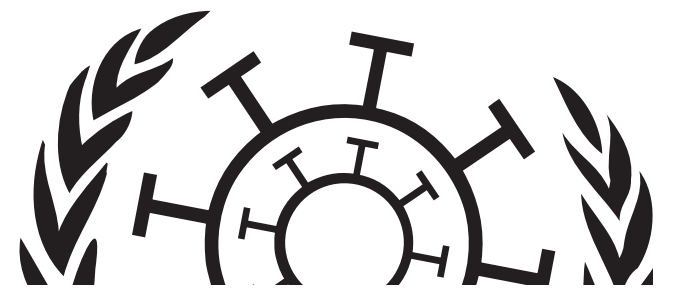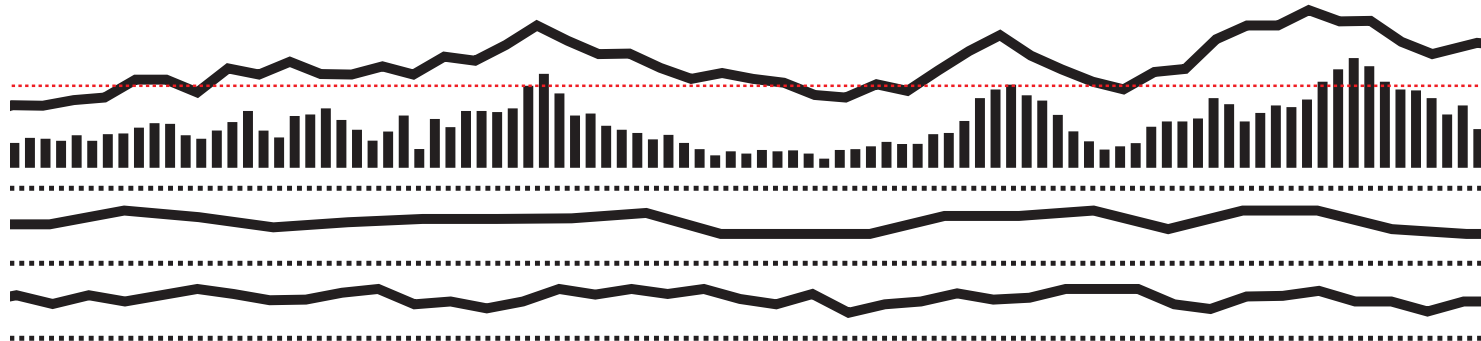# SHARED DIGITAL FUTURES

LIVE STREAM: HTTP://WORLD-INFORMATION.NET/SDF
TWITTER: #SDFCON

WORLD-INFORMATION INSTITUTE
CONFERENCE
JUNE WE 12/FR 14/SA 15, 2013
KUNSTHALLE WIEN KARLSPLATZ, VIENNA, AUSTRIA

Over the last decade digitization has reached deep into our societies, invaded the archives, transformed production and distribution of culture. The established divisions of labor are called into question, and complex challenges emerge to the theory and practices of many cultural domains. In a two day conference, a diverse group of people – artists, researchers, critics, entrepreneurs and an engaged audience – will exchange experiences, debate ideas and reflect on essential challenges:

How can expanded access to digital networks benefit diverse cultural landscapes? What opportunities are offered by the blurring of boundaries between artists and audiences, finished works and raw material for new works? What new cultural institutions are needed to support new practices? What political challenges emerge from the practice of sharing?

„Shared Digital Futures" contributes to this debate from the viewpoint of a new solidarity between artists and audiences, of innovative cultural producers and engaged publics. Is there simply a change from old monopolies, based on copyright, financing and distribution, to new monopolies, based on access, intelligent filtering and interactivity? But then the future is unwritten and there is an urgent need to examine these issues.

