; to create understanding in fear of the unknown.

The **visitors** are invited to participate as **players**: the work hopes to dissolve the narrative that there is a single privileged vantage point that might reveal the full implications of an algorithm, protocol or system.

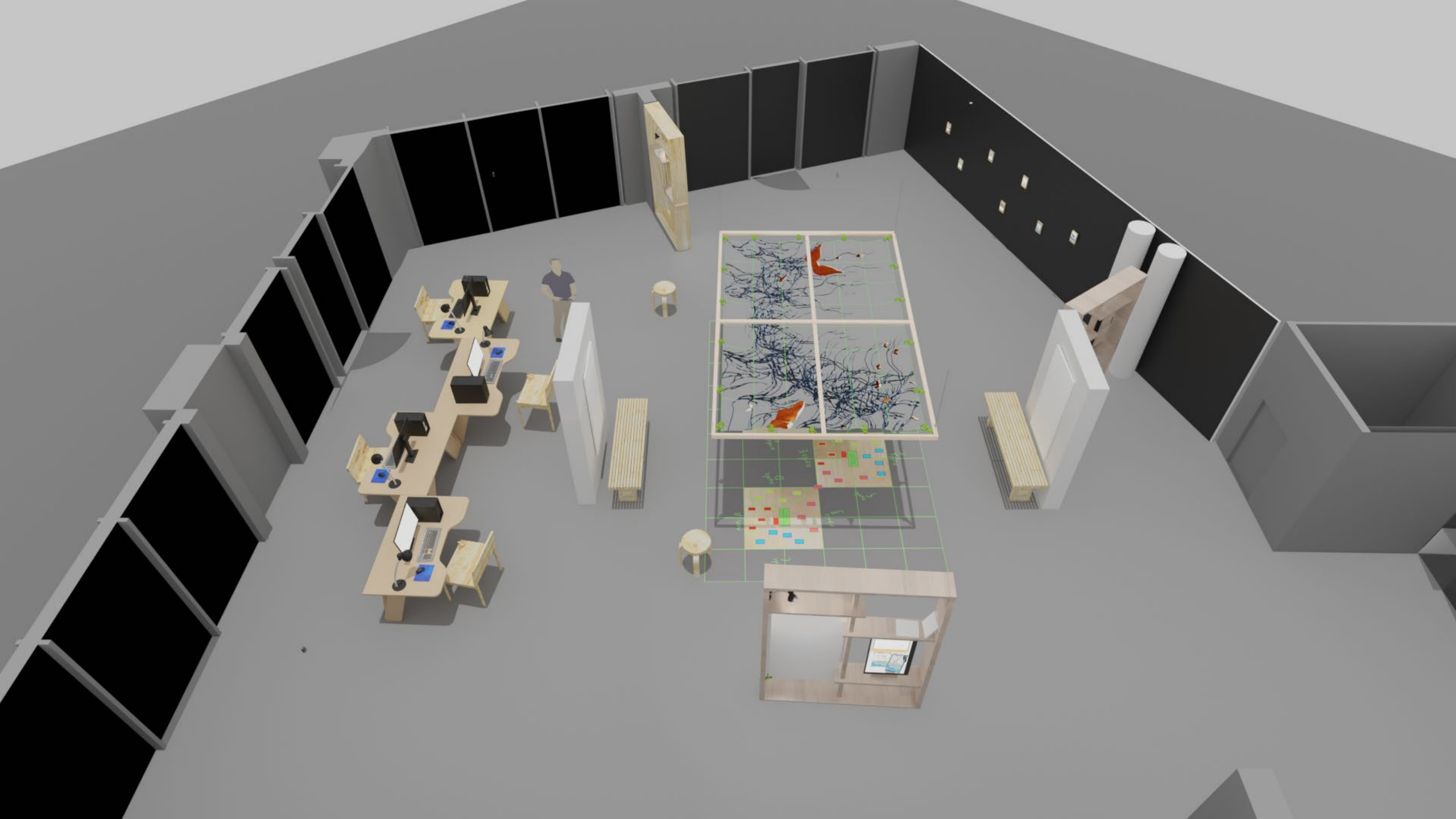
Including a boardgame which will be play-tested over the course of the exhibition, '*Outdulge*' will look to the perspective of a learner, to the process of knowledge formulation, to the non-expert, to value creation through play.





‘ We don’ t need totalizing narratives but a proliferation of daydreams: lateral, experimental, and situated within the localities of political experience. We need to imagine systems that read signals other than market signals, that answer to dreams other than Silicon Valley dreams. Contemporary transhumanists and singularitarians should take note one last time of Alexander Bogdanov’ s pioneering example: the great theorist died in middle age from a botched blood transfusion, a process by which he had hoped to gain perpetual youth.’

Systems Seduction: The Aesthetics of Decentralisation
Gary Zhexi-Zhang



Some framing notes

I learned of interdependency from the moment my immune system began to attack my nervous system. I learned of the body as a blackbox, full of unseen systems that are not fully understood. Often, invisibility renders these non-existent; why is dependency hidden?

I see diagrams of decentralised and distributed networks scattered across my internet echo chambers. A fishing net of nodes; node linked to node linked to node. They are seductive images, hiding hegemonic agendas behind their harmony. Decentralised architecture does not mean decentralised and distributed power. For many, decentralisation means removing the gatekeeper to determine their own governance, value and economic systems. But systems do not exist in a vacuum. As in our bodies, our immune system develops in reference to our lived environment. As in metagaming, the players actions can bear reference to their lived experience beyond the magic circle. Many cryptocurrencies exist in geo-political contexts where their value is dependent on/related to some form of exchange market. Interdependency means thinking beyond an enclosed framework, it is actioned in careful consideration.

As I grow older, I think I am learning that to be an adult means making a choice about what is visible to you and what is not, what is valued and what is not. This feels- and usually is- like a process of violent cuts that are symptomatic of a hyper individualised society.

‘Fundamental to this ethic and politics of care is the recognition that for industrial modernity, in-hospitality, inattentiveness, and carelessness are built into the point of production, and as such into the foundations of modernity itself from which our contemporaneity has not escaped. Care can only arrive *in the wake* of retreat... a re-tracing which offers possibilities of new, historically conditioned, projections of hope, where hope is understood as a horizon of possibilities.’

Care comes in the Wake of Retreat / Michael Stone Richards

Care is both affect and capacity, and one constant with the global political position; it is in this realm that the phenomena of care can be understood as mutually interconnected radical exposure.

Care as a political concept requires we recognise *how* we care. Can the architecture of decentralisation- the protocols and systems- be used as a tool for care?

For example, can blockchain be more than a ‘trustless’ utopia, reducing human activity to game-theoretic dynamics of self-interested individuals? Jaya Klara Brekke writes of the of negotiation between potentially incompatible positions/perspectives as an important process in shaping technology, as means to limit it benefiting one group over another.

“When political organization is conceived as a genre of game design, we need to consider the values and assumptions at play, and currently, blockchain’s are powerfully skewed.”

