

VERDENSROMMET CR8VX ARTISTS' SOLIDARITY ECONOMY



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VERDENSRÖMMET CR8VX

ARTISTS' SOLIDARITY ECONOMY WHITE PAPER

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Key words: Artist, alternative economies, capitalism, collective, community self-help, coop, cryptocurrency, economic geography, entreprecariat, DAO, DisCO, immigrant, migrating artists, Norway, non-EU, NFT, post-capitalist, post-work, reciprocity, solidarity!

VERDENSRÖMMET

Verdensrommet is an artist-powered mutual support network by and for non-EU/EEA creative professionals in Norway. To address the precarious conditions of non-EU/EEA creative professionals in Norway, we call for fairer immigration policies, better living and working conditions. We encourage new imaginations of the future of cultural labour.

Our work is grounded in the ethics of trust and mutual care, greater cooperation, economic self-determination and creative exchange of value. We aim to enhance economic justice by tackling the roots of precarious labour for artists through practices of financial inclusion, the redefinition of artistic labour and value through alternative solidarity economies.

The Verdensrommet + CR8VX White Paper offers a *speculative exploration* of the solidarity economy model for creative professionals to enable more equal redistribution of resources. We propose a framework of cooperative agency operating on commons-oriented protocols to encourage a hybrid economy through community + complementary currencies, solidarity care economies, with values based on creative exchange at the heart.

We reject the system of high-performance cultural production imposed upon artists (and others), demanding them to be hyper-productive in the pursuit of capital, the only non-negotiable means of sustaining a livelihood.

We advocate for unconditional universal basic income for artists and the creation of a mutual-aid and retirement fund to help manage economic uncertainty for artists in the present and the future. *We build and maintain* alliances of collaboration based on trust, and coalition building to facilitate fair value-exchange of skills through informal and tangible practices of knowledge sharing.

CR8VX & Magic Beans

CREATIVE EXCHANGE CULTURAL ECONOMIES

Verdensrommet + CR8VX White Paper offers a series of jumping off points aligned with our collective values, mapping signposts to identify potential shifts in perspective and value exchange. The research and ideas outlined are compiled and edited by Jodi Rose, based on conversations, workshops and input with Rodrigo Ghattas-Pérez, members of Verdensrommet and creative communities.

CR8VX (Creative Exchange) is an artistic speculative economy to facilitate independent creative production and cultural exchange through networks of mutual care and support.

CR8VX offers autonomous self-organised artist networks tools and strategies to facilitate the exchange of intangible assets & cultural capital while building financial sustainability based on creative values.

This White Paper is a mapping of conceptual, collective

and practical tools to imagine and create a peer-recognised, equivalent system of value exchange for interdisciplinary creative professionals.

Creative labour and cultural value are assigned (in)formal rates in a collaborative process, and can be exchanged anywhere with others in the CR8VX ecosystem, with a focus on migrant artists.

The value of our labour is held in our creative process and collective knowledge, not in the production of measurable outcomes.

CR8VX aims to facilitate the ongoing flow of cultural capital between creators, producers and supporters, allowing for a system that recognises informal exchange of resources, skills and value with transparency, equality and inclusivity.

MAGIC BEANS are the currency we use!

Magic Beans recognise and share equivalent value to enhance the flow of resources in Artists' Solidarity Economies.

Verdensrommet + CR8VX White Paper

This White Paper aims to assist migrant artists navigate the particular demands to fulfil our visa requirements, and sustain our practices through a lens of creative hybrid economies, solidarity and alternative currencies.

As migrant artists, the terms of a self-employed visa means that we can only work exclusively in our area of expertise ie. we cannot participate in patchwork, hybrid economies of odd jobs, different forms of income or employment. The economic stakes for our survival based entirely on creative practice are therefore high. We do not have access to existing forms of support through being able to also hold regular jobs to supplement our creative income, or social security available through the welfare state. We need to facilitate robust strategies of mutual support to strengthen our creative value exchange through the network.

DISCLAIMER: WE ARE NOT FINANCIAL ADVISORS.

PLEASE SEEK PROFESSIONAL HELP BEFORE INVESTING!

SEVEN KEYS FOR CREATIVE EXCHANGE IN ARTISTS' SOLIDARITY ECONOMIES

1

Artists Create Value

Introducing complementary & social currencies, value exchange. Co-create the Artist Solidarity Economy in Norway!

CR8VX and Verdensrommet offer a network of exchange for migrant artist communities to build resilience and care with shared values in mutual support, exchanging tangible and intangible resources, knowledge, creative labour and skills.

- Aim: increase opportunities, build resilience, self-organise to redistribute resources for common good.
- Tools for a resource sharing system where you can exchange skills and labour in a community of trust.
- Support the exchange of intangible capital, through P2P peer-to-peer collectively assigned framework of value that recognises social and cultural capital generated by artists in different economies and contexts.
- Our mission is to redistribute resources to those who need them most! Collectively organising to create a fair and equal system of exchange for creative intangible values, informal cultural economies and artist solidarity networks.

Artists create

Art + Value: Cultural capital, Social capital, Intangible assets

As artists, we already inhabit and operate in mixed financial realities through hybrid and patchwork economies.

We create our own alternatives to capitalist frameworks, diversifying our exchange value through mutual support.

These are not abstract, remote concepts. This is about survival! We most definitely have “skin in the game.”

Migrating artists create value exchanges that circulate outside those with benefits from their citizen nation-state.

Who takes care of our needs in practical ways? We care for each other with mutual support and creative exchange!
Artists don't have to accept the financial system as it is.

We can apply our creativity to design and facilitate our own cultural economies: Reciprocal *care *slow *circular *collective *creative *intangible. NOT #extractive #expansive #exploitative - of ourselves, communities or our resources!

How might we design an economy of care that offers mutual support; values practical exchange of skills, resources, attention, energy and time. Into a long term, independent and financially sustainable creative flow?

Further reading: Another art world
by Nika Dubrovsky and David Graeber

Art communism and artificial scarcity: some initial thoughts on exactly how the art world can operate simultaneously as a dream of liberation, and a structure of exclusion; how its guiding principle is both that everyone should be an artist, and that this is absolutely and irrevocably not the case.

<https://theanarchistlibrary.org/library/nika-dubrovsky-and-david-graeber-another-art-world-part-1-art-communism-and-artificial-scarcity>

EXAMPLES IN ACTION:

Collective value flows in Macao

<https://www.macaomilano.org>

The artist as a worker: how to escape the debt trap.

A group of visual artists, critics, audio technicians, video editors, musicians, designers, arts managers, choreographers and electricians from all over milano set up open meetings on a regular basis to discuss their social role as workers. During these meetings we discuss some of the delusions which are the foundations of our exploitation and the direct cause of injustice.

Capitalism captures and exploits the value added and produced by the risk that each worker is now forced to pay directly because both the private and public sector are not willing to pay the price for it anymore. All workers, more or less consciously, endure a general feeling of frustration due to lack of artistic success. Both the employer and the government teach us to stay humble because we supposedly owe them something each time they give us the chance to fill that void created by our incapacity to self-realization.

ART AS THE PROCESS OF TRANSFORMATION:

FIGHT IS A LANGUAGE

The acronym Macao is a mock-up name of the various Moma, Macba, Mambo, Maxi, Macro and other large institutions but offers a new perspective on the idea of museum: a museum made by militant artists.

Macao acts as an alternative to Art as an autonomous concept, endorsed and enhanced only through the circuit of galleries, private collections, and evaluated only by critics on a leash, deprived of any potential revolutionary power.

Sharing all our knowledge and talents in a radical fight is the sole way through which Macao intends producing arts and culture.

Common goods are not just given by Mother Nature: they are born from the daily struggle of citizens claiming their need for common goods and finding a way to organize them. These new forms of self-government are a concrete and real answer to the mass suicide organized by our system of neoliberal governance.

2

Value flows

“You can’t create and hold it to yourself, it only has value when you share” Erik Bordeleau / Speculative generosity

The value of CR8VX Magic Beans are designed to circulate and flow freely. Not to be accumulated or hoarded. Use them, spend them, enjoy them! Value flows through interdisciplinary interests in creative networks of trust. FLOW is the ultimate aim, not for individual gain, but collective strength.

“What’s that?” Anna asked.

“It’s anything you want it to be,” said Ted the Tokenmaker.

“But that’s not a thing,” said Anna.

“That’s the magic of crypto,” said Olly the Optimist, “the more people believe in these, the more they are.”

...

“What’s that?” said Alex.

“It’s anything you want it to be,” said Anna.

“Sounds like magic beans,” said Alex.

“They are until they’re not, unless they are, but I like them so who cares?” said Anna.

NFT Hype - what's what and whats to come: @cryptograthor



Value exchange on Magic Beans via @cryptograthor
<https://medium.com/zeroknowledge/nft-hype-whats-what-and-what-s-to-come-9a7642defcb1>

Exchange with people you trust, expand your network of care. Build practical solution oriented support systems that empower and sustain all people equally, regardless of background, citizenship or residence status. Everyone is compensated fairly and equally for their labour and skills, including care work, intangible, cultural, creative and social capital. Value flows through the exchange of our shared creative knowledge, services, resources and care.

CR8VX Triggers collaborations with professionals in different fields. We are creating value on our own terms as a collective negotiation.

Whether you're a graphic designer, an accountant, a writer, a musician, a filmmaker, an editor, a facilitator, a cleaner, a caregiver. Whatever you do, the value of your labour is equivalent to what anyone else does in a collectively decided, peer2peer exchange. The exchange crucially recognises the value of intangible capital, cultural and social investments.

CR8VX values kindness, care, empathy, attention, joy, playfulness, pleasure, fun, connection, trust! We refuse to be measured by our productivity and creative output, or tied to economic structures and financial tools that extract and exploit our resources for the benefit of the wealthy. We reclaim the value of our own creative labour and intangible networks of trust in evolving forms of mutual support and solidarity.