KONRAD BECKER, FELIX STALDER – CONFERENCE EDITORS

WE 12. JUNE 2013, 19:30

THE NEW ACCESS TO CULTURE
Location: Austrian Museum of Applied Arts (MAK)

Austrian Cultural Institutions and their Digital Future

• What are the challenges and barriers to the possibilities of digital access to culture and digital use?
• What role can public cultural institutions take in digital information landscapes?

Easy use and re-use is considered a benchmark for successful integration in the area of public information providers. In the future, publicly funded cultural institutions are to publish their content inexpensively and machine-readable. This is seen both as a democratic political requirement as well as a necessity for a prosperous European information economy.

PUBLIC DEBATE with

Marc Sands - Director of Media and Audiences, Tate London

Laurence Rassel - Artistic Director Fondation Antoni Tapies, Barcelona

Christoph Thun-Hohenstein - Director MAK, Vienna

Gabriele Fröschl - Mediathek, Vienna

Bettina Kann - ÖNB, Vienna

Moderated by **Corinna Milborn**
World-Information Institute on behalf of the Austrian Federal Ministry for Education, the Arts and Culture. In cooperation with MAK.

SA 15. JUNE, 21:00

SDF SOUNDS
Location: Rhiz

Tunnel Vision (59´)
Film screening
Director: Raz Mesinai Music: Jonathan Uliel Saldanha
Tzadik DVD Edition, Cat. # 3013

HHY & the Macumbas LIVE (PT)
Sangue Electrico Club Combo
The rhythm voodoo: hypnotizing dubgrooves live on stage! For this special Vienna set, HHY & The Macumbas will present a special sonic apparatus. Operating the intervals between percussion and its echo, sub bass and its resonance, the flesh and skin of the percussion with the electric blood of the mixer.

DJ Chus Martinez y su Conjunto (FR)
Is it a phantom? Multiple identities? It is the famous European collective DJ!

c0ntainer LIVE (AT)
»c0ntainer is a web, laying out its tiers of social sounds on earlier techno concepts«

Speakers Corner Soundsystem DJs (AT)
Sound system culture: and the beat goes on!

WORLD-INFORMATION INSTITUTE

The World-Information Institute combines independent research and education in the fields of innovation, new culture technologies, and society. Its activities focus on documenting and researching digital media. The conference "Shared Digital Futures" continues a series of events aimed at fostering critical awareness of the cultural and social effects of technological development.

Technology Knowledge Culture Future

The World-Information Institute´s overarching aim is to strengthen the public sphere by broadening the foundations of a debate on development potentials in information societies. Related to these goals, the World-Information Institute publishes a series of scientific works.

HTTP://WORLD-INFORMATION.NET

SDF CONFERENCE MANAGEMENT: EMILIE KLEINSZIG

CON FERENCE PROGRAM

LENA HENNINGSEN junior professor at the Institute of Chinese Studies, Freiburg University.
Copying as a Means for Creativity? – ´Chinese Creativities´ and Plagiarism on the Chinese Bestseller Market
The realm of contemporary popular Chinese literature offers rich examples to examine closely how works refer to or make use of extant works. The presentation focuses on the works of two extremely popular young authors Han Han and Guo Jingming, the 2004 bestseller Wolf's Totem by Jiang Rong, that won international fame through the Man Asian Literary Prize, as well as the sequels to the Harry Potter series written by Chinese authors. To understand these phenomena, it is necessary to look beyond legal and moral implications usually associated with copyright infringement. Only through such a broad approach can we understand these creative processes – and the social, economic and cultural circumstances in which literary texts are being produced.
http://www.sinologie.uni-freiburg.de/index.php/mitarbeiter/profs/henningsen