Systems Seduction: The Aesthetics of Decentralisation/ Gary Zhexi Zhang

I like to think of games as dynamic systems that construct representation through play. Games allow for participation in collective meaning, to share a part within something, to risk within the magic circle. What does it mean to act as a multiplayer? Risking together has been co-opted by free market capitalism, financial risks are shifted towards the individual. What could a technological system look like that moves from individualistic indulgence, to an outduldge, to lavish the world with care?

Big questions I know :-/ .



The boardgame

Game concept

Using a set of collectable trading cards, the game explores ideas of storytelling, movement of information, and the subjectivity of value within distributed technological systems.

Employing metaphors, technological terminology, and biological processes, each arrangement of cards will be formulated by the players collective perspective through a process of on going communication.

The aim is to communicate with other players to build a library of cards that are interrelated to the localised goal (for instance, 'Assemble for safety') while considering the larger scale of the board.

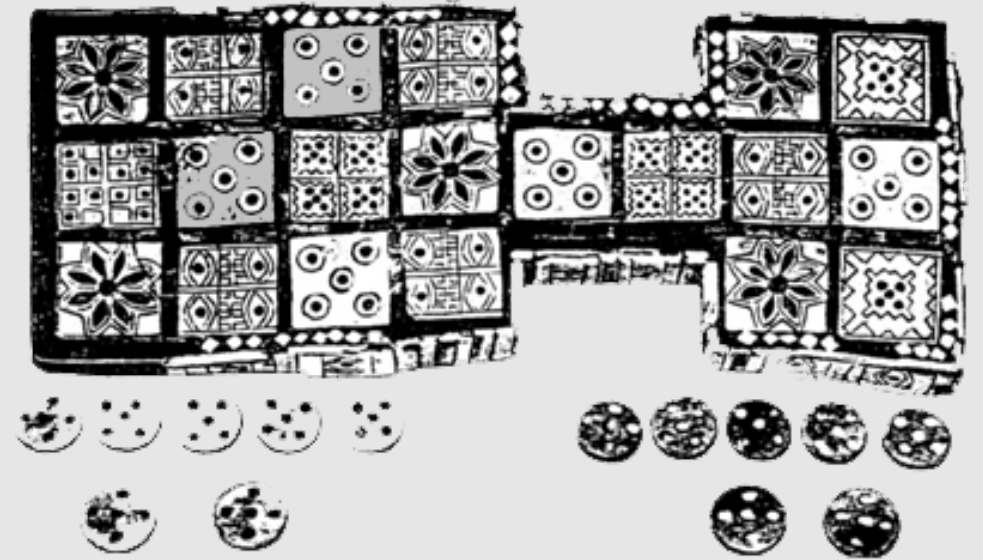
The games structure is based upon the gossip/epidemic protocol, using this as a framework for the way players build the network of cards. The links will be verbally established between the players when a consensus is reached.

Players work to create a library which will give a framework for the next players, people they do not know, to create their rounds. The gallery space will act as the play testing area. Over the course of the exhibition I am hoping to test and push the mechanics (for the first time outside of paper mock-ups) within the gallery context. The game will evolve only through this process; leaving it open to adaptation and vulnerable to failure. (see next page for board)

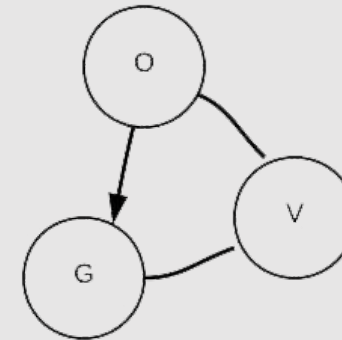
Notes on transience

The work will acknowledge arebyte as a transient space.

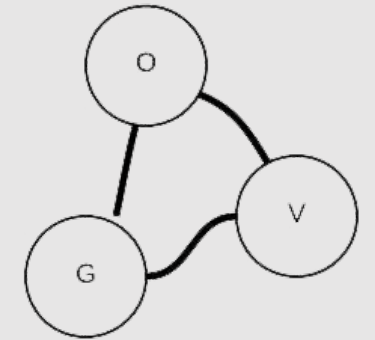
The boardgame will offer an opportunity for the visitor to contribute to the work through gameplay for the next visitor to build upon. Covid-19 will mean that there are limitations within the gallery space of visitor numbers and distance, the game mechanics will take this into account. I want to use this as a part of the experience of gameplay, like in the game Death Stranding, where the player is offered the opportunity to build roads, bridges, etc within the open world for other players to use. The player does not see or personally know the other; an act of distant community.



Game board from the graves of Ur with division elements.



The originator passes information to the gossiper



The relationship between the originator and gossiper is strengthened, and the relationship between the subject of the positive gossip and both parties is strengthened

Bird's eye sketch of the board



Gameplay

The gameplay is currently being developed with guidance from [Niall Tasser-Lavinge](#). The process of the development from late September to January will be documented online as we reach out to others for guidance with the card creation.

The framework we have developed so far ...

The goal is to assemble a network of cards which interrelate across the local game and link to the larger network across the board.

The board is made from four arenas of gameplay called rounds. Visitors are invited to engage within the locality of the round which is next to be played across the board, playing only one round (each round has a separate specific goal). The players act as a 'node' with four card placements to complete their structure. There are 16 card placements across the board, 4 for each node, as each round can be played by up to 4 players.

Each round is played by 2-4 players, and can be played simultaneously. If a player visits on their own, I would like the invigilator to be able to play a round with them.

Each round players can play a round with a specific objective using the main deck of 40 cards. Present on the board are also the disruptive cards (a set of 10) which are activated within gameplay.

The game functions by the players making collective decisions about the cards placement in reference to each rounds objectives:

- **Assemble ... on what to give away**
- **Assemble ... for safety**
- **Assemble ... for growth**
- **Assemble ... on what is not true**

The sets of cards will be digitally modelled and themed into 4 areas, each area referencing :

Set 1- **Circulatory cards** (processes of movement: information across networks, movement in and around the immune system/nervous systems) x10

Set 2- **Consensus cards** (for collective choice making, based on consensus protocols) x10

Set 3- **Artefact cards** (tools, objects, organs) x10

Set 4- **Enchantment cards** (myths) x10

+ **disruptive cards** (x10)

The gameplay has a basic set of rules which will be clearly available to the player in the exhibition publication and on a printed vinyl display, on a column in the gallery.

There are expanded game rules in my are.na channel as we develop them further, which you can find [here](#).

Installation

The gameboard will use the floor of the gallery as a grid based system. The 60cm x 60cm tiles will be replaced with wooden tiles made from repurposed scaffolding wood from Glasgow Wood Recycling. Each area of tiling will span across four 1.2m x 1.2 m areas. These will designate the four gameplay areas, each a different round with a specific objective. The board design, text and images will be made from removable floor vinyl.

