

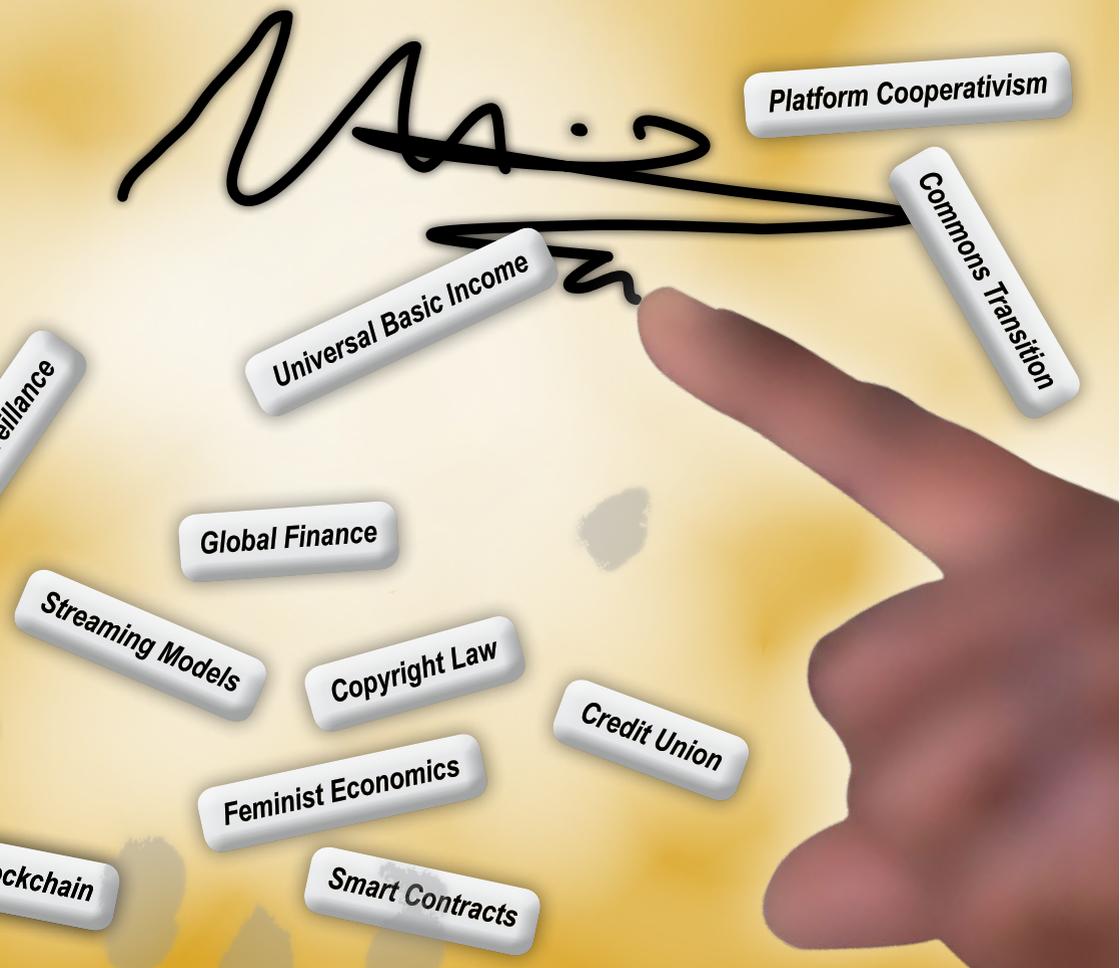
SYMPOSIUM | WORKSHOPS | EXHIBITION

MONEYLAB #3

Failing Better

1-2 DECEMBER 2016

PAKHUIS DE ZWIJGER, AMSTERDAM



Thursday 1 Dec

Friday 2 Dec

08.45-09.15
Doors open

09.15-09.30
Introduction by Geert Lovink

09.30-11.00
Session:
Global Finance: Failing Better?

11.00-12.45
Session:
When Art Mirrors Marx

12.45-13.45
Lunch

13.45-15.15
Workshop:
How Can Accountants
Save the World?