“Like many of you, I am exploring ways to increase the value of my creative practice. As artists, we tend to be more diverse in our outlook than most - we see possibilities and connections, we create diversions and tangents that allow our creative energy and work to flow out into the world. This is the juice of life, this is what makes me want to continue.” – Jodi Rose

Mapping our Exchange Value
Not a grim struggle to survive,
resistance + persistence =
Thriving over mere existence

How can we crack open those silos of finance and technology. To liberate ourselves from the bonds of impoverished thinking? And bring opportunities for collective wealth building on trust and care, that create an abundance of resources for the whole creative network. In ways that value more than just ‘money’ and financial gain in traditional, neo-liberal conservative terms of capitalism. Activating the opportunities, skills, imagination, materials, resources, time and care it takes to live our values with intention.

Designing and creative alternative cultural living economies through collective attention and shared focus on solidarity. We are inspired by people experiencing economic challenges, responding with solidarity and community currencies.

It's not a local currency, it's a translocal currency.

- *Develop and support our communities, in holistic and meaningful lives of true abundance*
- *Create intergenerational exchange and cross-cultural generosity in a wealth of experiences*
- *Share our time, energy, attention and focus to grow prosperity in expanded terms and values.*

How much social capital and cultural capital have you accrued, through your working life as an artist? But as a migrant artist, through necessity or choice, you keep moving around in your professional life. Your intangible (social and cultural) capital is not always being held in the same system as you created it within. That's something really interesting to explore.

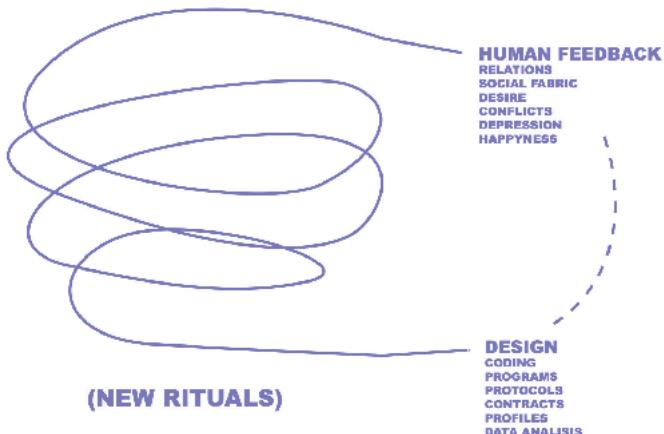
How do you transfer that social capital to different locations and different communities? So that you can still benefit from it, and have it recognised in ways that you can exchange value? When you end up somewhere different in your elder years, you may need other forms of support.

How do you engage with diverse communities and make sure people are taking care of each other? (*Questions framed in conversation with Andrew Paterson, Pixelache Helsinki*)

EXAMPLES IN ACTION: Commoncoin Macao, Milano

MACAO is an independent center for art, culture and research. Rejecting the creative industry paradigm, and innovating the idea of cultural institutions, we consider art production as a viable process for rethinking social change, elaborating independent political critique, and as a space for innovative governance and production models. Our research concerns the labour conditions in the creative industry and cultural sector, the right to the city and new forms of organization and technological solutions for cultural production.

SPIRAL LOOP



Spiral Loop Diagram, Courtesy Macao Milano

MACAO is designing CommonCoin, a cryptocurrency with specific features. Since 2015 we have been experimenting within the MACAO community (about 100 members) the CommonCoin design, governing the circular economy inside the organization, paying all the labour, and providing to the members a monthly Basic Income in Euro.

The fundamental and radical question in this process is: can we use a decentralized algorithm and a peer to peer technology rooted on a political decision making process? Can we build an algorithmic machine based on a community sharing political values?

The future we imagine is made of decentralized technological infrastructures, distributed and based upon algorithms. Governed by democratic discussions and decisional processes, put into place by communities that share values and ideas. In other words: in a plausible future in which algorithms control our economic, relational and spatial behaviours, the real challenge is to find a way to question them without creating a democratic deficit as a collateral effect.

This is a central question: in a future in which machines, digital and physical automation, will substitute most part of the work once performed by humans, how will it be possible to keep purchasing power? In the past, wealth was redistributed through salary and wage.

Significantly, the salary was also pivotal for workers' struggles and unions' demands. But what will happen if redistribution through wage becomes irrelevant? What kind of struggle and organisation are we able to imagine?

The Great Recession was first and foremost a crisis of trust: debts, loans, derivatives, these are all means by which capitals produce political control in neoliberalism. It is a crisis of relationships, of trust-ability. We aim at a new economic environment, a new ecology in which the value unit is based on a fairer infrastructure. In this respect, it is worth mentioning another example: Fair Coop and Fair mutual credit system. An ambitious project that attempts to provide an alternative economic environment to cooperatives and grassroots independent productions on a worldwide scale.

MACAO started its collaboration with Freecoin and the EU project D-cent in order to design a platform that allows to share production and co-production means in the art/creative/cultural field, and rooted in the network of occupied art spaces emerged during the political mobilization of the last five years across Italy and Europe.

MACAO, Faircoop, dyne.org and many others individuals and organizations on the global scale are launching Bank of the Commons: a European cooperative society providing financial tools based on cryptocurrency, blockchain and traditional banking system, governed by an assembly of members. Bank of the Commons is a bank able to provide a multi currency wallet operating in Faircoin, Bitcoin, Ethereum, Euro and Dollars, orientated to empower the mutual aid between the members and their economical autonomy.

<https://macaomilano.org/spip.php?rubrique114>

3

Magic beans

Magic beans are the currency we will use!

Magic Beans recognise and share equivalent value to enhance the flow of resources in Artist's Solidarity Economies.

CR8VX explores the production of value through a non-capitalist lens in a post-work solidarity economy. Artists spend our lives doing projects and work we care about, doing what matters most to us based on values of creativity, freedom, imagination and community.

Our choices mean that we often exist in states of precarity, poverty and long term uncertainty. How can we build on existing networks of value to support hybrid economies through long term economic and social resilience? How might we overcome hyper-productivity and the need to endlessly keep producing ourselves as creative subjects in a never-ending spiral of performativity?

What happens when we retire, for those who choose not to follow socially prescribed paths and have no pension plan? Do we ever stop producing? Can we retire early? Can we have periods of rest and recuperation, to alleviate burn-out? Can we have time off in our 30s, 40s, 50s when we need a break, and take a rest from the constant pressure to perform?

CR8VX Creative Exchange is an example of an alternative model to facilitate mutual support in our hybrid creative economies. Part time-bank, part barter and skills exchange, part idealistic post-work anti-capitalist utopian currency:

“Imagine I give you some “magic beans!”

You can trade those magic beans with someone else, who can do something that I can't do. The more magic beans you exchange, the more they grow! And you expand the network, because that person can trade their magic beans for something they need from somebody else with those skills, time or resources.”

We're imagining a new creative currency, and it is MAGIC BEANS! One of the key things about magic beans is that when you spend them, you get more. They keep growing. It's like the magic puddin' (Norman Lindsay children's book with eternally renewable pudding) that never runs out. So we can overcome the scarcity mentality and realise that we live in complete abundance. Intangible resources, like sunshine, care, and imagination are infinitely renewable! This is not intended to play into a constant expansion and capitalist framework of greed, but as a way to build on our resilience in creating a mutually supportive artist solidarity economy.

Magic Beans connects to the Jack and the Beanstalk story, where the giant is the ogre of global capitalism, and greedy megacorporations extract wealth and resources from all the economies they parasite on. The magic beans which are thought to be worthless, actually turn into a tool that Jack can climb up to kill the giant of capitalism, and reclaim the golden harp and goose that lays golden eggs, originally stolen by the giant from his family. CR8VX allows us to retell that story and create something fun with the magic beans that allows us to flow value to each other in solidarity and mutual support.

HOW WILL MAGIC BEANS WORK? HOW CAN YOU USE THEM?

There's no fee or subscription model, the financial support is social change investment through entrepreneurs, cities, local councils, innovation funds.

In order to 'buy in', all individuals can apply for 100 MAGIC BEANS to start with, and then you can accumulate more through circulating them within the network.

The more you spend, the more value you flow!

The incentive for using Magic Beans is mutual support by artists for artists. The value you share through CR8VX creative exchange is held in an equivalent form that expands the possibilities for everyone in the network to increase their benefits and support our creative skills & resources.

Social currencies and barter systems in solidarity economies. Complementary currencies, alternative economic frameworks and philosophical strategies.

Hire someone from within the network when you need for instance: a web page made or a graphic designer, music score, editor, accountant, documentation.

Find someone to work through ideas, listen, cook dinner with, share projects and opportunities, dance or explore creative possibilities with a fresh approach!

Organisations can apply for MAGIC BEANS to redistribute resources amongst their network, for instance offering access to a venue, equipment hire, expertise, grants applications for funds. The only limits are your imagination.

We need to reimagine creative value in tangible forms.

Three conditions for becoming part of the creative exchange value network on Verdensrommet Value Exchange will be:

1. Register a profile with your skills, resources and needs, offer to share your knowledge and what you are willing to exchange (cash, cryptocurrency, in-kind, barter, time, etc).
2. Maintain an active presence within the community: time invested, attending events, participating in exchange, proof of presence, offering your skills, proposing projects. So that you share and exchange tokens freely within the network.
3. Participate in governance, decisions and organisational support. Exploring options from DAO (Decentralized Autonomous Organisation), Coops (Cooperatively Owned), and DisCO* forms of collective governance that support transparent, mutual responsibility for how the exchange operates.