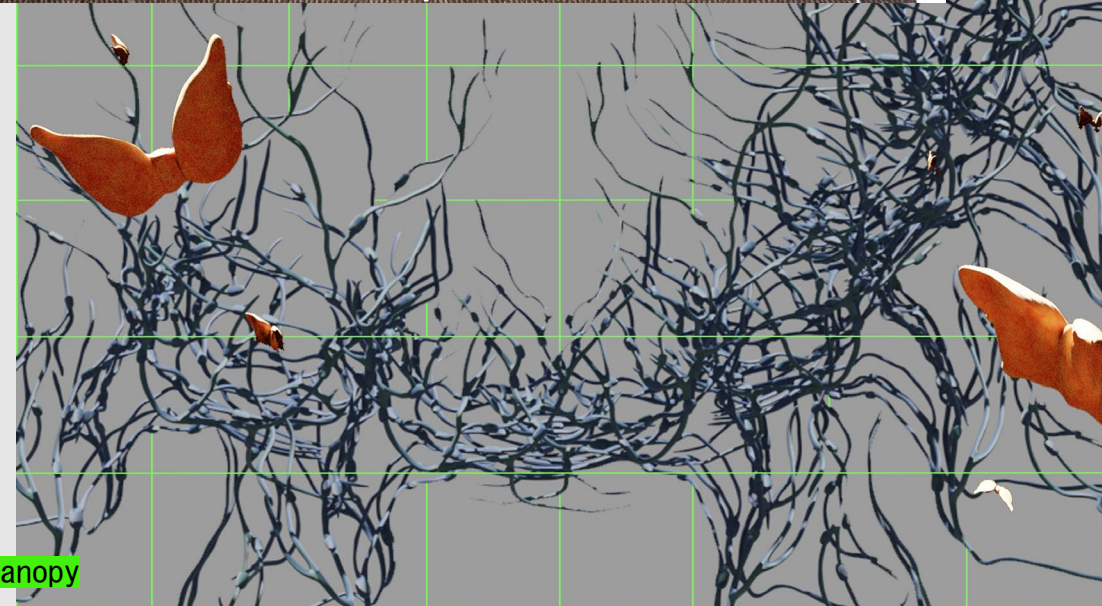
Around the board will be seating, wooden stools and [benches](#), made using Billie Angel's open source bench design.

The two pillars in the space will display two vinyl printed banners. One will contain the basic game rules, the other will display a glossary of terminology for visitors to be able to further engage with the vocabulary that can often be inherently inaccessible. I am currently developing the glossary for ['THIS CONVERSATION IS A SERVER'](#), an event hosted by Residency 11:11 with Rebecca Gill and Colm Guo-Lin Peare.

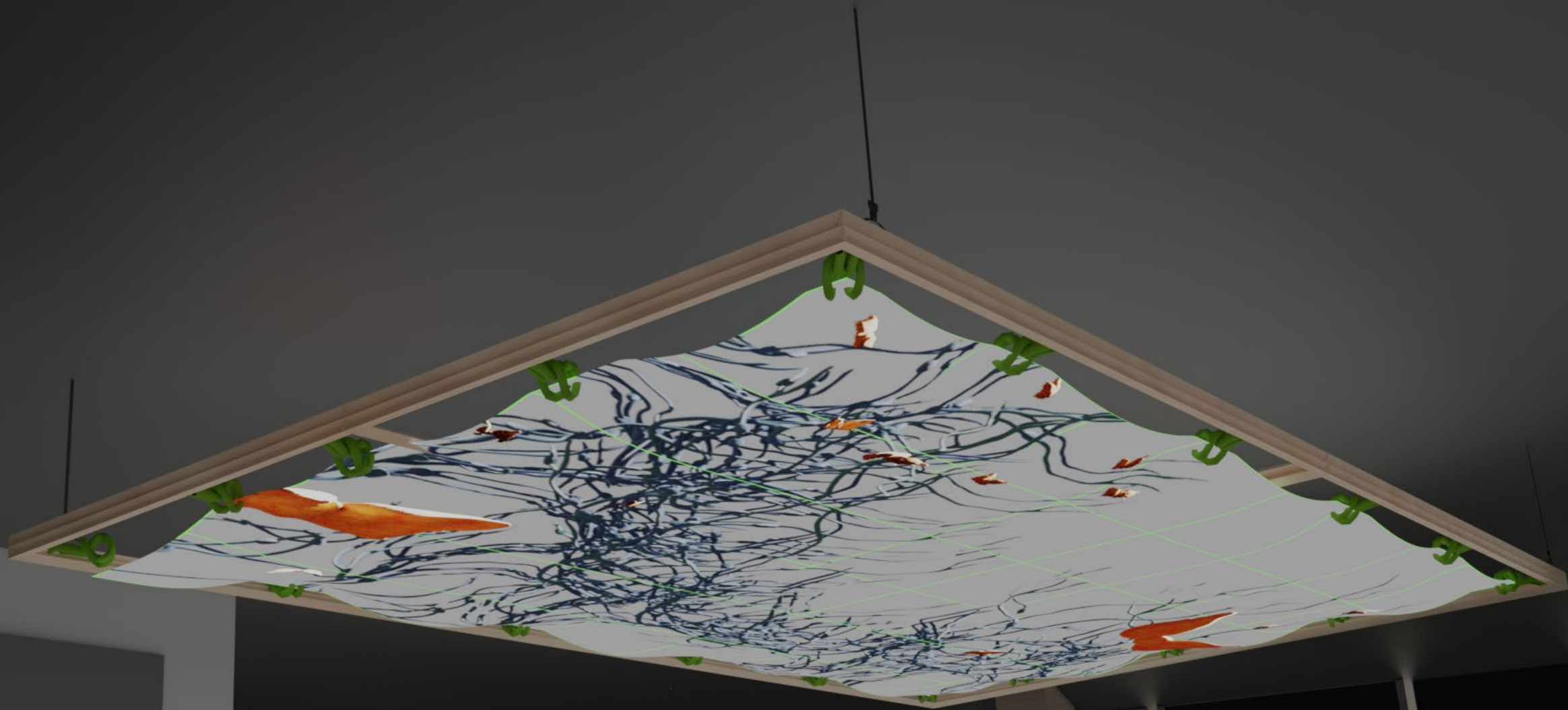
The canopy screen

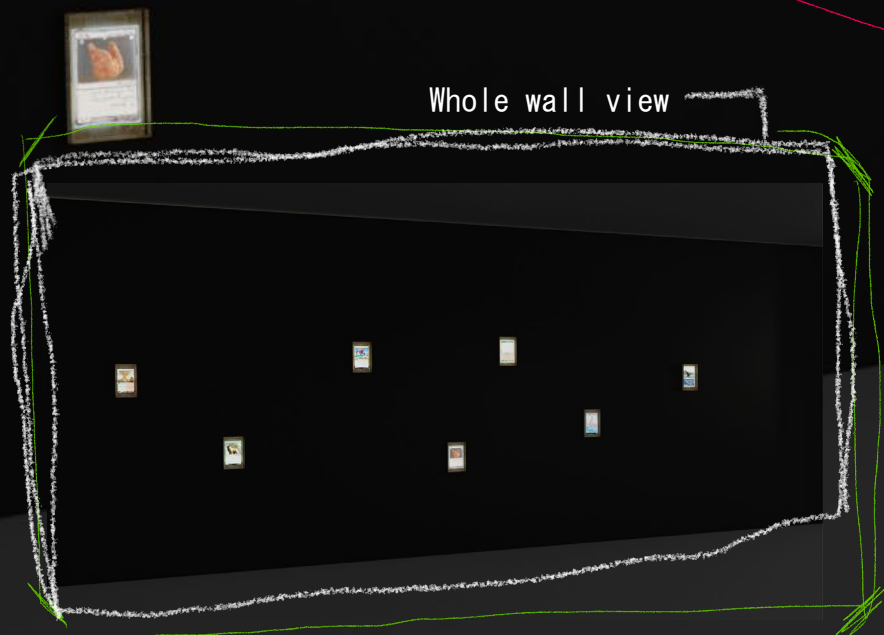
Above the board will be a suspended screen, stretched using bungee ropes and carabiners to a wooden frame with a back projected image. The image could also be projected from a floor mounted projector using a mirror mechanism depending on the throw length of the projector.