13.45-15.15
Workshop:
Politics of the
Cyphersphere

13.45-15.15
Workshop:
Prevailing over
Money

15.15-15.45
Break

15.45-17.15
Session:
Save the Last Dance?

18.00-ONWARDS
Fiscal Drag Live at Mezrab
Featuring the University of
the Phoenix Eulogy for Excellence
Dinner & Fine Art Financ€ Lab

08.45-09.45
Doors open

09.45-11.15
Session:
Cooperatives and the Commons

11.15-12.45
Session: Big Pocket is Watching
You

12.45-13.45
Lunch

13.45-15.15
Workshop:
Governance in the Age
of Blockchains
and Digital Currencies

13.45-15.15
Workshop:
Flexonomix District
Currency Game

13.45-15.15
Workshop:
Role Play Your Way
to Budgetary
Blockchain Bliss

15.15-15.45
Break

15.45-17.00
Session:
Universal Basic Income:
For One and for All?

21.00-ONWARDS
Failing Better Afterparty at Roest

MONEYLAB #3

Failing Better

It is nearing a decade since the first financial collapse of the new millennium sprung the mysterious black box of finance into the hearts and minds of the public. And while the immediate retaliation of protests and acts of civil disobedience has subsided, the scrupulous investigation and unboxing of finance by artists, designers and activists is slowly building towards an open access economics. There is no shortage of proof of concepts, financial hacks and participatory projects that demonstrate alternative economic initiatives. In addition, there has been an encouraging medley of bestselling books and touring economists who provide articulate diagnoses to a disenfranchised and disgruntled public.

We have yet to see if this increased awareness is harboring effective results. When do we reach a critical mass? Is it merely a question of scaling up the experiments? The advice from the MoneyLab lounge desk is to stay calm and not be distracted while Deutsche Bank and many others collapse in slow motion. No more flash crashes this time, but incessant erratic disruptions, numbing because there are simply too many of them. We cannot be surprised about a 'next' financial crisis. Nor should we blame ourselves for not having pressed enough to implement alternatives or withdrawn our own resources from established financial institutions. We've moved beyond the Event.

From this position we must strategically adapt our subjects and discussions to shape meaningful and effective dialogue. MoneyLab #3 addresses subjects that appeared inconceivable

even to the original call to set up a network for alternative revenue models in 2012. Over the past years, critical economic thinking has expanded into core social and political issues such as governance, consensus and universal basic income. This is reflected in the rhetoric surrounding blockchain technology that has shifted from alternative currencies to promises of new forms of distributed, collective governance. As the scale and ambition of these causes undoubtedly widens, it is under this premise we want to consider the viability and impact of a still nascent and premature financial counter culture.

MoneyLab #3 will assess the ambition of financial provocations that have ignited and dispersed from grass-roots movements to political people's parties, and establish a terrain of social and political reform from decentralized networks to state governments. The rift we find ourselves in goes much further than the banks. The MoneyLab network examines how financial retaliation has led to political reformation and asks whether the ambitious advancements in finance and governance offer progressive alternatives or are exasperated attempts to fail better in the free market. Join the network and contribute, wherever we show up. We all know how to turn zeros and ones into money. Now it's up to us to imagine the redistribution algorithm and formulate radical, applied ethics that unmask more than just rightwing techno-libertarian utopia.

Max Dovey & Geert Lovink

Thursday 1 Dec

09.30-11.00 | Panel | Main Hall

Global Finance: Failing Better?

What comes after the culture of celebs such as Ewald Engelen, Thomas Piketty, Yanis Varoufakis and David Graeber? How can we build bridges between economists and their critique of global finance, neo-liberal policies, financialization, shrinking middle classes and the ever-growing gap between the rich and the poor? Can we negotiate the difference between the bestselling financial book of the year and grass-roots social resistance?

Global Finance: Failing Better? addresses the need for a multitude of critical strategies that go beyond analysis and step the game into action. As scores of citizens amass in public squares as part of Nuit Debout or campaign for political reform with people's parties such as Podemos or the Five Star Movement, how can we make sure that the original underlying critique of global finance continues to inspire and mobilize direct political action? If financial reporting led to the rise of direct democratic action can critique of the global economy then also offer more to the building of viable alternatives? Can popular economic literature engage directly with the current social movements to become more than just a conversation piece, but a potential manual to reroute the austerity economy.