DIRK VON GEHLEN writer and journalist and working as an editor for Süddeutsche Zeitung in Munich, Germany.
There is a New Version Available – How Digitalization Changes our Idea of Culture
In autumn 2012 Dirk von Gehlen started a crowd-funding project for his forthcoming book „A new version is available" and collected a reasonable sum to write a book about his ideas of culture as software. He simultaneously wanted to describe and prove his assumption that we have to regard books, movies and songs as a process not as a product. Like software that is delivered in versions culture can also be opened to its versions. Opening his desktop to his readers, they became spectators of the writing process. His readers took part in the development from the first sentence to the final copy-editing. In his presentation Dirk von Gehlen talks about the process of writing a book in public and about the future of text writing as code.
http://digitale-notizen.de

INKE ARNS independent curator, writer and theorist, currently artistic director of Hartware MedienKunstVerein in Dortmund, Germany.
Remix Culture and its Discontents - On the Freedom of Art in the Age of 'Intellectual Property'
In the Western tradition we think of art works as highly individual expressions of a distinctive, unique mind (the concept of „originality"). However, there has been a long tradition of (sub-) conscious „un-originality" in modern and contemporary art consisting of methods of appropriation, adaptation and repetition of pre-existing visual material. Starting with examples from Dadaism, Pop Art, and Appropriation Art, the talk focusses on contemporary examples of sampling, remixing, and mashing up. Art has always built on pre-existing material in order to reflect upon and to criticize contemporary culture. However, certain artistic strategies are being used today on a much broader basis („remix culture"). At the same time it is easier to track down the use of existing materials, and to prosecute artists for copyright infringements. However, only with recourse to existing material, artists are in a position to create new work.
http://www.hmkv.de

MICHEL BAUWENS founder of the Foundation for Peer-to-Peer Alternatives, works with a global group of researchers in the exploration of peer production and governance.
How to Render the p2p/sharing Economy More Autonomous
While the commons is growing; it is not yet possible for many to obtain sustainable livelihoods outside the political economy of capitalism. However, at the P2P Foundation we believe that it is possible to „hack the system´; through the use of the peer production licenses; the creation of community-centric business entities by the commoners themselves (phyles) and by organizing these emerging commons-friendly networks around practices of open accounting, open supply chains; and the use of distributed factors of production. This new micro-economy points to a re-organized macro-level with a transformed civil society and ethical economy. What are the political requirements for such a transformation to occur?
http://p2pfoundation.net

FRIDAY 14. JUNE 2013

12:45 WELCOME

13:00–15:00 THE ART WORK IS NEVER FINISHED
Lena Henningsen (DE)
Dirk von Gehlen (DE) Inke Arns (DE)
Hosted by:
Christian Höller

16:00–18:00 POLITICS OF SHARING
Michel Bauwens (BE)
R. Trebor Scholz (US)
Brigitte Kratzwald (AT)
Hosted by:
Felix Stalder

18:00–20:00 FUNDING THE COMMONS
Olivier Schulbaum (ES)
Philippe Aigrain (FR)
ZOE.LEELA (DE)
Hosted by:
Emilie Kleinszig

R. TREBOR SCHOLZ associate professor for Culture and Media at The New School in NYC.
Digital Labor: New Opportunities, Old Inequalities
This talk will give a face to a vast array of new, often invisible forms of digital labor that are part of the working lives of millions of people. How can we restrict digital labor when it is exploitative zombie labor and how can we support it when it takes on the form of public-spirited production? Scholz will introduce a set of proposals that can teach us how to walk away from the parasitical world of digital labor or how to transform it. He discusses the formation of novel forms of solidarity, much belated legal responses, „Fair Labor Badges", and the creation of a shared innovation commons.
http://newschool.academia.edu/TreborScholz

BRIGITTE KRATZWALD social scientist and commons activist.
Sharing Beyond the Digital Sphere
To extend the model of Peer Production beyond the immaterial sphere we must treat also natural resources as commons and give people the right to access these commons as a precondition for a life in dignity. Therefore it is necessary that governments and international organizations provide or at least respect the space and resources people need for self-government. But in addition it affords also a more profound change of paradigms how we understand ourselves as human beings and part of nature. This means to arrange each production process - be it agricultural, caring or technical - in a way that supports life in all its dimensions and not to establish a hierarchical order between these activities.
http://www.commons.at