The screen will display a CGI film work, using the digital models from the cards, in reference to the board itself.



Still from WIP video for canopy





Whole wall view



Framed card view



The cards

Across the wall of the gallery will be 7 10inch tablets displaying digital, enlarged versions of the cards used in gameplay, showing each one in a slideshow style display. Included in these short, GIF like videos are collaged notes contextualising each card, as a window on to the references and card creation.

The tablets will be framed using the offcut wood from the shelving units and mounted directly upon the wall.

I have revisited card games I used to collect and play, such as Magic: The Gathering and Pokémon. This is in reference to Max Haiven's focus on the social production of value (in this case, the way children produce common forms of value for their card collections) and how this is connected to value in an age of speculative capital.

The models

The cards will all feature a different 3D model; these will be models I have made as well as amended pre-fabricated models from free online asset stores. The 'disruptive' cards will be based on a set of 5 commissioned models that will be produced for the exhibition. I will ask 5 sperate 3D designers to build a model and collaborate on this set, either from scratch or amending a pre-fab.

- Set 1- Circulatory cards (processes of movement: information across networks, movement in and around the immune system/nervous systems) x10
 - Set 2- Consensus cards (for collective choice making, based upon consensus protocols) x10
 - Set 3- Artefact/Asset cards (tools, objects, organs) x10
 - Set 4- Enchantment cards (myths) x10
- + disruptive cards (x10)



Pokémon collectable cards

Magic: the Gathering

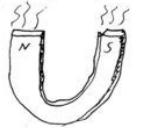
FIRE IS HOT!



YOU ARE NOT!
(It Rhymes!)

LOSE 200 points

Magnetic Personality



every card must be played on this person for 1 turn Round "aren't you popular" +50 pts per card

Hemorrhoids



Discard two cards.

What do you mean, "You people"?



+100 points and you are a racist for the rest of the game.

Facebook Fraud
"... John"



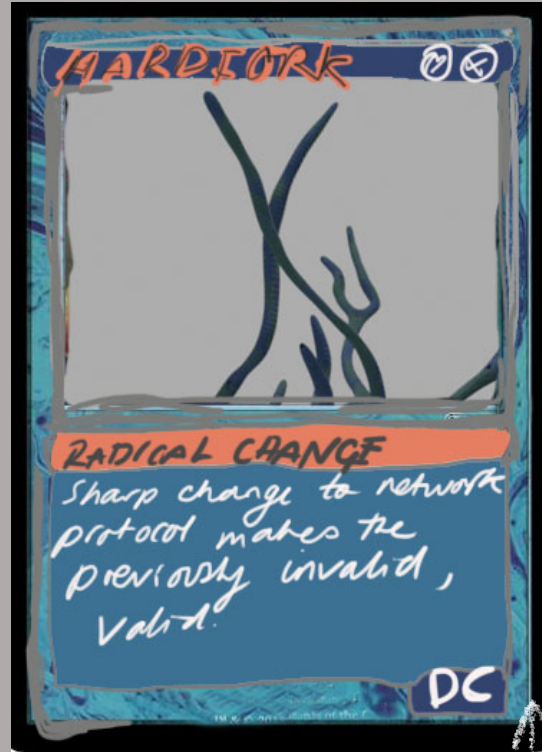
You were caught making fake Facebook profiles of your friends, lose 300 points and lose all your

1000 Blank White Cards

Card WIP

[Circularity card]

Assemble for growth
Assemble for safety



Assemble for growth
Assemble for on what to give away

[Consensus card]

[Anti-fork card]


Assemble for safety
Assemble for growth



Disruptor card

Each card will bear reference to two of the round goals

Personal Risk



Fragility

The black swan undoes any prior logic to the existing card arrangement

PLAY ONCE

1. The event is a surprise (to the observer).
2. The event has a major effect.
3. After the first recorded instance of the event, it is rationalized by hindsight, *could* have been expected; that is, the relevant data were available but unaccounted for in risk mitigation programs. The same is true for the personal perception by individuals.

difference between individual rational + the collective

In simple terms: A hard fork is when a single cryptocurrency splits in two. It occurs when a cryptocurrency's existing code is changed, resulting in both an old and new version.^{[1][2]}

- (With a soft fork, the two versions of the software are meant to be compatible.)
- With a hard fork, the two versions of the software are meant to be incompatible.

So both fork types create two different versions of the software (and therefore two different versions of the blockchain and two different versions of the coin AKA token), but a hard fork is meant to create two incompatible blockchains/tokens, while a soft fork creates two compatible versions of the software and token.

Soft = compatible hard = incompatible

HARD FORK



RADICAL CHANGE
Sharp change to network protocol makes the previously invalid, Valid!

DC

HARD FORK



RADICAL CHANGE
Sharp change to network protocol makes the previously invalid, Valid!

DC

Collage examples

The visitor's first view of the gallery space



The shelving units

Three shelving units supporting monitors will divide the space. The shelving units will be custom made by [Galgael](#), a community wood working collective based in Glasgow. They will be weighted to the floor and stand at around 2.2 meters.

The visitors will be greeted with the first unit (as seen on the page before) which will display the introductory material to the exhibition printed on a scaffold banner and bungee strapped into the unit mimicking the canopy screen.

The monitors, displayed portrait, will show further collaged contextual information surrounding the cards. The shelves of the 2 units within the space will have a collection of research materials and zines. I will work with Leo Robinson at [SUNSHINE bookshop](#), a radical online bookshop Leo runs from their living room, to compile leaflets and zines to purchase.





You're not where you think you are. In hypertext, everything is there at once and equally weighted. It is a body whose brain is dispersed throughout the cells, fraught with potential, fragile with indecision, or rather strong in foregoing decisions, the way a vine will bend but a tree can fall down.

Shelly Jackson

The Library

Within the gallery will be four desktop computers, located on repurposed desks, each displaying a different commissioned work of non-linear hypertext fiction built on the open source software, [Twine](#). These will be using the Sugarcube library which allows for direct access to the CSS and JavaScript for image and animation within the text.

These short, games will be co-created with three other practitioners who will be given a theme to work from.