With: Alex Foti, Virginia Alvarez, Renzo Martens & Cassie Thornton

Moderator: Geert Lovink is a media theorist, internet critic and author of *Zero Comments* (2007), *Networks Without a Cause* (2012) and *Social Media Abyss* (2016). He holds a PhD from the University of Melbourne. Since 2004, he is researcher at the Amsterdam University of Applied Sciences where he is the founding director of the Institute of Network Cultures.

After We've Seized the Eurotower: What to Do with All the Money?

Alex Foti

Building on the comparative history of monetary policy during the revolutions in, amongst others, France and Russia, the following thought experiment becomes relevant. In a not so distant future, when revolutionaries have stormed the European Central Bank and locked all the technocrats in the basement: what should the new government do with the money?

So, it's 2036 and the European Liberation is fighting the Eurocracy's armies in the banlieues of Brussels: the outcome is uncertain because the NATO boys have come to the rescue of the oligarchic government, while the insurgents have managed to locate a contingent South in order to seize Frankfurt. In the small hours of December 15th, the brave brigade crosses the Main River into the night and surrounds the Eurotower. When they have cleared the skyscraper of suits, HQ tells them 'you're in charge of money and the financing of the civil war as long as the European Quarter is not liberated'. How should the revolutionaries-turned-interim-government go about using these monetary levers?

What are the potential scenarios in which a monetary authority is overthrown by a European movement of social resistance? What kind of currency should the European Liberation issue? Should there be a currency for payments and a currency for debt? What should revolutionaries do with fiat money?

Should they monetize debt? How should wages and taxes be paid? The public is invited to put themselves in the minds of those who have crashed the gates of the Eurotower and ask: 'Now, what do we do with all this money?'

Alex Foti is an Italian activist. He works on precarity, urban ecology and radical ideas of Europe. He was active in the EuroMayDay network and wrote *Anarchy in the EU: Pink, Black, Green Movements in the Great Recession* (2009). He also co-authored the 'Middlesex Declaration of the European Precariat' in 2005 and the 'Act 4 Radical Europe' manifesto in 2007.

Democracy in Europe Movement (DiEM25): Where Words Meet Action

Virginia Alvarez

Europe is currently suffering from five crises: debt, banks, poverty, low investment and migration. It is at a crucial point of its history and now is the time for its citizens to shape their own future. Launched on 9 February 2016 with support from, amongst many others, Yanis Varoufakis, Julian Assange, Brian Eno, Caroline Lucas, Noam Chomsky, Saskia Sassen and Joseph Stiglitz, DiEM25 campaigns for a more democratic European Union as a pan-European cross-border movement of democrats. DiEM25 aims to put words into action by closing the gap between a critique of economic neo-liberal policies and a grassroots social movement. TINA (There Is No Alternative) is the real enemy.

Europe needs to be governed by democratic reflection and choice, not by the politics of fear that forces citizens to move from crisis to crisis. DiEM25 campaigns for transparency about what happens in Brussels and Frankfurt and for the reconfiguration of policies in order to stabilize Europe. When these goals are reached, the debate leading to a democratic European constitution can finally begin. DiEM25 aims to be a movement that includes European democrats from all political ideologies in order to develop common answers to these crises. DiEM25 aims to achieve four goals: to introduce full transparency in EU decision-making, to solve Europe's economic crisis, to establish a new European Constitutional Assembly within two years, and to ensure decisions are being made through this Constitutional Assembly by the year 2025.

Virginia Alvarez is a lawyer specialized in Compliance and Financial Economic Crime, with work experience in different European countries. As a member of the NGO Transparency International and the Democracy in Europe Movement 2025 (DiEM25), she is an advocate for transparency, accountable governance, corporate and social responsibility as well as sustainability.

Can Artistic Engagement With Global Inequality Bring Sustainable Economic Growth to One of the Most Disenfranchised Places in the World?