**DisCOs (Distributed Cooperative Organizations) are a P2P/ Commons, cooperative and Feminist Economic alternative to Decentralized Autonomous Organizations (or DAOs)*

Magic Beans Inspiration

NFT Hype - what's what and whats to come @cryptograthor
<https://medium.com/zeroknowledge/nft-hype-whats-what-and-what-s-to-come-9a7642defcb1>

Norman Lindsay
The Magic Pudding
<https://www.nationaltrust.org.au/the-magic-pudding/>

Jack and the Beanstalk
The boy who stole the ogre's treasure
https://en.wikipedia.org/wiki/Jack_and_the_Beanstalk
https://ancient-lore.fandom.com/wiki/Jack_and_The_Beanstalk

FURTHER READING ON THE CREATION OF VALUE

Mariana Mazzucato

The Value of Everything reignites a long-needed debate about the kind of world we really want to live in.

**Who really creates wealth in our world?
And how do we decide the value of what they do?**

In modern capitalism, value-extraction is rewarded more highly than value-creation: the productive process that drives a healthy economy and society. From companies driven solely to maximise shareholder value to astronomically high prices of medicines justified through big pharma's 'value pricing', we misidentify taking with making, and have lost sight of what value really means.

If we are to reform capitalism – radically to transform an increasingly sick system rather than continue feeding it – we urgently need to rethink where wealth comes from.

Which activities create it, which extract it, which destroy it?

Answers to these questions are key if we want to replace the current parasitic system with a type of capitalism that is more sustainable, more symbiotic – that works for us all.

The Value of Everything:

Making and taking in the global economy

<https://marianamazzucato.com/books/the-value-of-everything>

WATCH VIDEO

What is economic value and who creates it?

<https://youtu.be/uXrCeiQxWyc>

4

Beyond precarity: commons & solidarity Why we need creative exchange

“The commons is a new way to express a very old idea—that some forms of wealth belong to all of us, and that these community resources must be actively protected and managed for the good of all. The commons are the things that we inherit and create jointly, and that will (hopefully) last for generations to come. The commons consists of gifts of nature such as air, oceans and wildlife as well as shared social creations such as libraries, public spaces, scientific research and creative works.”

Value: Economists tend to regard “value” as a quantifiable object with a price tag. But as commoners realise, “value” can also be something intangible and not available for sale. An example is the social satisfaction of belonging to a community and contributing to a shared goal. A commons can also create economic value as efficiently as a market; for example Wikipedia, online user-generated encyclopaedia. The difference is that a commons usually does not convert its output into a marketable commodity.

Gift economy: A community of shared purpose, such as an academic discipline, whose members give time and creativity to the community and reap benefits in return. In gift communities, money is an unacceptable “currency” because relationships are rooted in personal, particular and historical experiences of each individual, and cannot be converted into cash or any other fungible unit. A gift economy can be tremendously productive, efficient and innovative, as seen in free and open software communities, online wikis and other collaborative websites, blood donation systems and scientific research disciplines.

On The Commons <http://www.onthecommons.org/about-commons>

“*The commons is not a resource.* It is a resource plus a defined community and the protocols, values and norms devised by the community to manage its resources. (it) arises whenever a given community decides it wishes to manage a resource in a collective manner, with special regard for equitable access, use and sustainability.

There is no commons without commoning – the social practices and norms for managing a resource for collective benefit. And there is no “standard template” for commons; merely “fractal affinities” or shared patterns and principles among commons. The commons must be understood, then, as a verb as much as a noun. A commons must be animated by bottom-up participation, personal responsibility, transparency and self-policing accountability.”

Commons scholar David Bollier

<http://www.bollier.org/commons-short-and-sweet>

CR8VX gives people a chance to connect and facilitate meaningful encounters, around shared purpose.

We imagine life beyond work, aiming to invest and develop more robust societies that help mitigate loneliness and tackle the isolation epidemic through self organised forms of social engagement. Breaking through the bubbles of isolation that engulf us in the constant need to pursue economic sustainability as individual artists, Magic Beans offer a mutually formalised means to increase exchange value through the ways we already connect and share our

creative passions! The pleasure of doing something you are good at is amplified and shared by offering your skills and knowledge to the network.

CR8VX offers practical solutions to facilitate meaningful exchange through alternative creative values, focused on purpose based skills and resources. We are building resilience, longevity and self-sustaining creative communities.

As the cracks in global capitalism highlight the ever widening gaps between social inequalities, interconnected networks of grassroots alternatives to neo-liberalism are increasing, it's time to ask how we can reimagine our societies. To create better living and working conditions, social justice, equality & inclusivity, as new and old systems emerge, buds grow, blossoms bloom!

EXAMPLES IN ACTION: COMMONS INNOVATION PROCOMUM INSTITUTE

Instituto Procomum São Paulo, is a commons-based organisation building a citizen innovation laboratory dedicated to the promotion of commons, to prototyping solutions to daily problems and improving people's lives. Georgia Haddad Nicolau, founder says: "The Procommum Institute is a civil society organization focused on the development of social technologies and learning methodologies and the stimulation of citizen innovation. The search for innovative and experimental ways to inform, engage and mobilise people guides our work. We bet on democracy and community engagement to rebuild social dynamics, economic and politics in the territories. We bet on creativity and the power of networking communities to build solutions to social problems." <https://www.procomum.org/>

LAB Procomum is a citizen innovation laboratory maintained by Instituto Procomum since 2017 in Santos, São Paulo State, Brazil.

Lab Procomum: <https://lab.procomum.org/>

Video on creating the citizen innovation lab to promote the commons: https://youtu.be/kK_8VTZcXwo

ARTIST SOLIDARITY RESOURCES

Practical: Housing, visas, resources for making creative work, education, healthcare, food.

Intangible: Space to dream, play, mutual support and connection, belonging, care, fun, joy!



Image: Beyond Precarity, Jodi Rose & Nightcafe (VQGAN + CLIP)

What do we need to sustain our creative communities?

- Money: Unconditional Universal Basic Income
- Recognised solidarity income for UDI residence visa
- Housing: Collectively owned & cooperative
- Food: Locally grown
- Healthcare: Universal
- Time and space for imagining, dreaming, commons-based reciprocity
- Creative resources (to make work) tools, materials, equipment, studio space
- Exhibition + distribution channels (exchange work / skills / resources)

CR8VX is based on a philosophy of solidarity communities of well being and creative agency through playful imagination, joy, trust, and purposeful connection. Giving ourselves space to rest and dream, we support each other with tangible and intangible care. What we offer to strengthen and nourish the network as a whole is not based on building individual wealth and extractive economics, or the financialisation of our creative labour, but in expanding the possibilities that sustain us.

How can we rethink + reimagine our economic future? Strategically & collectively, taking direct action to build them together? Without falling into the neo-liberal capitalist traps of hyper productivity and self-exploitation...

EXAMPLES IN ACTION: RETHINKING CULTURE & VALUE

Weird Economies, MoneyLab, Trust & The Sphere Cultural examples of alternative economic thinking and philosophies

WEIRD ECONOMIES

<https://weirdeconomies.com/>

Weird Economies (WE), is an online art platform that traces economic imaginaries extraordinary to financial arrangements of our time. WE takes on an expanded chrono-political strategy, wherein past (vindication), present (location), and future (fabrication) are commensurable grounds for the extrapolation of weird—and weird-er—economies.

What are the affordances of art in envisioning a life beyond financialization? Art and finance hold a complex relationship. Financialization is a prevalent factor shaping the cultural sector today. The normalization of economic illiquidity in the art world underlies the routine challenges around art workers' solidarity with one another to formulate an adequate response to their field's complicity with capitalization of cities and its effects on their own social habitat and environment. At the same time, the generation of speculative value drives both regimes of art and finance. Given this historical synergy, can the art system become a testing ground to examine new methods for cooperation in a financialized life? If art is a primary domain for reputational risk and

value, what collective experiments could be made with this prestige economy to gain traction against the atomizing speculative activity of capital? What means are required to liquidate and redistribute the mass of art's moral and critical value?

The artistic space, characteristically, lends itself to expanded inquiries: What is to be gained from contingent histories of cybernetic socialist planning? And how does it stand with the impulse towards blockchain finance and decentralized autonomous organizations today? In which ways can biological processes and ecological economies change the landscape of capitalism? How to cash in on the backward-moving time of finance where the future arrives before the present, and to take charge of our future commons? How to dissect the economic subject, agent, and instrument, previously compressed into the figure of homo economicus? What can be learned from historical precedents of common-based economies beyond the Global North, and to what magnitude can we scale these scenarios?

Economy: from the combination of the Greek words oikos and nomos - refers to the management of the household. Freud's concept of the unheimlich is not alien to the economy in this regard if we dispose of its poor english translation - the Uncanny - in favor of the more fitting the Unhomely. Weird Economies intends to designate such unhomely governances of the household. Weirding is the operative modality of art: If our anthropomorphic vision today is skewed towards the interior of these familiar - and familial - edifices, which visualizing organisms and what modes of observation can help us view these unhomely economies externally? This, in order to take the alienating measures required for understanding systemic complexities determining our shared conditions today.

FIXES: Solutions are crude, but they can work as design sketches that will help to clarify ensuing master plans. "Fixes" is the beginning of a directory: A collection of best case-scenarios for the future.



Image: Weird Economies/contributions: Solidarity, Discovery, Becoming

MONEYLAB: INSTITUTE OF NETWORK CULTURES AMSTERDAM, GEERT LOVINK

<https://networkcultures.org/moneylab/>

MoneyLab considers interventions in and experiments with the digital economy. MoneyLab is a network of artists, activists, and geeks experimenting with forms of financial democratization.

Resources: (alternative revenue models, bitcoin & blockchain, community art platforms) <https://networkcultures.org/moneylab/resources/>

TRUST (BERLIN)

<https://trust.support/>

Trust is an interdisciplinary research and development lab in Berlin for artists, designers, technologists, and ecologists working with advanced technologies and experimental theories. Trust nurtures new forms for creative practice, assembling and accelerating collective interests, objectives, standards, and sympathies.