I have kept the thematic open for each game:

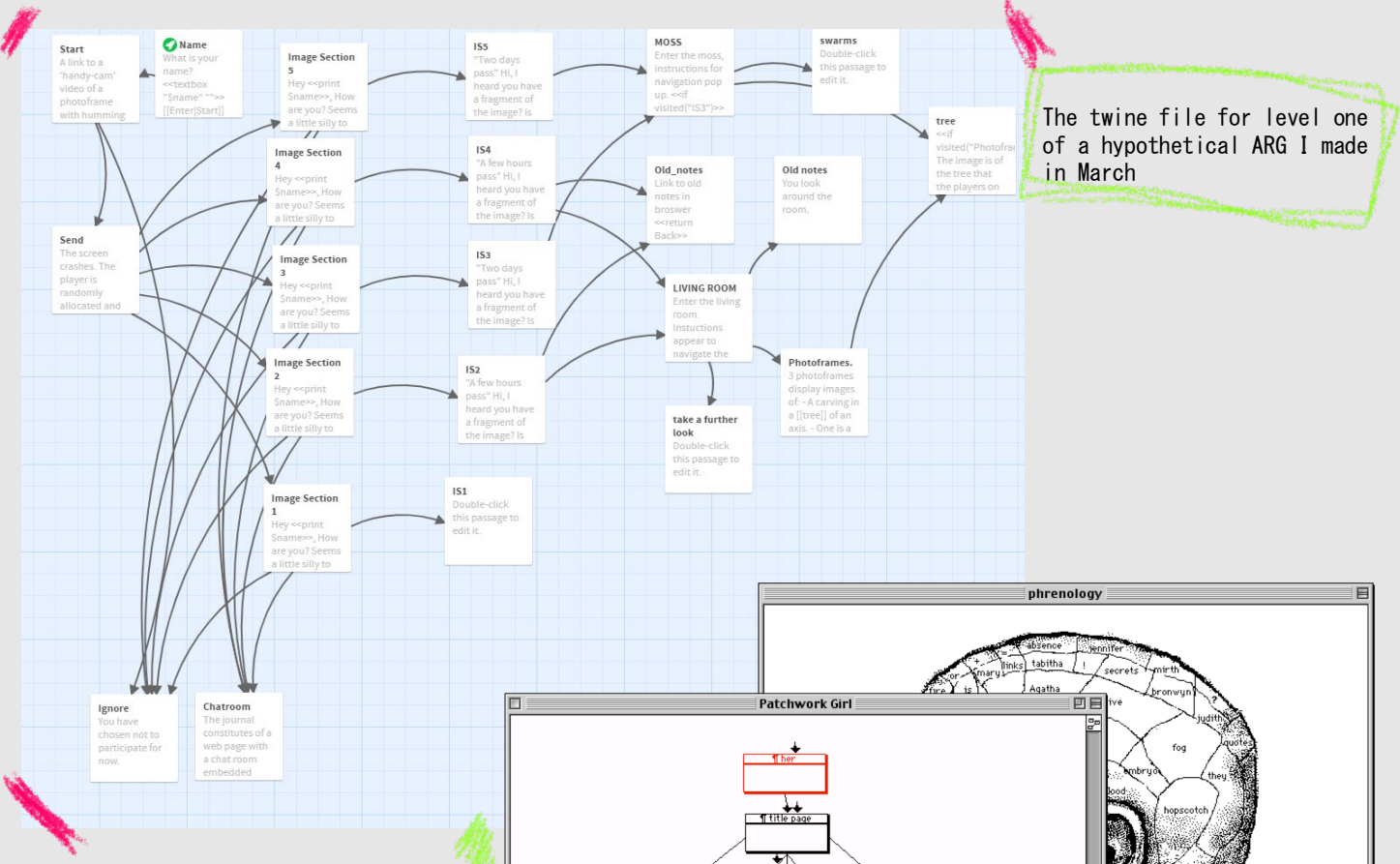
- Cybernetic systems and the trap of the biological metaphor
- Seductive distribution
- Blockchain technology
- Value outside of capital and currencies of the Undercommons

Collaborators:

[Rebecca Gill](#)

[Benjamin Hall](#)

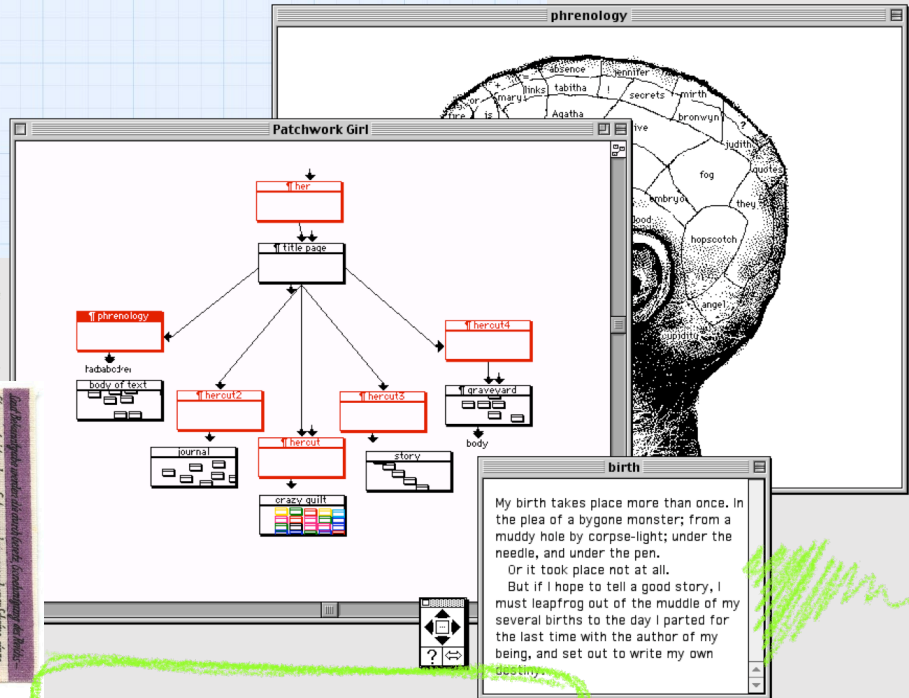
[Seren Metcalfe](#)



The twine file for level one of a hypothetical ARG I made in March



Notgeld - from Currencies of the Undercommons in State Machines



'The Patchwork Girl' - Shelly Jackson

My birth takes place more than once, in the plea of a bygone monster; from a muddy hole by corpse-light; under the needle, and under the pen. Or it took place not at all. But if I hope to tell a good story, I must leapfrog out of the muddle of my several births to the day I parted for the last time with the author of my being, and set out to write my own destiny.



Installation

The desks are repurposed office furniture from my mother's old office space, a premises which closed down after it was bought out by a national corporate firm in March 2020. Currently the premises stands needing to be cleared, so I thought this was a perfect opportunity to utilise the old equipment. The monitors, keyboards and mice will be used for the installation.

The chairs will be built from Billie Angel's bench design a project they conducted, a recipe of sorts, in which low-cost benches and seating can be fabricated from repurposed wood. This is in a similar manner to the benches located around the board.

The computers themselves are a result of my lockdown projects, using the components of old office computers from my mother's work to assemble better machines for general use. This has been a side project for some time now and after the exhibition, the computers and monitors will be donated to [Code Your Future](#), a free coding school I mentor at, for people who don't otherwise have ease of access to education. The computers will allow students to partake in the virtual learning programs.

The mouse mats will be an extension of a commissioned work from an exhibition in February 2020. Ismay Bright will design four new custom mouse mats for each station.