OLIVIER SCHULBAUM co-initiator of Bank of Common Knowledge, Burnstation, open crowd-funding platform GOTEO.
Learn by Funding – Making Social Entrepreneurship more Open and Open Entrepreneurship more Social
When we approach NGOs or agents related to social entrepreneurship from the perspective of the economy of commons, confusion is often created through misunderstanding the terms, through translation and/or interpretation. These misunderstandings have repercussions for the development and impact of models and practices, hindering and limiting the potential for cooperation, progress and transformation of many good initiatives. That could also mean missed opportunities if crowd-funding is not accompanied by a commitment to the „crowd benefits" e.g.: where open replicability of social projects allows benefiting the rest of society, and not just those who have co-financed a good idea. A crowd-funded social project for the common good? Well show me the code + the money!
http://goteo.org

LOCATION: KUNSTHALLE WIEN KARLSPLATZ

PHILIPPE AIGRAIN computer scientist and analyst of political, economic and cultural stakes of information technology and knowledge governance.
The Challenges of Sustaining a Cultural Society with Multiple Contributors
One of the greatly positive effects of the digital world is that many more people engage in creative and expressive activities and become able and willing to develop new capabilities to this effect. This positive development confronts us with great economic and social challenges. They have been long hidden by the focus of the cultural industry of the past on eradicating file sharing between individuals. It is time to take the real challenges in our hands and revisit the contribution of various schemes to the sustainability and development of digital culture. The talk will discuss in particular voluntary and statutory resource pooling schemes.
https://www.laquadrature.net/en/elements-for-the-reform-of-copyright-and-related-cultural-policies

ZOE.LEELA musician, C3S advocate, creative commonist.
Art Continues to Evolve. Will we Do the Same?
What would Bob Dylan be without Woody Guthrie? Quentin Tarantino without old B-Movies? Star Wars without Westerns? Nothing. There is no such thing as retro; there is only the evolution of art. Copying is immanent, every new idea an advancement of an older one. So, what's changed? Copying was long an art reserved for the knowledgeable, for those with access, whereas now in our digital age everyone can help himself. This is also reason for my commitment as an advocate of C3S, a non-exclusive collective society to register musicians´ works outside of traditional schemes. C3S responds to the needs of musicians and artists by founding a new and groundbreaking European collecting society with musical creators themselves. This long overdue democratization of creativity shifts the concern from the material itself to the ways in which material is handled. In Brian Eno's words, „It's the process, not the product."
http://www.zoeleela.com

FEMKE SNELTING artist and designer, developing projects at the intersection of design, feminism and free software.
Tools for a Read-Write World
To develop and produce shareable content, many different practices are brought together, each carrying its own culture of collaboration. Here, digital tools function as probes into a multiway web of connections, where communication technologies, digital materialities, systems for distribution and politics of production conflate. What if we take the notion of Read-Write beyond the „canvas" (the pixels of an image, the contents of a document) and collectively author software itself? How can we interrogate hardware, standards, platforms, frameworks, and ways-of-doing? What collective practices do we imagine, and which tools can make them happen?
http://www.constantvzw.org

JONATHAN ULIEL SALDANHA founding member of the art and music platform SOOPA. Works as a cultural producer in Porto, Portugal.
Prismatic Captures of Referential Landscapes
Collective cultural practices are cultural inscriptions within the specific space and context of a city. Sub-texts emerge and engage a network of entropy, nodal points of infra-musical purpose. A third rhythm pulsates between the environment and the transmission of cargo: a non-linear space for a self-permutating, pluri-participative system that forges transnational collaborative alliances between like-minded agents of research and reconfiguration. DIY resources turned into a multifaceted cosmos, networks of transmissive circuits resonate and irradiate the specificity of their context. SOOPA, a group of people, artists and thinkers in Porto, not only constitute a multi-cephalous art and music platform but a prismatic capture of referential landscapes.
http://www.jonathanulielsaldanha.com