Trust's motto is utopian conspiracy

- Utopian because the focus is on narratives and technologies that envision societies beyond industrial capitalism, alienation, debt, precarity, and climate catastrophe.
- Conspiracy because at the core Trust works with others to strategise against the status quo, building solidarity between disciplinary boundaries, humans and nonhumans, organisms and algorithms.

THE SPHERE (STOCKHOLM)

<https://www.thesphere.as/>

A digital infrastructure for self-organization in the performing arts

Inspired by the recent innovations in the field of distributed ledger technologies (block-chain) and P2P contributive economies, The Sphere is a transdisciplinary research-creation project funded by Creative Europe for the development of a digital infrastructure for self-organization in the performing arts. It allows for artists, cultural professionals, audience, cultural organisations – a wide range of sympathisers and other potential stakeholders – to initiate creative collaborations and implement new funding strategies.

FURTHER READING ON THE COMMONS

The Golden Goose

What are the commons, and why do they matter?

<https://www.gaiafoundation.org/what-are-the-commons-why-do-they-matter/>

International Association for the Study of the Commons

<https://iasc-commons.org/about-commons/>

5

RESTIVISM + DEGROWTH *Artist Toolkits*

RESTIVISM

Many artists and activists engage in self-exploitation, or we allow ourselves to become depleted through the constant over-production and circulation of our creative energy through so many flaming hoops, that seems necessary in order to stay relevant and active in our professional careers.

- What if we could lay down our tools and use rest as a tool for social change?
- What if we could find ways to sustain ourselves and care for each other better?
- What if we decided not to participate in cultural capital extraction?
- How would our worldview and daily activities change?
- What would the future of artistic creation and rest look like?

ARTIST DEGROWTH

One thing that gives reason to pause in embarking on a new project, is the question: WHY?

The Degrowth Toolkit for Artists poses these questions to encourages everyone to stop what you're busy doing and reflect on the values inherent in the project.

- What are you doing?
- Who is it for?
- Who benefits?
- Can it be done sustainably?
- Is it inclusive?
- Is it necessary?

Rodrigo Ghattas-Pérez writes briefly about ‘restivism’:

<https://www.rodrigoghattas.art/2021/11/14/reading-event-on-restivism/>

WHAT IS THE ENTREPRECARIAT?

<https://networkcultures.org/entrepreeariat/what-is-the-entrepreeariat/>

Silvio Lorusso - Entrepreeariat: Everyone is an Entrepreneur. Nobody is Safe. I conceive this term as a “force field”, a set of crossing vectors, rather than a crystallized object. Entrepreeariat is a portmanteau that combines entrepreneurialism and the precariat. As such, it captures both as coexisting axes of a semiotic square of the social. On a basic level, the entrepreeariat refers to the reciprocal influence of an entrepreneurialist regime and pervasive precarity.

Entrepreneurship became a regime when it spilled out of strictly entrepreneurial jobs. Entrepreneurialism requires individuals to behave like entrepreneurs, even if they don't have a company. Similarly, precarity became paradigmatic of society at large, as a series of diverse yet analogous conditions. These are both material and immaterial, both real and perceived. Although, in a “risk society”, perception has very tangible effects and, therefore, is somehow realer than reality. Both precarity and entrepreneurialism are impalpable yet constitutive elements of the current social reality. They form the social atmosphere.

EXAMPLES IN ACTION THE NAP MINISTRY

How can we as artists and cultural producers resist the hyperproductivity economy to slow down and rest?

Verdensrommet and CR8VX share values with the Nap Ministry, whose founder Tricia Hersey is actively making space for the concept of “rest as resistance”. Questions of who is allowed to rest, and how our internal resources are extracted are contentious.

“How will you be useless to capitalism today?” Hersey asks.
“A question to embody everyday. Journal. Meditate. Sleep on it. Day-dream. Please rest. Disrupt and push back against a system that views you as a machine. You are not a machine. You are a divine human being. WE WILL REST!”

Tricia Hersey, Nap Ministry

Source: The Nap Ministry was founded in 2016 by Tricia Hersey and is an organization that examines the liberating power of naps. Our “REST IS RESISTANCE” framework and practice engages with the power of performance art, site-specific installations, and community organizing to install sacred and safe spaces for the community to rest together. We believe rest is a form of resistance and name sleep deprivation as a racial and social justice issue. <https://thenapministry.wordpress.com/>

Degrowth Toolkit for Artists

<https://degrowthtoolbox.net/#questions>

Artists have unique privileges in society: we have the power to claim space, resources, and attention. We have the freedom – the expectation, even – to be questioning, idealistic, radical, innovative. We have the luxury to work independently, and explore any subject we personally find engaging. Finally, we are also uniquely trained in communication, and our particular position in society allows us to mediate between groups of people and to mobilise.

While these privileges make us, in theory, the perfect social agitators, instigators, innovators, the reality is that we are more often than not instrumentalised for the benefit of investors and bureaucrats. We are producers of luxury products, assistants in money laundering schemes for the absurdly rich; we are the emissaries of the state when it seeks

to homogenize the cultural fabric of a city through public art institutions and cultural projects; we are the best friends of gentrifiers, disrupting the landscapes of neighbourhoods. Artists, despite our professed radicality, are in fact pillars of the institutions of capitalism, of colonialism, of classism.

The core value of this toolbox is the well-being of human and non-human life. From that starting point what immediately follows is the rejection of the capitalist market in general and the art market more specifically: the rejection of the directives of galleries, collectors, investors. Immediately following is the rejection of art bureaucracy; of all the institutions that ensure art remains obscure, elitist, white, that confine it within the safe walls of a white box or the decorative realm of a roundabout: academies, museums, kunsthallen, public art committees. What we need to do instead is invest in building strong relationships with each other, as an artistic community of creators, communicators, mediators – and invest in strengthening the other communities we are already part of, local or otherwise. Rejecting the “protection” of a gallery, university, or other institution, we must support each other professionally, mentally, and emotionally. Should we choose to stay affiliated to an institution for whatever reason, it is imperative that we use our positions to redirect as many of its resources as possible to other communities, to other purposes. What is sorely needed is to build communities centered on care and solidarity.

A second consideration that arises from the starting premise is the rejection of the capitalist work ethic: the rejection of hustle culture; the rejection of the constant pressure to produce work, to be shown, to build your CV, to market, to be on brand, to constantly consider how any and every facet of your life can be somehow turned into an art product, to then in turn consume as much art and artistic literature as possible. This is not only ridiculous in itself, it is also damaging – to our physical and mental health, and to the environment as we furiously burn through resources. What is needed here is to pause; to unlearn this constant fretting overproductivity; to acknowledge that we do not, cannot be productive or creative all the time. We must acknowledge the need for rest and the importance of recreation and play for our mental health.

Decentering work in our lives makes space for recentering and investing time in social bonds, as mentioned above. The heightened anxiety over productivity which plagues the arts is, of course, due in large part to the particular financial precarity of our field. We must question how much our participation in the structures that keep us precarious perpetuates the existence of these structures; and we must, in any case, fight against worker exploitation in all fields.

VERDENSRØMMET POST-CAPITALIST LEXICON

<https://verdensrommet.network/lexicon/>

A post-capitalist desire, an anti-bureaucratic gesture, a new grammar for radical behavior, and a call for progressive immigration reform.

This is a mirror to an immigration bureau's grammar, aesthetics, and regulations.

DIEM 25

Democracy in Europe Movement 2025.

The EU will be democratised or it will disintegrate.

"Within our present oligarchic, exploitative, irrational, and inhuman world system, the rise of crypto applications will only make our society more oligarchic, more exploitative, more irrational and more inhuman."

@yanis.varoufakis

DIEM25 <https://www.instagram.com/p/CZPQdHysluG/>

DiEM25 co-founder Yanis Varoufakis interviewed by Evgeny Morozov.

Read: <https://diem25.org/yanis-varoufakis-crypto-the-left-and-techno-feudalism/>

6

Reciprocity & Solidarity Economies in Action



Image: Towards an Artists' Solidarity Economy, Jodi Rose & Nightcafe

WHO IS CR8VX FOR?

In many countries there is a conscious decision to try to create spaces for interdisciplinary work, to slow down and try to connect people. Decentralising our economies but also our communities, how can we open up, rather than become small? Not as in expansion and colonisation, but opening up in a way that works as an invitation to solidarity, rather than a fixed position. We come from mixed backgrounds, connecting interdisciplinary professionals in Norway. Communities of artists, especially who are immigrants and come here from different backgrounds, in particular through art education. Productivity & capital are intertwined. As immigrant artists in Norway, it often feels like we are always at a certain economic disadvantage, trying to catch up.

CR8VX focuses on migrant artists, especially south/south and those who fall outside the care of nation states welfare nets and pension plans. What are the needs within this community? How can we transmit and share value for the community to engage in from different perspectives?

Verdensrommet + CR8VX Creative Exchange is one way to level the playing field. Mutual economic solidarity comes when we join forces with creative people from different professional backgrounds, who come with certain knowledge and tools that can help shape the work of artists. And vice-versa, everyone wins!

How can CR8VX serve the people of this creative community and build resilience into the network?

Our research is focused on systems of generosity, barter and exchange, for example Indigenous reciprocal economies in the Andes, as explored by Verdensrommet co-founder, Rodrigo Ghattas-Pérez.

On Reciprocity Economy

Rodrigo Ghattas-Pérez

My first encounter with the term reciprocity economy happened in the writing of Saturnino Flores Landeo in 'The mysteries of Andean Socialism for Democracy' (1969). Despite his problematic and normative moral account of the history of reciprocity economy in the Andes, Flores Landeo manages to outline life-sustaining principles and values behind the reciprocal economy created by Andean men and women over thousands of years, with the sole purpose of achieving the general well-being of all the inhabitants. He then argues [I'm spicing it up a bit here], these pre-Hispanic spiritual and cultural heritages could guide us towards restoring the values that we need today in order to repair the energetic and socio-economic damage caused by Capitalism.