DESIGNED BY BILLIE ANGEL, BUILT BY YOU

Easy to assemble bench design for two people to make and sit on together. Using indigenous wood, this bench is affordable and all materials can be easily sourced at your local hardware store. This simple DIY project requires only basic joinery skills and is suitable for the highly practical and less technical person alike. For ease of use, I have designed this bench to require the timber to be cut to only two different lengths, using a total of 21 pieces of wood. All in all, the bench uses 25.5 litres of wood glue and, at the time of its original construction in the UK, costed £18.21 per person. Whether my design is followed or adapted to fit specific needs, I would like the DIY ethos to be shared. The main objective when designing this work was to create a piece of furniture you can sit on and be pleased with after constructing it yourself.

Step one: Gather

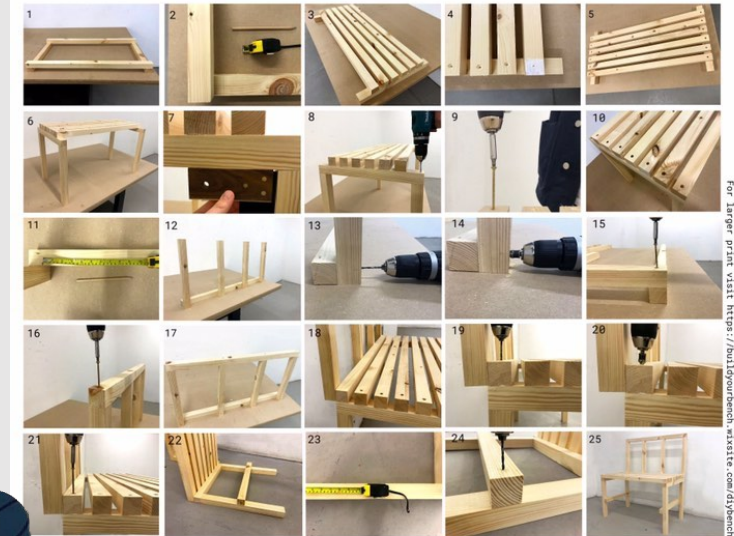
1. Lay out your drill, wood, countersink, sandpaper, glue, tri square, screws and pencil on a workbench in front of you.
2. If your wood is not yet cut to dimensions, using a pencil and ruler mark out 500mm on the first length of wood.
3. Place the tri-square against the edge of the wood in line with the pencil mark and scribe the line across the width of the wood. Repeat this process until you have ten 500mm lengths.
4. Using a pencil and a ruler mark out 1000mm on a length of wood.
5. Place the tri-square against the edge of the wood in line with the pencil mark and scribe the line across the width of the wood. Repeat this process until you have nine lengths of 1000mm.
6. Carefully cut along each pencil line you have drawn on all of this wood using a saw. *Tip: If you need a really straight line, so a chop saw, panel saw or a table saw are perfect for this.*
7. Sand down the edges to remove splinters. Afterwards, separate the wood so that in front of you, you have two piles: one of two pieces of wood at 500mm and the other with nine pieces of wood at 1000mm. A total of 21 pieces.

TOOL LIST

- cordless drill
- countersink
- sandpaper (100 grit good)
- tri square
- wood glue
- tape measure
- sharp pencil
- band saw, chop saw or panel saw
- 25.5Ltr wood screws
- crosshead screwdriver
- 4mm drill bit

CUTTING LIST

- legs 4 X @ 500mm x 45mm x 45mm
- upright back 4 X @ 500mm x 45mm x 45mm
- seat slats 8 X @ 1000mm x 45mm x 45mm
- top back slat 1 X @ 1000mm x 45mm x 45mm
- seat support 2 X @ 500mm x 45mm x 45mm
- leg support 2 X @ 500mm x 45mm x 45mm



Step 2: Construct

- Place two 500mm lengths and position two 1000mm lengths on top, as pictured. With a sharp pencil, mark a 20mm gap, leaving 45mm in between for each seat slat. Repeat seven times. Place the 1000mm lengths in the 45mm spaces you have just marked, leaving out the first and last slat. Mark the centre of the width of each seat slat at 22.5mm. Drill, countersink and glue all six pieces. Screw each slat on to your 500mm length. Position the legs using four lengths of 500mm. Using a tri square, check each leg is at a right angle. Drill, countersink, glue and screw each leg. Attach the front seat slat. Drill, countersink, glue and screw. In front of you, you now have seven seat slats attached to the legs of your bench. The back of the bench will be built as a unit and attached afterwards. Place a length of 1000mm on your workbench and stand one 500mm length on its corner. There is a gap in between each back beam. Using a pencil and a ruler, mark this out. Position each back beam in the spaces you have just marked out. Drill and glue each beam into the 1000mm length. countersink each pilot hole. Force on each back beam. Place your final 1000mm length on top of each back beam and drill, countersink, glue and screw it in. Fit it to your back unit. Place the back unit where the final seat slat would sit [20mm from the last seat slat] Fill each end of the 1000mm length, just as in step eight. countersink each hole. Glue and screw the back unit into the main bench structure. You will use the two remaining 500mm lengths to stabilize your bench. Use a sharp pencil and a ruler, mark 20mm from the bottom of each leg and place the piece of wood across the lines you have measured. Drill, countersink, glue and screw each supporting beam. Fit it to your bench. With your partner, save it someone you both enjoy spending time. Sit down.



Hey ,

How are you?
Seems a little silly to open things up like this right?

I finally went back.
When sweeping I found a section of this photo and I am struggling to decipher what it is?
I was wondering if you have any idea where it is from?

I have been thinking about how scattered I have been, searching for an absolute that I think has probably driven the fragments of us further apart.

I thought maybe you could help me understand this?

I was looking online the other day for any photos from around the same time and started to form this [recap](#). Maybe you could add to it also?

It would be great to hear from you soon.

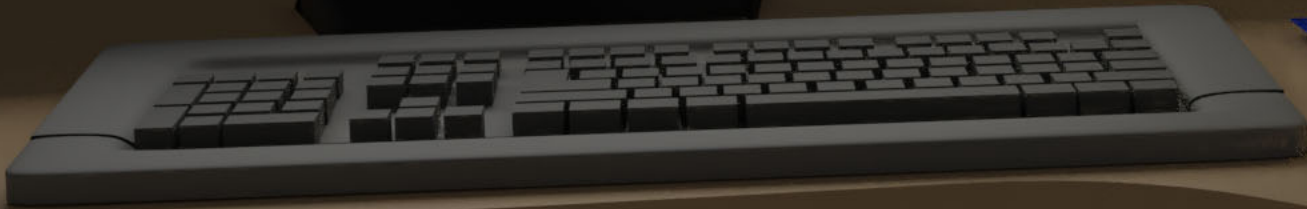
Anyway,
I miss you, I wish you where here.

x

Attached is a fragment of the photo.

[Here](#)

[Image](#)



Illustrations

I plan to work with Emelia Kerr Beale on developing the illustrations for the back of the cards.

The words used in the subtitle on the opening page are from their new body of work ' Things that do not yet seem possible'.



Events

Gameplay sessions

As the game will develop through testing its mechanics over the exhibition, this will require lots of playtime. I will be present, along with invited collaborators, on certain days during the exhibition to test the game mechanics.