Renzo Martens

The Institute of Human Activities (IHA) organizes debates, exhibitions and a residency program that cooperates with the *Cercle d'Art des Travailleurs de Plantation Congolaise* (CATPC). CATPC is a union of plantation workers living without any significant source of income, and works with the IHA on the creation, distribution and selling of the worker's self-portraits and sculptures. The portraits are first made in clay, after which they are reproduced in Belgian chocolate and sold worldwide in prominent art markets. The CATPC reinvests profits in new, self-owned, and regulated plantations – provoking questions about the inherent value of art and its markets, and challenging art's potential as a tool for broader social change.

Since 2014, the IHA and CATPC have been collaborating on the development of the *Lusanga International Research Centre for Art and Economic Inequality* (LIRCAEI), which is based where the first palm oil plantation was created in 1911. CATPC and IHA use the space to deal with the economic and industrial structures that sustain global economic segregation and redress them. The main research question the LURCAEI

wants to investigate is: *How can artistic engagement with global inequality bring sustainable economic growth to one of the most disenfranchised places in the world and what could be the model for this?* Developed in cooperation with the *Office for Metropolitan Architecture* the Research Centre in Lusanga will open in March 2017, and will consist of a conference hall, media-center, library, artist studios and a museum.

Renzo Martens is the artistic director of the IHA, a research project developed at the KASK – School of Arts in Ghent. The goal of the IHA is to prove that artistic critique on economic inequality can redress it, not symbolically, but in material terms. Martens is a member of the Worlf Fellows program of Yale University and he lectures at institutions such as the University of Oxford, Goldsmiths University of London, and the London School of Economics. He gained recognition with the film *Episode III: Enjoy Poverty*, on labor conditions in Congo, which was screened worldwide.

Mystery Hands: A Project for Children to Interact with Finance and Understand Debt

Cassie Thornton

How does a child experience debt? Why is debt spelled with a 'b'? Being raised and instructed by the scared silence of over-leveraged adults who have no time to play or to answer questions, kids experience diminished access to basic material needs while being served a bankrupt education.

Somehow, they are still expected to become 'the future'. *Mystery Hands* is a project developed within the context of the current financial crisis and within the nearly bankrupt Chicago public schools. While the specter of financialized debt silently colors their lives and closes their schools, this project invites children to interact with finance like the demolition professionals they are. This project includes a children's book and an immersive installation for kids to learn about (and destroy with a crowbar) the financialization of their world so they can imagine alternatives before their imaginations are turned into financial instruments.

Cassie Thornton works under the title of the Feminist Economics Department (the FED). She uses dance, writing, visual art, hypnosis, experimental research, tours and radio to protect the unknown and reveal debt as a source of solidarity. Her work investigates and reveals the impact of governmental and economic systems on public affect, behavior, and the unconscious, with a focus on debt and security. Thornton received a MFA from California College of the Arts and a BFA from University of Wisconsin-Madison.

11.00-12.45 | Panel | Main Hall When Art Mirrors Marx

Artists are vital to deconstructing how finance and economics have affected our collective imagination, and to reimagining alternatives. Artists have been monitoring, tracking and intervening in finance to provide new insights and potential escape routes. MoneyLab #3 invites artists from diverse backgrounds and disciplines to present research, experiments and interventions in finance.

When Art Mirrors Marx presents a selection of artists that invert and disassemble the intrinsic value of art to re-imagine the scope of artistic production and distribution. This is both through physical and bodily actions such as consuming and digesting pages of 'Das Kapital' to the auctioning of bodily DNA data. But we also present artist initiatives that short-circuit and circumvent endemic characteristics of the 21st century economy, from working contracts and common funds to secure assets. What happens when art imitates finance? Can artists' investigations into finance create viable alternatives? How can practical working models for artists be scaled for the masses?

With: Steyn Bergs, Dan Mihaltianu, Tori Abernathy, Jeroen van Loon & Anne Breure

Moderator: Stephanie Rothenberg is an artist working with performance, installation and networked media to create provocative public interactions. Her work moves between real and virtual spaces, investigating the power dynamics of technological utopias, global economics and outsourced labor. She has exhibited in venues including Eyebeam, FACT, HeK, LABoral, Sundance Film Festival, Transmediale and ZKM Center for Art and Media. Her work is in the collection of the Whitney Museum of American Art and has been widely reviewed on among others *Artforum*, *Artnet*, *The Brooklyn Rail* and *Hyperallergic*. She is Associate Professor and Director of Graduate Studies in the Department of Art at SUNY Buffalo.