So, I asked myself, what a reciprocity economy really is, if not to be defined on moralist terms?

I'd argue, it is an alternative model of social reciprocity and reproduction, an ecological equilibrium that focuses on developing equity economic and trust-based relations among individuals, not as a way of making a living but on living. It regards kinship and collective labour, as ways of nurturing economic life by designing social protocols of warm sensitization, or in Spanish "de sensibilización calurosa". I believe this forms the basis of any economic solidarity, it helps construct a richer and deeper economic diversity and efficiency whilst ensuring an ecological balance through mutual respect and affection. Some of the most rewarded principles are generosity and solidarity, as they become essential guiding ethos of both the monetary and non-monetary economic exchange between a group of individuals.

Reciprocity economy is rooted in the care economy, traditional forms of cooperation, and decentralized governance to achieve a healthy socio-economic interdependence. It is a political tool towards better management of uncertainty, especially in the crisis-era. As a response to simultaneous crises, Verdensrommet takes critical inspiration in the communitarian economy of reciprocity of pre-capitalist societies while projecting a fresh vision of collaborative economies for artists' networks in the future. It is also our goal to achieve a greater capacity for reflection over the processes of economic experimentation and configuration, in order to reimagine and design new post-capitalist, less biased, behaviours.

A participatory economy combined with practices of care produces a generative environment, when rewarding mutual participation becomes a powerful socially-constructed vision of 'value'.

This think-forward approach opens up spaces for expressing different social knowledges and abilities, and helps us engage in critical questioning over what reciprocity-based practices are we, as an artists' network, able to marshal in support of basic provisioning during the COVID-19 pandemic? And what are the potentials of these practices to shape radical alternatives to the development of art and culture post-COVID-19?

We aim to humanise the economy within the cultural sector and the arts by building permanent endurance through P2P peer-to-peer economies and ethical collaborative consumption. This is a sense-full approach that rejects and anticipates precarious futures, emphasising the importance of mutual aid as an autonomous and self-organised model towards achieving collective survival.



A moment in conversation between Carlos, a community leader in Lake Titicaca and artist Rodrigo Ghattas-Pérez about Ayni as part of the artist's research trip about reciprocity economies in Peru (2022).

Video credit: Andrea Fritsvold

Moral/Reciprocity Economy

Research for HUMAN 2020 - 2021

Sarah Kazmi is an artist member of the Verdensrommet network. Her research for the HUMAN festival 2021 shares many perspectives connected to the Reciprocity economy. These are collected, highlighted and commented on below.

The most promising approaches currently appear to be those that consider the moral economy of welfare, humanitarianism, and civil society. The concept of moral economy may help us to clarify alternative ways of 'utility maximisation' through the construction of altruistic meaning for economic transactions.

This is similar to the peasant economy - Russian agrarian economist Chayanov, argued that the laws of classical economics do not fit the peasant economy; in other words, production in a household was not based upon the profit motive or the ownership of the means of production, rather

by calculations made by households as consumers and workers. In modern terminology, the family is satisfied rather than maximised for profit.

I dived into the concept of moral economy for my talk “Ingredients for Protest” at HUMAN International Documentary Film Festival 2021 as this was being practised at some of these protest sites.

“Ingredients for PROTEST” explored the diverse ways contemporary movements for social and political change have drawn on food in framing their transformative practice. From Hong Kong’s uprising to Thailand shaking the Monarchy to the world’s largest-ever mobilisation of the peasantry in independent India. Going beyond a simple equation of food and identity, I examined the role food played in metaphors, daily revolutionary practices and as a key subject of worldwide concern. Thus, focusing on the politics of food in its symbolic, social and material dimensions.

In Thailand, street food vendors were called CIA, arriving on protest sites way before the protestors and police, sustaining the protesters and their food-cart’s economy. In India, the Sikh community nourished protestors by organising a Langar (communal kitchens on the streets) while some Congress workers in Bhopal fried pakoras as part of their unique protest over rising unemployment on Modis 70s birthday; meanwhile in Hong Kong, we had yellow pro-democracy cafes, where street food culture went under major transformations to accommodate the needs of the movement and provide free sustenance to people throughout the city. These civic protests/sit-ins woke up to collective action responsibilities, became sites of mini settlements of shared resistance, makeshift libraries, communal/impromptu kitchens on the streets, pro-democracy cafés and inventive tools of current citizen protest. One of the most interesting features of these protest movements was that they have not simply been directed toward a future overthrow of a politi-

cal/economic order, but have devoted considerable efforts toward creating alternative spaces and alternative forms of practice in the here and now.

As sites of mini-settlement, they were collaborative and shared different economic platforms, like moral economy and gift economy. Here, the public space is part of a wider system where the boundaries between the public and private sphere, urban and domestic, were also blurred as in some protests, for e.g in India, protestors were living and sleeping on the highway. As Saraover Zaidi says:

“How do you slow down a highway? The slow cooking, the stirring, the conversations, the labor of love of the protest, suddenly provided the space of the highway with a vitality that only comes with the practice of gravity, and with being earthed.

Gravity is a force that holds, but it is also generative of different cosmologies of the self, survival, communities, and knowledge. These emergent cosmologies provide us with an insight into the forms of life that the protesting farmers are willing to inhabit in their demand for rights.”

Roland Barthes addressed the philosophical problem of the coexistence of individuals through the lens of the everyday: food, things, places. Achieving the utopia of a collective, “idiorrhythmic” subject requires us to overcome arbitrary division as much as to open up spaces of shared interests. How can common(s) relationships be translated into cultural methods to build a convivial society? Can the sense of emplacement give new meaning to our engagement with the global issues of the world?

1. Saraover Zaidi, The Gift of Economy, e-flux August, 2021
<https://www.e-flux.com/architecture/survivance/412221/the-gift-of-food/>

EXAMPLES IN ACTION

CULTURAL SOLIDARITY, EDUCATION & ECONOMIC INNOVATION

PIXELACHE

<https://pixelache.ac/>

Pixelache is an association of artists, cultural producers, thinkers and activists involved in the creation of emerging cultural activities. Amongst our fields of interest are: experimental interaction and electronics, code-based art and culture, grassroots organising & networks, renewable energy production/use, participatory art, open-source cultures, bioarts and art-science culture, alternative economy cultures, politics and economics of media/technology, audiovisual culture, media literacy & ecology and engaging environmental issues.

Projects include Social Tools (decentralised organising in practice), BioSignals (2018-2019) Free Translation (as part of Translation is Dialogue collective process), Temporary Pavilion (researching a democratic urban planning platform in Suviлаhti since 2017 Festival edition), Trashlab (a regular series of activities exploring on the create use and re-use of waste materials), Ferment Lab (the design and construction of a community based centre for fermentation processes) and Narratives (which investigates the qualitative experiences in culture participation). Past projects include Suomenlinna Money Lab, Open-Sourcing Festivals, Case Pyhäjoki, Foodycle, Herbologies/Foraging Networks, and Creative Coding for Live Visuals.

SUOMENLINNA MONEY LAB

<https://www.pixelache.ac/projects/suomenlinna-money-lab>

In the context of the map me if you will programme of Pixelache Helsinki 2011, Christian Nold (UK) was invited by curator Susanne Jaschko and Pixelache, to realise a new art project in Helsinki during 2011-2012. Suomenlinna Money Lab takes place on Suomenlinna island. The Suomenlinna Money Lab project explored the island as a place of social, cultural and economic contact and exchange. The focus is on 'local money' as a social medium for people and a localised object that shapes and represents a geographical place. The project runs in an open and participatory context, so anyone was free to join in and help direct the process.

VALUE FLOWS

<https://valueflo.ws/>

vocabulary for the distributed economic networks of the next economy

Value Flows is a set of common vocabularies to describe flows of economic resources of all kinds within distributed economic ecosystems. Purpose: to enable internetworking among many different software projects for resource planning and accounting within fractal networks of people and groups.

The vocabulary will work for any kind of economic activity, but the focus is to facilitate groups experimenting with solidarity / cooperative / collaborative / small business ecosystem / commons based peer production / any transitional economies.

"Let's help a lot of alternative economic software projects that are solving different pieces of the same puzzle be able to work together."

W.A.G.E. (NY)

Working Artists and the Greater Economy

In support of Black liberation, abolition, and the end of racial capitalism.
<https://wageforwork.com>

What is W.A.G.E.? Working Artists and the Greater Economy is a New York-based activist organization founded in 2008. Our mission is to establish sustainable economic relationships between artists and the institutions that contract our labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy.

Why? Read our womanifesto.

<https://wageforwork.com/about/womanifesto#top>

W.A.G.E. REFUTES THE POSITIONING OF THE ARTIST AS A SPECULATOR AND CALLS FOR THE REMUNERATION OF CULTURAL VALUE IN CAPITAL VALUE.

W.A.G.E. DEMANDS PAYMENT FOR MAKING THE WORLD MORE INTERESTING.

7

Creative Autonomy + Agency

Solidarity economy organisational models

Art Coops & DAOs overview

- Black Swan DAO (Berlin)
- DisCO coop elements
- supermarket platform coops
- UBI Circles (Universal Basic Income on the blockchain)

BLACK SWAN DAO favours artist-led peer-to-peer funding and community organising. It aims to give groups of artists more control over opportunities and research agenda. By automating bureaucratic processes. By making it easier to share resources, platforms, technologies, funding, tools, skills and redistribute collective power. Or by devising new mechanisms to share risks, invest and pull resources together. Instead of operating in a system that concentrates all the decision power in the hands of galleries, museums and funding bodies, artists and cultural practitioners who fall between the cracks of art institutions would be able to take cultural decisions together and commission projects that matter to them and their communities.