EWEN CHARDRONNET author, artist, film maker and curator based in Brittany, France.
Collective Identities are Necessary, Progress Implies them
Artists always had the necessity of twisting identity norms, of building collective authorship creations to extend their art and emancipatory action. There is a solid tradition of pseudonyms, heteronyms, political art groups or movements, band names and artist collectives who included in their practice the postulate of defying the cult of the "individual genius" through the practice of sampling, djing, cut-up technics or in multiple identities playgrounds. With the use of web age technology, new fields of action have opened up and with its evolution new strategies appear.
http://www.ewenchardronnet.com

SATURDAY 15. JUNE 2013

13:00–15:30 NEW COLLECTIVE AUTHORSHIP
Femke Snelting (BE)
Jonathan Uliel Saldanha (PT)
Ewen Chardronnet (FR)
Daniel García Andújar (ES)
Hosted by:
Konrad Becker

16:00–18:00 NEW INTERMEDIARIES
Jamie King (UK)
Eric Kluitenberg (NL)
Marcell Mars (HR)
Hosted by:
Emilie Kleinszig

10:30–12:30 WORKSHOP
Marcell Mars & Christoph Kummerer

DANIEL GARCÍA ANDÚJAR visual media artist, activist and art theorist from Spain. Lives and works in Barcelona.
From Visiting to Living, Into the Archive
The tools and resources offered by the new information and communications technologies are indissolubly linked to the processes of fundamental transformation. Social cooperation unveils its power in innovation and creation, offering models that permit distribution and expansion of contents for participants, users and audiences. Art has also a political function that requires ethical positions: aesthetic is not enough. Artistic practice, as I conceive it, must be transformed as a collective process into a form of „resistance" against a model that is obstinately aimed to prevail in a space of relations, which limits creativity, confiscates and manipulates the artist´s work diverting its energy towards a sterile confrontation and discouragement.

JAMIE KING producer/director of the „Steal this Film" series, founder of the VODO project in London.
Dealers in Free
This presentation centers on the film distribution platform VODO. Case studies from the project's first three years will be presented and approaches to creating, activating and sustaining audiences in the context of freedom will be discusses. What are the challenges presently faced by independent creators wanting to access the promised land of „disintermediated´, gatekeeperless, online distribution? Who is surviving and prospering in the new environment – and how?
http://vodo.net

ERIC KLUITENBERG theorist, writer, educator, and advisor working at the intersection of culture, media, and technology.
Can there be a Commons without a Community?
Shifting Emphasis from the Free and Open to the Commons and the Collaborative Economy.
Lively cultural commons do not replace the expertise of professional cultural intermediaries, such as libraries and archives. They rather depend on them, as a source of trusted knowledge, as a standard for verification, and as a supplier of cultural and knowledge goods. The cultural professionals themselves however face a crucial change in the understanding of their own task: they change from custodians and gatekeepers of culture into enablers and facilitators of a new culture of massive public participation in the creation, interpretation and circulation of culture. This places them right at the heart of an emerging 21st century networked culture and experience economy.
http://www.ecommons.eu

MARCELL MARS founder of the Multimedia Institute – mi2 and net.culture club mama in Zagreb.
Public library*
The Internet brought the dream of providing access to all knowledge to everyone suddenly within reach. The Universal Public Library once seemed inevitable, a simple intersection of the trajectory curves of global personal computer distribution and Internet access penetration. However, the actual trajectory of the development is pointing in the opposite direction – libraries are being attacked, underfunded and could, indeed, go extinct. The dream of Public Library in the age of Internet, the dream of universal access to all human knowledge, must not be relinquished. And artists and hackers, as in many other instances, are taking upon themselves to make dreams reality.
http://2012.haip.cc/en/festival/