Imagination and Intervention: The Double Legacy of Marx in Art

Steyn Bergs

With global financial capitalism so ostensibly in a state of permanent and self-perpetuating crisis, one of the main challenges for artistic practice today is to reimagine and defend value beyond narrowly defined market concepts.

As such, the thought and legacy of Marx is more relevant and instructive than ever. The distinction that some theorists have made between the esoteric and the exoteric strands in Marx's thinking supports this idea. While the latter represents the more directly interventionist Marx and stresses the importance of anti-capitalist *Realpolitik*, the former alludes to the moments in which Marx challenges us to reconsider the common sense of forms of thought and consciousness that originate from political economy. This is

where our (collective) imagination is called upon.

Adelita Husni-Bey's *White Paper: The Law* (2015) – in which a legislative text foregrounding the use of space over its exchange-value was written in a series of public meetings – is an exemplary practice in this regard. Artistic projects that critique and offer an alternative to capital and the domination of exchange value today can work at once esoterically and exoterically, focusing both on radical imagination, prefigurative politics and the moulding of new subjectivities, and on concrete and pragmatic political action.

Steyn Berghs is an art critic and a researcher currently working as the co-editor in chief of *Kunstlicht*, *Journal for Visual Art, Visual Culture, and Architecture*. He is conducting his PhD research on commodification, value and reproduction in digital artworks at the Vrije Universiteit Amsterdam. He previously worked as media and research coordinator for Casco – Office for Art, Design and Theory, and has written for *Metropolis M*, Stedelijk Museum's *Global Collaborations* platform, and *Open!*, among others.

Das Kapital – Distillation

Dan Mihaltianu

Das Kapital is a performative event dedicated to Karl Marx's work, following the pattern of John Latham's artwork *Art and Culture* (1966-69) in which he distilled Clement Greenberg's 1961 book of the same title. The public are invited to chew pages from *Das Kapital* after

reading and memorizing them, and spitting the pulp into a glass container afterwards. The resulting mixture is distilled and bottled in front of the audience. Mihaltianu suggests that the only way to consume communist theory is through ingesting, digesting and distilling its physical representation.

The value of Marx's *Das Kapital* lies in its spiritual nature: the theories have become forged into our collective memory. In *Distillation*, Mihaltianu presents the opportunity to consume the physical book as an act of spiritual solidarity with late Marxism. In a process reminiscent of Ray Bradbury's novel *Fahrenheit 451*, each participant becomes a word, a sentence, or a chapter of *Das Kapital* by reading and memorizing the pages, together forming 'Das Buch'. The end result is an act of political solidarity, a home-brewed DIY ritual that asks each participant to swallow and digest the words of Karl Marx.

Dan Mihaltianu is concerned with the social, political and transcultural sides of phenomena. He has been contributing for a long time to and has been the chief editor of *Arta Magazine* Bucharest. He taught at the Bergen Academy of Art and Design between 2001 and 2007 and he was a guest professor at the University of Quebec in Montreal between 2008 and 2009. Since the 1980s, his work has been exhibited internationally in major art events, museums, art centers, and galleries. He has received a number of prizes, stipends and residencies throughout his career.

Transition to a Perpetual Parade

Tori Abernathy

These days, play is typically understood as a category of marketable activity distinct from production; if otherwise, play is associated with children, animals, miscreants, and sometimes millennials who work for Google. Of course, this conception is misguided: play is natural and spontaneous. It is sure-fire proof of the isolation and alienation of the worker, when the role of the artist emerges as 'one who professes and practices an imaginative art'. Why else would we need such a category? How can artists manipulate the mechanisms of their own discipline in order to evade discipline entirely or at least prefigure a politics of play? What is really going on with the relationship between work, play, and our imaginations?