What is a DAO?

A “Decentralized Autonomous Organization,” (DAO) is a community-led entity with no central authority. Autonomous and transparent: smart contracts lay the foundational rules, execute the agreed upon decisions, and proposals, voting, and even the very code itself can be publicly audited.

A DAO is governed entirely by its individual members who collectively make critical decisions about the future of the project, such as technical upgrades and treasury allocations. Community members create proposals about the future operations of the protocol and then come together to vote on each proposal. Proposals that achieve a predefined level of consensus are then accepted and enforced by the rules instantiated within the smart contract. Hierarchical structures in large corporations give way to community collaboration under this framework. Each member of the DAO oversees the protocol at some level.

Once these rules are formally written onto the blockchain, the next step is around funding: the DAO needs to figure out how to receive funding and how to bestow governance. This is typically achieved through token issuance, by which the protocol sells tokens to raise funds and fill the DAO treasury. In return for their fiat, token holders are given certain voting rights, usually proportional to their holdings. Once funding is completed, the DAO is ready for deployment. At this point, once the code is pushed into production, it can no longer be changed by any other means other than a consensus reached through member voting. No special authority can modify the rules of the DAO; it is entirely up to the community of token holders to decide.

The Next Web <https://thenextweb.com/news/dao-decentralized-autonomous-organization-explained>

Platform Coops

<https://platform.coop/>

Platform cooperatives are an alternative to venture capital-funded and centralized platforms, putting stakeholders before shareholders. Platform co-ops are based on principles including: Broad-based ownership of the platform, in which workers control the technological features, production processes, algorithms, data, and job structures of the online platform; Democratic governance: all stakeholders who own the platform collectively govern the platform; Co-design of the platform: all stakeholders are included in the design and creation of the platform ensuring that software grows out of their needs, capacities, and aspirations; An aspiration to open source development and open data: new platform co-ops can lay the algorithmic foundations for other co-ops. Read more about projects with a focus on community building, alternative and solidarity economies.

What Coops and DAOs can learn from each other

Austin Robey, 2022

Having one foot in the platform cooperativism movement and another in the DAO space has been illuminating, and I have come to believe that both spheres are giving rise to valuable new tools when it comes to human organisation, collective ownership, and cultural production. While it can sometimes seem like these innovations are happening in parallel isolation, I believe that there is a lot that these two communities can learn from each other — even opening the door to meaningful hybrid approaches between the two.

Cooperatives, or “co-ops,” are businesses where ownership is shared by workers, customers, or both — and operate on a one-member, one-vote basis. Although this ownership structure forms the basis of the cooperative model, its applications and cultures are varied. There are agricultural co-ops, just as there are digital cooperative tech platforms.

DAOs are token-coordinated internet-native organisations with blockchain as their foundation, and take a variety of forms. Although co-ops and DAOs are both collectively owned and co-determined organisational forms, there are some key differences. Primarily, cooperatives have one-member, one-vote governance. This means that people vote, not dollars. No single member of a cooperative can purchase more power than anyone else.

Source: What Coops and DAOs can learn from each other
<https://www.fwb.help/wip/what-co-ops-and-daos-can-learn-from-each-other>

EXAMPLES IN ACTION

ART COOP, BLACK SWAN DAO

SUPERMARKT BERLIN

ART.COOP

<https://art.coop/study/#value-flow>

We are incubating a cooperative model of study. We aim to become socially and financially self-determined and invite you to support us in this effort with gifts of time, money, art, and open-source code.

Our aim is to connect cultural innovators across silos who do not know one another well, but are building the cultural economy we want.

We need to socialize, study, and dream together before we can take collective action.
Join us! <https://www.instagram.com/p/CSo9-nfFTW1/>

SOLIDARITY NOT CHARITY

<https://art.coop/report/>

Solidarity not charity: Building the power & networks of arts & culture toward a solidarity economy! A report, a website and a community. Artists need the solidarity economy, and the solidarity economy needs artists!

Commissioned by Grantmakers in the Arts, the report is about the ways that arts and culture grantmakers can engage in systems-change work. The cultural sector is actively seeking alternatives to business-as-usual to create economic and racial justice

in the sector and beyond. Grantmakers can play a role in the transformation of the sector by following the lead of Black, Indigenous, People of Color, disabled, queer, trans, and working class creatives who are innovating models for self-determination and community wealth. For specific suggestions, see the full report and the Action Checklist: <https://art.coop/report/#action>

BLACK SWAN DAO (BERLIN)

A Speculative White Paper on the Aesthetics of a Black Swan World

Read PDF: https://www.kw-berlin.de/files/REALTY_Penny_Rafferty_EN.pdf

Can blockchain democratise arts commissioning?

Artists have been working with blockchains to produce artworks that explore value systems and wealth disparity in the art world and beyond, that turn human respiration into crypto-currencies, that enable a forest to accumulate capital, experiment with alternative art ownership mechanisms, reward people for meditating or critically examine how natural resources can be transformed into value. <https://we-make-money-not-art.com/black-swan-dao-can-blockchain-democratise-arts-commissioning/>

THE DAOWO SESSIONS ARTWORLD PROTOTYPES: BLACK SWAN DAO (BERLIN)

How can DAOs learn from artists to interact with people and communities where they are? BLACK SWAN DAO, an experimental initiative responds to the increasing precarisation of cultural labour by providing practitioners with tools to collaboratively organise and share resources. Managed by Laura Lotti and Calum Bowden (Trust), interdisciplinary research and development lab in Berlin for artists, designers, technologists, and ecologists working with advanced technologies and experimental theories. Watch Video: <https://www.youtube.com/watch?v=9iftYb25YHg>

SUPERMARKT BERLIN

<https://supermarkt-berlin.net/en/>

SUPERMARKT was founded in 2010 by Ela Kagel, David Farine and Zsolt Szentirmai as a platform for digital culture, collaborative economies and new forms of work. SUPERMARKT's program increasingly focuses on the intersection of technology, money and society. The conference series WORKAROUND highlights new forms of work and self-organisation of freelancers and artists. The workshop series Arts & Commons triggered a widespread debate on emerging finance technologies, peer to peer-economies and digital networking within the arts.

MONEYLAB BERLIN 2021

Conference on alternative economies and an economy for people and planet.

Event website: <https://moneylab-berlin.de/video-documentation/>

Videos: <https://www.youtube.com/channel/UCAMdiGN0pVHgTw9nwWeFbYg>

MONEYTALKS SERIES 2018

MONEY TALKS presents

alternative money systems, community currencies & sustainable cryptos.

<https://supermarkt-berlin.net/en/documentation/money-talks/>

Our first Money Talk featured Karim Chabrak, founder of www.coinsence.org a non-profit platform for strengthening the civil society, empowering social and ecological engagement and supporting building a collaborative, inclusive, fair and sustainable economy. Coinsence is building an open source social collaboration tool which enables communities and projects to create their own coins which can be exchanged and distributed for individual value contributions.

Listen: <https://soundcloud.com/user-809613039/money-talk-podcast-1-karim-chabrak-von-coinsenceorg-1>

COINSENCE

<https://coinsence.org/>

Welcome to Coinsence Community.

A global decentral collaboration platform and change-maker network powered by blockchain based impact currencies.

RESEARCH INSTITUTE FOR CRYPTOECONOMICS

<https://www.wu.ac.at/en/cryptoeconomics>

Shermin Voshmgir, director of the Research Institute for Crypto Economics at the Vienna University of Economics and founder of BlockchainHub, was our guest for #MoneyTalk 2 on February 22, 2018 at SUPERMARKT. She shared her thoughts on the token economy and the roles and functions of money.

WORK IN THE CULTURAL ECONOMY WE WANT: COOPERATIVES

VERA LIST CENTER: As for Protocols Seminar Series, Nov 8, 2021

<https://veralistcenter.org/events/seminar-8-work-in-the-cultural-economy-we-want-cooperatives/>

Cooperative and worker-owned enterprises in the arts and culture sector are gaining traction (again). The system culture-bearers and artists want is not only possible—it already exists and can be strengthened and cultivated with intention. Convened with artist Caroline Woolard of Art.coop, thd seminar brings together cultural cooperatives in a conversation about protocols that build shared political, economic, and cultural power. Computer scientist, game designer, educator, and co-founder of Emma Technology Cooperative Ramsey Nasser leads participants in a collaborative game designed for the seminar.

VIDEO (VIMEO)

Seminar 8: Work in the Cultural Economy We Want: Cooperatives

<https://vimeo.com/644986642>

TOOLS AND PLATFORMS TO EXPLORE FOR MAKING IDEAS INTO REALITY

CR8VX aims to be a social facilitation mechanism as much as a value transfer. This can be a hybrid model that doesn't need to be currency, crypto or blockchain based. It's simply a trading platform to exchange social value through shared artistic endeavours. We'd like to explore artist designed currency ideas and formats with you, please get in touch if you want to consult with us on ideas into practice!

- How do you imagine a new artistic currency?
- What would you like to exchange?
- What do you need in return?

info@verdensrommet.network

info@cr8vx.xyz

PARTICIPATORY IMAGINARIES FOR REST AND THE FUTURE OF RETIREMENT

The Migrant Assembly organized by Bobrikova & de Carmen
Assembly #1, Verdensrommet | Participatory Imaginaries
For Rest And The Future Of Retirement, Oslo 2021
<https://themigrantassembly.org/>

Artists offered fascinating feedback during the Migrant Assembly at Verdensrommet + CR8VX workshop. I was struck by the way that ‘older’ artists had no plans for retirement, on the contrary, what they wanted was to continue having access to studios and resources to keep making their work.