1000 blank white cards

For younger audiences, I would like to use the game '[1000 blank white cards](#)' as a organised session to explore value in gameplay. If a physical event cannot take place due to Covid-19, I will turn this into an online resource kit for younger audiences at home.

Online symposium

The symposium will take place on a Jitsi meet, to allow for anyone to be able to access the event. It will happen over 2 sessions to limit 'zoom fatigue'.

I would like to host a discussion to critically examine the themes within the exhibition. I would like to contact people who have been involved in the [#MoneyLab](#) series at the Institute for Network Cultures, as it is a resource I have been drawing heavily from.

Some initial speaker idea are:

[Jaya Klara Brekke](#) (Distributed systems researcher)

[Mario Mu](#) (artist and game developer)

[Cassie Thornton](#) (Feminist Economics Department)

[Alif Ibrahim](#) (Artist and writer)

I would also like to invite some of my peers who are researching similar themes to give short presentations, to allow for a multitude of perspectives.

ARG (Alternate Reality Game)

The people who RSVP to the event may become part of a short online alternate reality game, based across digital media, in the week leading up the event.

This will culminate in a chatroom/shared collaborative document which will be used within the symposium.

The publication/manual

The publication will feature a commissioned text by [Colm Guo-Lin Peare](#) based on a text they wrote for the postponed symposium '*Systems are doing it for themselves*' that was planned to be hosted by Embassy Gallery earlier this year.

The publication will also act as a manual for gameplay, outlining the board for the player and defining the framework rules.

Collaborators in overview

Twine

Rebecca Gill
Benjamin Hall
Seren Metcalfe

Game

Niall Tesser-Lavinge

Publication

Colm Guo-Lin Peare

Guidance

Mario Mu

Woodwork

Jack Hutchcroft @ Galgael

Illustrations

Emelia Kerr-Beale

Zine selection

SUNSHINE books/ Leo Robinson

5 3D designers (*to be confirmed in October*)

Covid-19 considerations

Safety measures

The physical exhibition, due to Covid-19 and the ever changing landscape of social relations in consequence of this, will have a maximum number of households allowed to attend at any one point. The exhibition could be done on a 'book to play' system available via arebyte's website.

The scale of the board should allow for correct social distance while playing.

The visitors will be instructed to wear hypoallergenic biodegradable gloves if possible to interact with the work. There will be hand sanitiser around the gallery space (on shelving units and benches). The mice and keyboards will be wiped clean after each use with anti-bacterial spray.

Digital versions

If there are strict lockdown rules at the time of the exhibition, the game will be made into an online game. I will reorganise the budget in order to move most of the funding into programming support.

Budget ([google sheet link to save your eyes](#))

EXPENDITURE	COST
The twine desktops	
Twine game commissions (x3 commissions)	£750
Monitors and workstations (x4)	In Kind
Keyboards and mice (x4)	In Kind
Mousemats	£60
Benches	£80
Wooden stools	In Kind
Desks	In Kind
	£890.00
The boardgame and suspended projection screen	
Screen frame	£34.84
Screen cords	£4.80
Carabina and tape attachments	In kind
Tarp eyelets and fixing tool	£7.44
Projection fabric	In Kind
Wire and wire ceiling attachments	In Kind
BENQ Short throw projector	
Ceiling projector mount	
Structural plywood for board flooring	£205.00
Removable floor vinyl printing	£258.30
Card printing	£200
	£710.38
The cards	
Tablet frames (x7)	In Kind
ALBA 10inch 16GB tablets	
Wall fixings	In Kind
Asset building (3D designers)	£500
Illustrator (Emelia Kerr Beale)	£250
	750
The shelving Units	
LG 49 inch TV (x3)	
Bespoke flat-pack shelving units made from shipping crates	£750
Printed scaffold banners for information display	£38
Budget for purchasing zines	£80
	868.25
Events	
Facilitator transport	150
Black cards/material budget for playtesting	50
	£150

NOTES	
Comissioned at £250 per game. Based on an expectation of 10 hrs labour @ £25 per hour.	
In kind from artist, built from repurposed components. Production price at around 100 per station.	
Agreed to use from Moy Vets as premises closed down	
Custom mousemats made by Ismay Bright @ £15 per mat. https://ismaybright.cargo.site/	
£10 per one person chair (x4). £20 per larger bench (x2). Billie Angel design, this is for the cost of wood, cut to size in Glasgow using In Kind chopsaw and assembled onsite.	
Borrowed from Seren Metcalfe, London based.	
Agreed to use from Moy Vets as premises closed down/ Flat pack and drive down.	
The boardgame and suspended projection screen	
Wickes whitewood PSE Timber 18 X 94 X 2400 Mm Pack Of 7 . https://www.wickes.co.uk/Wickes-Whitewood-PSE-Timber---18-x-94-x-2400-mm-Pack-of-7/p/107018	
10mm thick bungee cord at 1.20 per metre and free delivery. 4 m needed. https://www.thetarpaulincompany.co.uk/product/10mm-bungee-cord-shockcord/	
Artists own.	
Including delivery. https://www.tarpaflex.co.uk/acatalog/High-Quality-Brass-Eyelet-Repair-Kit--EYEKIT.html	
Borrowing from Transmission gallery, Glasgow.	
AREBYTE- Screws and fixings costs	
AREBYTE	
AREBYTE	
9.6m squared needed at 16 per 3m squared custom cut into 60cm at Glasgow Wood Recycling.	
Calculated from https://www.bannerworld.co.uk/product/removable-vinyl/ .	
Quote from https://www.ivory.co.uk/display-cards . 4 sets of 45 cards @ the large tarot size. Calculate at 50 per pack.	
The cards	
Offcut wood from Galgael. Will build myself in studio in Glasgow.	
AREBYTE (X7)	
AREBYTE- Screws and fixings costs	
Paid at £100 per model (x5 pre-fabricated models adapted)	
To work on card design (two main illustrations and advice). Quote from proposed illustrator using the AOI guidelines https://theaoi.com/resources/professional-practice/guide-to-commissioning/	
The shelving Units	
AREBYTE	
Produced by Jack Hutchcroft and Galgael wood working collective in Glasgow. Agreed price £250 per unit.	
Three banners at £12.75 each from https://bigartandbanners.com/mesh-banners/scaffold-banners.html	
To be purchased from makers with the help of SUNSHINE bookshop (Leo Robinson)	
Events	

Transport	
Van	In Kind
Diesel	£90
	90
Technical Support	
Game development support / mentorship	£350
	350
Contingency	200
TOTAL	£4,008.63
Artist Fee	£1,500

Work van.
Glasgow - London / London - Glasgow based on a price of 135 p/l. With stop off in Blackpool for desks. Plus transport while within London.

This role would develop if exhibition moved online.

On sourcing the materials for production

I plan for the source material to be repurposed (the desks, computers, mice and keyboards) or to be produced within my local community in Glasgow.

I will be working with Galgael, a local community wood workshop formed out of an environmental protest in Glasgow's Pollok Park, for production of the shelving units. I would like to repurpose the wood after use by giving it back to Galgael for future projects. The rest of the wood will be purchased from [Glasgow Wood Recycling](#).