The Transition to a Perpetual Parade (TPP) follows from the Proposal for a Perpetual Parade (PPP) which was a program for a future wherein public thoroughfares become parade routes and parade floats become the housing stock for a troupe of parade participants. TPP is an exercise in negotiating the ways in which our civic and cultural spaces will be reorganized in a post-work society. The notion of a perpetual parade stems from Abernathy's work with Right to Dream Too (R2D2), a self-organized encampment in the downtown area of Portland by and for the houseless community. She will discuss this origin story, related projects, and some instances of PPP in action.

Tori Abernathy is an artist and organizer whose research explores rent, education, the city, finance, and labor. She has cooperatively founded RECESS, The Walking School, Portland Renters' Assembly, Portland Tenants United, the Intentional Community in Exile, Future Working Models, Transition to a Perpetual Parade and other initiatives. Unifying her interdisciplinary practice is a commitment to the political efficacy of imagining through the arts and allied fields. Her work is focused on producing encounters capable of trading myths of scarcity for realities of abundance.

Cellout.me: DNA Sequence for Sale!

Jeroen van Loon

Jeroen Van Loon will present his latest artwork, *Cellout.me* (2015-2016), in which he auctioned his complete DNA genome. The complete sequence is made up of 380 GB of data and was sold via an online auction. The Verbeke Foundation were the highest bidder and on 27th of September 2016 became the co-owner of Van Loon's DNA genome for €1.100, meaning that they now own an extremely personal 'self portrait' of the artist.

By turning DNA data into a purchasable artwork, *Cellout.me* tries to highlight the ethical, financial and artistic questions and consequences that arise with DNA sequencing technology, which is getting cheaper, easier and more accessible every day. If, as former European Commissioner for Digital Agenda Neelie Kroes stated, data is the new gold, then what is the value of DNA data? Does

it have different values for different people? What is the value of Cellout.me for an art collector, a big data company or an average person? Does DNA data have an intrinsic value, and if so, to whom and why? The actual transaction generates interesting questions with regards to ownership and copyright of biological data: does DNA data have a (single) owner? What happens when DNA data is co-owned and how does this influence the privacy of the biological owner and his or her family members?

Jeroen van Loon is fascinated with the (lack of) impact of the internet in society. He holds a BA in Digital Media Design and a European Media MA. He gave two TEDx talks in 2012 and 2014, was nominated for the Designers & Artists 4 Genomics Award, won the European Youth Award and was awarded the K.F. Hein Art Grant. In 2015 and 2016 he presented his works *An Internet* and *Cellout.me* in his solo show *Beyond Data* at the Centraal Museum in Utrecht. While his early work focused on contemporary digital culture, he is now exploring its future.

Ethics in Aesthetics: Towards a Fair Practice in the Arts Sector

Anne Breure

If in artworks and performances artists propose certain values such as solidarity, sustainability, equality; how is this translated to the way they organise their production? Do artists work and produce according to the same values they transmit with their works? Can they practice what they preach? What

are the values the arts sector has and to what extent is it able and willing to perform them not only on stage or in the exhibition space, but also in offices and production structure? Can ethics and aesthetics be united on all levels? In the midst of budget squeezes and increasing pressure to perform according to quantitative standards, how can we assure that arts practices are ethically responsible and sustainable?

The Transitiebureau is a do and think tank that, coming from the performing arts field, links to other domains in search of new social imaginaries. It is working on a Fair Practice Label in the Arts in collaboration with other grass-roots organisations outside of the Netherlands. The Fair Practice Label is an attempt to respond to and call for solidarity within the sector. We need to think together – from funding bodies and politics to institutions and artists – about how to shape the arts sector, how to make it sustainable and how to use it to propose a practice that reflects the values it holds.

Anne Breure is the artistic director of Veem House for Performance, which is a performance arts venue that facilitates the development of performance and discourse in Amsterdam. She received her MA in Art and Politics from Goldsmiths, University of London and graduated from the Theater School in Amsterdam with the project *Het Gele Huis*. Together with Anoeck Nuyens, Marijke Hoogenboom and Lara Staal she forms the Transitiebureau, which is hosted by the Amsterdam University of the Arts. For the Transitiebureau she organized the *Cultural Parliament of the Lowlands* and the *Agenda*, a series of sector-wide conversations about concerns in and from the performing arts field.