At least three groups expressed a desire to set up a collective living space in the countryside, to grow food and cook and make art together. One young group made me laugh when they honestly declared, we don’t want to do anything. Just relax and have a good life, essentially.
Getting rich on crypto!



Image: Migrant Assembly #1, Oslo 2021

Photo credit: Jacky Jaan-Yuan Kuo

Readings on formats and examples we are interested in exploring in further detail. Think about how you would use an exchange of value and what platforms or tools make sense. Is it an artist designed community currency? Is it based on cryptocurrency, tokens, and NFTs? Is it a mobile based app?

- Alternative Complementary and Community Currency
- Artist & EcoFriendly Cryptocurrency and NFTs
- Mobile money, app or web based exchange



Image Source: Artist designs featured on local currency Bristol Pound
<https://bristolpound.org/>

EXAMPLES IN ACTION: REGENERATIVE ACTIVISM, CIRCLES UBI, DISCO, ENSPIRAL, SOCIALITY COOP

ADVAYA

<https://advaya.co/>

Advaya explores the connections between ecology, spirituality, and mental health, advocating regenerative narratives and economies, collective responsibility, public awakening and mobilisation. By embedding ecological awareness into our lives, we can move from narratives of growth to an economy that values social, individual and environmental wellbeing.

Our live events, media platform and campaigns shift narratives, empower and inspire, weaving stories of beautiful transformation, resistance and renewal.

We believe positive change will occur when enough people are empowered and united.

We therefore cultivate informed communities, link networks, and advocate alternatives, practices and knowledge in the areas of Food, Economy, Consciousness, Activism, Health, Lifestyle & Story-Telling. We enable people to stand at the forefront of positive change and support the transition to a happier, healthier and globally considerate world.

REGENERATIVE ACTIVISM: RECLAIMING THE FUTURE

<https://www.regenerativeactivism.com/>

Moment by moment, it becomes ever more important to ask ourselves where we stand today in relation to Fredrick Jameson's famous statement that 'it's easier to imagine the end of the world than to imagine the end of capitalism.' True, there have been big changes since the comment gained traction in the mid-2000s, notably the increasingly insistent sounding of ecological alarms and the deepening penumbra of neoliberalism's twilight hours. Capitalism no longer 'seamlessly occupies the horizon of the thinkable'. Today it is capitalism inseparably coupled with the sense of imminent collapse that tends to circumscribe our anticipated future.

As the symbiotic entanglement of capitalism with collapse becomes progressively self-evident, our ability to imagine alternative trajectories beyond them remains elusive. To build and sustain powerful and effective movements, we need to reclaim the radical imagination and ignite transformative ambition.

CIRCLES UBI

<https://joincircles.net/>

A BASIC INCOME ON THE BLOCKCHAIN

Circles is a new way to think about money. Circles is a people powered money system.. Exchange with Circles happens upon agreement between two trusted parties about the price and the quantity provided.

Unconditional:

Anyone who joins Circles receives a basic income regularly, without conditions. The more connected your community is, the more valuable your Circles become.

Decentralized:

A worldwide basic income built bottom up, and issued without a central authority.

CIRCLES WHITEPAPER

<https://handbook.joincircles.net/>

The official documentation of Circles UBI, a basic income made to promote the local economy within your community. For users who want to learn more about Circles, for communities who want to set up their own alternative money system and for developers who want to contribute to the Circles codebase and understand how it works.

DISCO COOP

If I Only had a Heart: a DisCO Manifesto

<https://disco.coop/manifesto/>

Value Sovereignty, Care Work, Commons and Distributed Cooperative Organizations

The DisCO Manifesto is a deep dive into the world of Distributed Cooperative Organizations. DisCOs are a P2P/Commons, cooperative and Feminist Economic alternative to Decentralized Autonomous Organizations (or DAOs). The DisCO Manifesto includes background on topics like blockchain, AI, the commons, feminism, cooperatives, cyberpunk, and more.

- You Say Decentralized, I Say Potato: The DisCO Manifesto is live and ready to download (Press release)
- Last Night a Distributed Cooperative Organization Saved My Life (a short overview of the DisCO Manifesto)
- Rage Against the Machine and Science Friction (Video presentation and podcast)
- The DisCO Manifesto review (In-depth review with extracts)

ENSPIRAL (WELLINGTON, NZ)

<https://www.enspiral.com/>

We share money, we share power, we share information. We nurture a culture of collaborative decision-making and transparent agreements, mediated via Loomio resource sharing platform.

Enspiral Handbook <https://handbook.enspiral.com/>

SOCIALITY | DIGITAL COOP

<https://sociality.coop/>

Athens-based Cooperative working on digital technologies. We help organizations and companies by innovating their digital presence and business processes. We use open source software because we believe technology should be open and shared.

We are a CoOp. We believe that the cooperative way of working is more fair, more productive and more fulfilling and we aim to help expand it.

ALTERNATIVE CURRENCIES

Substitute Moneys and Cryptocurrencies, George Kasabov

<https://humanjourney.us/substitute-moneys-and-cryptocurrencies/>

DeFi Report consensus Ethereum

<https://consensys.net/reports/defi-report-q2-2021>

Community & Complementary Currency Resource Centre

<https://complementarycurrency.org/>

How to start a community currency: <https://www.shareable.net/how-to-start-a-community-currency/>

FairCoin <https://fair-coin.org/>

<https://www.coindesk.com/how-a-left-for-dead-0-22-crypto-asset-became-a-lifeline-for-activists>

Point scheme exchange - community currency

Time not money

<https://medium.com/time-not-money/a-community-currency-primer-5a40693b3041>

Designing Local Currencies

<https://medium.com/@TomBadley/part-ii-designing-local-currencies-56ffcb2d1943>

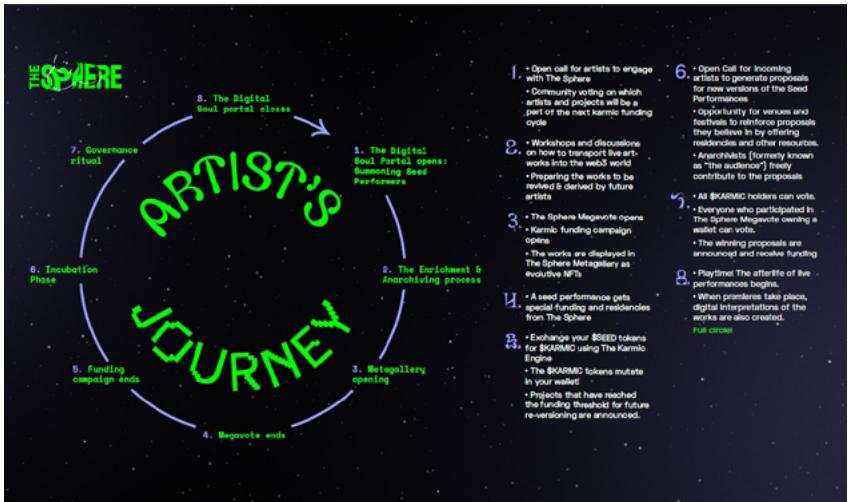
WIRED From Brixton to Totnes, the UK's dream of local currencies is over

A decade ago, towns and cities across the UK launched local currencies to save local businesses. They failed *(or did they?) Sean Hargrave Culture 02.03.2020 <https://www.wired.co.uk/article/local-currencies-dead>

Why your city should start its own currency

<https://ideas.ted.com/why-your-city-should-have-its-own-currency/>

Artists on NFTs, blockchains and beyond



Source: Artist's Journey diagram, The Sphere 2022

The Sphere Seed Performances NFT

<https://www.thesphere.as/nft-expo/>

The Sphere's evolutive NFTs function as a tangible testimony of the transformation of the seed performances as they undergo creative collaborations with new generations of artists. Think of it as a marker of provenance: a living memory device that will allow for the distribution of royalties to previous artists (and eventually supporters) through the lineage of derivative iterations.

Enter our 3D Metagallery and discover the 6 seed performances to be revived & derived; engage in the Megavote, our quadratic voting ritual; make a donation and receive an evolutive NFT that represents your share in this unique experiment in financing live art!

The Sphere's Karmic funding campaign: each time an artwork receives enough funding, it creates a bounty for future artists to create new derivative iterations.

So when you donate to the Digital Soul, you not only support the work of artists you love: you become part of an expanding network of live art production that embeds its own capacity for sustainable self-growth.

Live Art Network Derivative (LAND)

Watch Video <https://youtu.be/vSmV-Zks3M0>

Antonia Kuzmani, co-director of circus company Room 100 about their experience creating together the artistic building blocks of a community-led circus-crypto ecosystem. Designed for the Metagallery, these unique works of Art are simultaneously NFT-seeds. Pointing toward an open-ended future, they are the initial fragments to be taken up by other artists for transformation.

Museum of Crypto Art (MoCA)

<https://editorial.superrare.com/2022/03/10/creativity-as-currency-mocas-new-superrare-space-challenges-the-relationship-between-expression-and-commodification/>

The Museum of Crypto Art (MoCA) launched its latest venture on the SuperRare platform, MoCA. A virtual museum existing within Somnium Space, an institution dedicated to the documentation and preservation of the history of crypto art, avant garde technological progress, and the advancement of NFTs within our quickly growing collective culture.

Digital Art & NFTs: Hype vs Reality

NFT Hype - what's what and whats to come @cryptograthor
<https://medium.com/zeroknowledge/nft-hype-whats-what-and-what-s-to-come-9a7642defcb1>

NFTs so HOT but would you buy one? Anna Rose

<https://medium.com/zeroknowledge/nfts-so-hot-but-would-you-buy-one-31fe280d7cb7>

NTFs, crypto art, blockchain and other MoneyLab issues
Geert Lovink, January 9, 2022

<https://networkcultures.org/moneylab/2022/01/09/link-list-on-ntfs-crypto-art-blockchain-and-other-moneylab-issues-part-13/>

How NFTs are shaking up the art world

The Guardian, November 2021

<https://www.theguardian.com/artanddesign/2021/nov/06/how-nfts-non-fungible-tokens-are-shaking-up-the-art-world>

Who will be the gatekeepers of digital art?