I have been in conversation with Good Press, an independent publication shop and printers in Glasgow, for the best places to print the cards, the gallery information and the publications. I ideally would like the publication to be printed by [Good Press](#), but this will be developed and confirmed in discussion with arebyte in December 2020.

Timeline

Task	Duration	Dates	Notes
OCTOBER			
Visit gallery to see physical space(Covid dependent)	2d	10.10-12.10	
Meet with judges, Rebecca and Nimrod for feedback	1d		
Induction into Galgael	2d		To be able to work with David and Jack
Meet with Emelia and set brief for card illustrations	1d	03.10 -03.12	
Establish webpage for documenting boardgame development	84d	01.10- onwards	Begin formal contact with Niall, this will launch the process of game development
Write a brief for each twine game	7d	01.10- 07.10	
Meet with each individual developing the twine games to initiate process	2d	01.10-14.10	
Draw up model brief for 3D designers	2d	10.10-16.10	To send over
Reach across the Working Class Creatives Database for 3D designers	18d	10.10-28.10	Have all 5 confirmed by end of October
Contact speakers for the symposium	20d	10.10-30.10	Have all confirmed by mid November at latest.
NOVEMBER			
Begin production of the shelving units	2w		Aim to finish by 20.11
Zine/book selection	30d	01.11-29.11.	With SUNSHINE books and from personal research
Meet with all 5 designers	1d each	01.11-29.11	Give deadline of 01.12
Build tablet frames	2d	20.11-30-11	
Work on card design	30d	01.11-30.11	
Confirm speakers for symposium		by the 17.11	
Checkin meeting with Niall (x3 over the month)	3d	01.11-30.11	
Further meeting with Twine developers			
DECEMBER			
Order wood for screen frame and benches	1d	To arrive by 30.12	
Get scaffold tiles cut from Glasgow Wood Recycling		By the 15.12	
Visit arebyte to finalise measurements	2d	21.11-22.11	Covid dependent
Finalise gameboard vinyl design		By the 10.12	
Finalise scaffold prints		By the 10.12	
Design exhibition manual	7d	Desin from 30.11- 07.12	Get writing off Colm by this date also
Vinyl printing		Order before Chrsitmas	
Test desktop computers	2d	Over christmas period	
Order mousemat from Ismay Bright	1d		
ARG for symposium	20d	01.10-20.10	
Print cards	1d	Order before Christmas	
JANUARY			
Finalise twine files		By 02.01	
Cut wood down to size @ Galgael	1d	By 06.01	Load van in these days
Drive to Blackpool	1d	on 07.01	To pick up desks
Drive to London	1d	on 08.01	Pick up stools from Seren's
Begin Install	7d	08.01-15.01	

Opening 15th

EVERY MONTH I WILL ACCESS THE SITUATION WITH AREBYTE REGARDING THE DEVELOPMENT OF COVID 19

Kate Frances Lingard

katefranceslingard.com

Born 1996, Blackpool, UK.

Kate Frances Lingard is a support worker and artist based in Glasgow. Her main interest is in the overlapping spaces of care and technology, with a focus predominately upon open source architectures and peer-to-peer networks. Working with digitally created images, objects, environments and playing around with programming, she hopes to question systems that define how we act and live together. Recently, she has been focusing predominately on accessibility when addressing issues around technology, working with friends and collaborators to discuss the possibilities and complexities of distributed technologies.

Exhibitions

Digital exhibition with serving the people / New York/ Early 2021

Development period with Glasgow Project Room with Colm Guo-Lin Peare and Rebecca Gill / Spring 2021

Residency 11:11 with Colm Guo-Lin Peare and Rebecca Gill / Online/ September 2020

Queens Hall Digital Collection/ November 2020 showcase

Hotel Generation selected artist / arebyte Gallery, London/ May-September 2020

GRADJOB/ Embassy Gallery/ Participant 2019-20

'Intelligence Debaised' Research Group / Exposed Arts, London/ 2020-2021

Virtual Care Lab/ 2020 ongoing

Digital Artist Residency/ <https://www.digitalartistresidency.org/artists/kate-frances-lingard/>

/ May 2020.

Whorling.net/ <https://www.whorling.net/artists/april/katefranceslingard/> Selected artist for curator

Adam Grainger

RSA New Contemporaries/ RSA Edinburgh / Feb-March 2020

'RGI Allsorts Film Festival'/ 28th February 2020/ Royal Institute of the Arts, Glasgow

'2020 Tender Feelings and Sci-fi Situations' / Manchester / Soft Spot at Mirabel Studios / 16th – 22nd January 2019

'Ways of watching together'/ Screening / Neverland Cinema, Rotterdam/ 30th January

'We might never reach you' / Screening at Nottingham Contemporary organized by 4/4 Collective and Kuhle Wampe / 10th December

Southside Film Festival/ Glasgow/ Screenings over November

'Creative reactions'/ St Enoch Centre, Glasgow/ 25th – 27th May

'GSA Degree show 2019'/ Stow College / 31st- 9th June

'fivehundredthousand at Deptford cinema'/ Deptford cinema, London / 6th April

(<http://deptfordcinema.org/new-events/2019/fivehundredthousand>)

'Excerpts'/ CCA, Glasgow/ 4th April

48:3 / Pollock House, Glasgow / 21st February- 2nd March

'I lost track of information' / Primary Arts, Nottingham with 4/4 Collective/ 7th-13th February

Upcoming

Current

2020

2019

'Common Ground'/ Project Ability, Glasgow/ Outcomes from a 10 week residency/

<https://www.project-ability.co.uk/blog/a-great-end-to-a-great-project/>

'SCRATCH 11'/ The Pipe Factory, Glasgow / Collaborative performance work with Maxwell Lunn, Jess Carnegie, and Anna Vlassova

Cairns'/ Glasgow/ In collaboration with Clem Routledge and Colm Guo-Lin Peare

'Private View'/ Performance work curated by Sam Kan/ Blipblipblip, East Street Arts, Leeds

'Is This It?' Ongoing online platform curated by Bob Bicknell-Knight/

<http://www.isthisitisthisit.com/medical-correspondence>

'FUTURE LATE' Collective show at the The Tate Modern / June 2016/ Turbine Hall, Tate Modern, London

'Private View/ Muesli Projects'/ Live stream/ The Royal Standard, Liverpool

'PROD'/ La Boheme/ Leeds

Earlier

Selected Performances and Events

'Last Futures'/ 2019/ Fenella Gabrysch, live performative essay and vocal piece

'A lock of Owen Wilsons Hair' / Open House 2017/ Performance by Tara Marshall

'GUERRILLA'/ 2016 / 'Take me somewhere' performance work by El Conde de Torre el

'Diving'/ 2016/ The Glue Factory/ Patrick Cole performance work

'What performance is'/ 2016/ Leeds Art Gallery/ Group performance curated by John Seth

Selected work

Interactive web development/ Transmission Gallery for Clarinda Tse

Website development/ Seren Metcalfe @ The Working Class Creatives Database

Education

Computing HND(2020 -) Glasgow City College

Glasgow School of Art (2016-2019) BA Sculpture and Environmental Art. First Class Honors

Royal Melbourne Institute of Technology (2017) BA Sound Art

Leeds College of Art (2015-2016) Foundation Diploma in Art and Design: Distinction