13.45 - 15.15 | Workshop | Main Hall

How Can Accountants Save the World?

Accountants have an immense possibility to save the world, if they begin to change their language from one of ac'count'ing to one of accountability. This workshop aims to explore the social constructivist nature of accounting and the pervasive role its language plays in our everyday lives. We will begin to interactively reimagine our interaction with money, exploring alternative ways for individuals to participate in the economy. Permaculture ethics and design principles will guide this exploration to practical solutions that can act as forces for change within local economies. The third permaculture ethic – fair share – facilitates the satisfaction of a fundamental human need – that of security. We will embark on a journey of self-discovery by drawing on prior experience of money, accounting, economics, banking and finance in order to make explicit working ideas which can facilitate a shift from a false sense of security based on money to a more resilient, genuine form of security that is based on social relations and interactions.

Frank Jan de Graaf is professor of Corporate Governance and Leadership at the Amsterdam University of Applied Sciences and lectures at the University of Amsterdam Business School. He worked as a financial journalist and was an advisor on responsible investment before he co-founded the Network for Sustainable Financial Markets. He published in journals such as *Journal of Business Ethics*, *Critical perspectives on Accounting and Business & Society*.

Associate Professor **Nick McGuigan** researches the enhancement of educational programs of accountants and student conceptions of learning, learning technologies, innovation, systems design and regenerative economics. He has held visiting academic positions in Germany, England and New Zealand and been appointed to various American Accounting Association committees. He is the incoming Editor of Accounting Education and an Associate Editor of Issues in *Accounting Education* and *Higher Education* and *Research Journal*.

Thomas Kern co-founded The Accountability Institute as a think tank for the futuring of accounting and its education. The institute aims to foster collaborations between art, science, technology and economics, to create a new language of accountability. Kern's work involves teaching, permaculture activism and community events. In 2007 he was Head of the IFRS Competence Centre of an international commercial bank based in Hamburg.

Herman Gels is an independent management consultant. He has been involved in projects in the financial and banking sector, from organisational change to IT, product innovation, control, and policy development. From 1995 until 2001 he was assigned to implement the Euro, working with e.g. Dutch Central Bank and Fortis Nederland. He also researched the application of the principles of the Threefold Society and the role of financial terminology. He is the author of *Reflexive Economy* (2001) and *Redesign of Capitalism* (2015).

13.45 - 15.15 | Workshop | Meeting Room

Politics of the Cyphersphere: After the Blockchain Revolution

The Politics of the Cyphersphere workshop will trace the roots of crypto-movements in technological activism and artistic interventions to outline motivations and positions from a historical as well as technological perspective. The first cryptocurrency (Bitcoin) and more importantly the 'blockchain' are unarguably key inventions of the 21st century and this workshop will discuss possible pitfalls and current discourses around future applications of the blockchain from a socio-political dimension.

The less popular and more vernacular blockchain experiments will be discussed with a call for an open and interdisciplinary discourse in the cryptosphere in order to foster an informed and critical artistic financial literacy that can help develop the society of tomorrow. Workshop participants will be asked to contribute to a working manifesto that cuts through the blockchain hype and commits to a working creative strategy that harnesses the potential for distributed ledger technologies. This collaborative workshop contributes towards the Cryptolab, which will take place prior to FIBER Festival in May 2017, that will showcase a diverse range of interdisciplinary projects that explore art, cryptography and technology.

Matthias Tarasiewicz is active as curator, researcher and technology theorist since the last millennium. Deeply involved in coding and decoding (both literally and theoretically) he researches in the fields of artistic technologies, experimental documentation, open hardware, and cryptocurrencies. He currently works as editor-in-chief of the Journal for Research Cultures, is involved in developing the 'Apertus AXIOM' the first open hardware camera, and runs the Research Institute for Arts and Technology (RIAT) in Vienna.