The Art Newspaper, Georgina Adam January 2022

<https://www.theartnewspaper.com/2022/01/06/who-will-be-the-gatekeepers-of-digital-art>

Will NFTs Revolutionize the Art Market or Repeat Its Greatest Failures? Technology is no guarantee of market progress. Tim Schneider, March 11, 2021

Artnet News on NFTs <https://news.artnet.com/market/nft-revolution-four-factors-1950645>

ARTIST FRIENDLY BLOCKCHAINS & NFTs

ARTCOIN

<https://www.artcoins.io/>

ART coins are native utility tokens of the All-Art Protocol running on the Solana blockchain. Their purpose is to provide liquidity in a unique type of AMM liquidity pools specifically created for NFT-PROs, a new standard for NFTs.

What is the All-Art Protocol? The All-Art Protocol provides constant liquidity for NFTs by introducing a new type of liquidity pool AMMs and new NFT standard NFT-PRO.

Cardano

<https://cardano.org/>

Cardano is a blockchain platform for changemakers, innovators, and visionaries. A platform built for a sustainable future, to help people work better together, trust one another, and build global solutions to global problems. A new future: a decentralized future without intermediaries, in which power is returned to the individual.

Artano

<https://artano.io/about>

Artano is a community curated NFT marketplace on Cardano. Artano established a Council of artists and curators in an effort to become the first NFT marketplace governed by the artists and art enthusiasts. All trusted users will eventually curate applications to the platform and steer the artistic direction of Artano.

NEAR

<http://near.org/>

NEAR is an open source platform that accelerates the development of decentralised applications. Making sustainable apps 100% owned and operated by users, we leverage existing financial components to build unstoppable new services.

MINTBASE

<https://www.mintbase.io/>

Purposeful NFTs. Mint, sell and develop your own smart contract. Built on NEAR Blockchain (Lisbon, Portugal)

Da Kapital NFT Collection on Mintbase

<https://www.kapital.live/nft>

We aim to critically investigate this new digital technology using the community-based and environmentally friendly protokol NEAR. Together with artists, who participated in our talks we aim to gain a broader perspective on the hype around crypto-art and to develop its potential for the Berlin artist community.

Risks + Bubbles

How to Avoid Crypto Scams

EDUCATE YOURSELF!

On the technology, speculative probability, risks and realities. If something seems too good to be true, it probably is. Be wary of anyone promising instant riches, vast wealth + over inflated returns. Remember: cryptocurrency speculation is literally GAMBLING.

Don't bet what you can't afford to lose

Seriously. Don't cash in your pension, sell your house or goats to invest in get-rich-quick schemes - crypto or other. Read the various narratives on different platforms for and against, to make your own analysis before investing!

Educate yourself on the risks

Seek independent financial advice

Explore alternative forms of value exchange and

**decapitalise your mind

**(Like decolonising but financially)

***Here, have some of my magic beans.

They're free to use, and the more you spend, the more you have!

Check reputable sources & forums external to the hype & PR of any coin you're thinking about investing your assets. If closed groups accuse you of spreading FUD (Fear, Uncertainty, Doubt) when you ask perfectly legitimate questions about their technology, blockchain or user scenarios - RUN!

Listen to the Missing Crypto Queen!

Dr Ruja Ignatova persuaded millions to join her financial revolution. Then she disappeared. Why? Jamie Bartlett presents a story of greed, deceit and herd madness.

Podcast: <https://www.bbc.co.uk/programmes/p07nkd84>

Watch: Dead Man's Switch

<https://www.cbc.ca/documentaries/dead-man-s-switch-a-crypto-mystery-1.6293016>

Dead Man's Switch: a crypto mystery unpacks the mysterious and improbable story of Canadian CEO Gerald Cotten and his failed cryptocurrency exchange, QuadrigaCX.

Trust No One - The Hunt for the Crypto King

<https://youtu.be/vW2BPQ15OSw>

When the young founder of a collapsing cryptocurrency exchange dies unexpectedly, irate investors suspect there's more to his death than meets the eye. \$250 million of bitcoin randomly disappears from QuadrigaCX, once Canada's largest crypto exchange, and the only person who can get it back mysteriously dies. Greed is a matter of life and death in this true crime documentary about the rise and fall of QuadrigaCX, the mysterious death of its founder Gerry Cotton, and the victims left behind to pick up the pieces.

HACKS & HOAXES

Cryptocurrency hacks continue to be a problem for the industry: DeFi Bridging Protocol pNetwork Suffers \$12 Million Hack, Liam Frost, Decrypt September 2021

<https://decrypt.co/81301/defi-bridging-protocol-pnetwork-suffers-12-million-hack>

Decentralized finance (DeFi) platform Vee Finance has reported it was exploited for a total of 8804.7 Ethereum (around \$26.2 million) and 213.93 Bitcoin (around \$9 million), temporarily suspending services. By Andrew Asmakov Decrypt, Sept 2021 <https://decrypt.co/81400/avalanche-defi-platform-vee-finance-suffers-35m-hack>

Crypto Castle Bitcoin Addiction Clinic

<https://decrypt.co/81654/inside-crypto-castle-the-worlds-first-bitcoin-addiction-clinic>



Image: Crypto Bubble, Jodi Rose & Nightcafe (VQGAN + CLIP)

FCA Regulatory Warnings

FCA Chief Reminds Crypto Investors They Could '*Lose All Their Money*' Scott Chipolina Sep 23, 2021
<https://decrypt.co/81619/fca-chief-reminds-crypto-investors-could-lose-all-their-money>

The FCA issued a list of five concerns consumers should keep in mind when dealing with cryptocurrencies: a lack of consumer protection, price volatility, product complexity, charges and fees, and misleading marketing material. Do your research, consider the risks, and understand that the technology is experimental. Also, don't mortgage your house to buy at the next all-time high.

Check independent forums and the financial regulator's advice. If you are experiencing online trading addiction, check out the crypto castle. Seek help!

SOLIDARITY ECONOMY + POST-WORK

Artist's Economies, UKS Oslo 2021-22

<https://www.alternativeschoolofeconomics.org/artists-economies/>

A series of posters, fly-posted across Oslo, use the language and form of surveys to ask questions about ethical, financial and creative challenges faced by artists. Stemming from research into current working conditions for artists in Norway, the work asks questions concerning the (financial) lives of and the limits of artists' political voice.

True Currency: About Feminist Economics

<https://www.alternativeschoolofeconomics.org/true-currency-about-feminist-economics/>

Podcast by Amy Feneck and Ruth Beale. Explores financial inequality, feminism, intersectionality, labour exploitation, unpaid work, care, unionisation and reproductive labour.

Cooperative Journal Solidarity Economy

<https://cooperativejournal.com/>

Cooperative Journal Media is a source for remembering through storytelling, visualizing, and practicing a collectivized economy. We are gathering the stories that expand the edges of our imagination of what is possible - where money is just one form of capital, workers are the owners, neighbors are meeting each other's needs, and local communities are reclaiming their power to cultivate regenerative systems.

After work: the fight for free time

Culture, Power, Politics seminar. We discuss the nature of work and social reproduction, and the possibilities of a future free from work, with Helen Hester, author of Xenofeminism, and Nick Srnicek, author of Platform Capitalism and Inventing the Future. <https://culturepowerpolitics.org/2019/06/05/after-work-the-fight-for-free-time/>

Aksioma: Hyperemployment – “the Exhausting Work of the Technology User.” Post-work, online labour, AI and automation, in an attempt to scrutinise and explore these issues.
<https://aksioma.org/hyperemployment>

The Art Worlds We Want: Solidarity Art Economies.
<https://nonprofitquarterly.org/the-art-worlds-we-want-solidarity-art-economies/>

Olin Wright, Erik. How to Be An Anti-Capitalist in the 21st Century, 2019. <https://www.versobooks.com/books/3763-how-to-be-an-anticapitalist-in-the-twenty-first-century>

What Will We Do in the Post-Work Utopia?

Long Read Review: by Mareile Pfannebecker and J.A. Smith
<https://blogs.lse.ac.uk/lserviewofbooks/2016/06/17/the-long-read-what-will-we-do-in-the-post-work-utopia-by-mareile-pfannebecker-and-j-a-smith/>

The Revolution Will Not Be Tokenised

0x005 Report :: Spike Art Magazine #70
by Wassim Z. Alsindi and 0x Salon

<https://0xsalon.pubpub.org/pub/nl45krtx/release/1>

Artificial uniqueness and the art world’s obsession with prestige: a match made in heaven – or hell.

Non-fungible tokens have opened up a world of possibilities for digital artists to commodify their work, but are NFTs as radically artist-centric as the optimists seem to believe, or are they the harbingers of cyber-gentrification?

THE REVOLUTION WILL BE LIVE!

CR8VX (Creative Exchange) in collaboration with Verdensrommet, a mutual support network for non-EU artists in Norway offers a space for collective imagination and resources to strengthen our economic resistance.

Artists need alternative forms of value exchange that adapt to the demands of our creative lives. Being able to make work, access resources and maintain independence are keys to our longevity. Magic Beans are the currency we choose to recognise and share value to enhance the flow of resources in Artist's Solidarity Economies.





Publication developed in the framework of Verdensrommet: Future Communities

'Verdensrommet: Future Communities' is a mutual-aid oriented virtual space for non-EU artists in Norway. The creation of a web-based platform is aimed at providing an invaluable infrastructure of knowledge on immigration, labor and economics, and cooperation among migrant artists in the country. The platform is designed as a self-organized space to exchange lived experiences, guidance, and support through the network.

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www.verdensrommet.network

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