FIBER is an Amsterdam based foundation for cutting-edge audiovisual art, digital culture and deep electronic music. In May 2017 the 4th edition of FIBER Festival will take place and functions as a meeting place for genre-breaking artists, thinkers and an adventurous audience. Through an extensive programme of LAB-sessions, talks and panels, a public exhibition, AV performances and live electronic music, the festival explores the theme Prima Materia; a mix of alchemical and magical arts that reflect on the new (ir)rational relation between us, the earth, machines and the data driven society.

13.45 - 15.15 | Workshop | Presentation Room

Prevailing over Money

Money takes the blame for economic inequality. But blaming money as a device is politically ineffectual. Money, is merely a social technology which, like every technology, benefits those with power disproportionately. In this workshop we will look at the social function of money and how it would be managed in a solidarity economy. Consequently we will examine what policies will be effective to move the current system towards a more equilibrated and sustainable social form.

Dmytri Kleiner is the author of *The Telekommunist Manifesto* and a contributing artist to *Miscommunication Technologies*, a continuing series of artworks in collaboration with the Telekommunisten Network. *Miscommunication Technologies* addresses the social relations embedded in communications technologies by creating platforms that don't quite work as expected, or work in unexpected ways.

Baruch Gottlieb was trained as a filmmaker at Concordia University, and has been working in digital art with a specialization in public art since 1999. He is an active member of the Telekommunisten, Arts & Economic Group and Laboratoire de Déberlinisation artist collectives. Author of *Gratitude for Technology* (2009) and *A Political Economy of the Smallest Things* (2016), he currently lectures in digital aesthetics and data contextualization at the University of Arts Berlin and is fellow of the Vilém Flusser Archiv. He is curator of the travelling exhibition series *Flusser & the Arts* and the initiator of the performative archive series *McLuminations*. He writes extensively on digital materiality, generative and interactive processes, digital media for public space and the political economy of networked computation.



15.45 - 17.15 | Panel | Main Hall

Save the Last Dance?

The music industry is still in repair after the disruption of digital downloads and streaming sites in the mid 1990s. Traditional rights management laws continue to restrict the creation, distribution and profitability of music. In addition to this, public performances are now monetized with the use of audio recognition technology in music venues, turning bars, clubs and festivals into sites of data-based economic revenue for major publishers and labels.

How does this play in the ever-growing festival and club scene? What are the goals for a global industry that now relies on counting streamed playbacks and selling hand-made band T-shirts? Can the outcry for alternatives be met with distribution platforms that disrupt the dominant players and reach larger audiences? And how is the club scene itself being affected by the ongoing real-estate boom in the metropolitan areas, usually seen as the birthplace of new music currents?

With: Henry Warwick, Koos Zwaan & Bindu de Knock

Moderator: Theo Ploeg is a dedicated accelerationist and popjunkie. He researches and teaches design, media and sociology at Maastricht Academy of Media and iArts. He is co-founder of Buro Neue, an interdisciplinary bureau investigating the theory and praxis of design culture, and FRNKFRRT, a webzine about pop, media and culture critique. He writes about culture and electronic music for *Gonzo Circus*. The current state of the music industry has had his special interest since the early 90s when he graduated at the University of Amsterdam on the topic of radical changes in the contemporary electronic dance music culture.

The Uncanny Valley of Music and Economic Debris

Henry Warwick

This presentation unpacks the history and some of the underlying philosophies of what it means to make music today. Specifically, the contemporary notion of musical property as an attenuated understanding of property theory. By ontologically transducing music from live performance into recorded object, property theory is extended from the privilege

of presence in performance to the distribution of analogue recordings. This process is extended further when analogue recordings are no longer 'sold' but streamed through platform services. All of this serves to increase the wealth of those who manage the distribution of these recorded objects, using Spotify as an exemplar. These systems should be viewed as systems of extraction, business models that reflect financialization practices and economic abstractions in a process here called verticalization. Jacques Attali suggested that music provides a heraldic function in society and the observation 'if you want

to know where media is headed, follow the musicians', highlights that musicians are the canary in a vectoral coal mine.

Henry Warwick is an artist, composer, writer, and associate professor in the RTA School of Media at Ryerson University in Toronto. He has a BFA in Visual Systems Studies from Rutgers University (MGSA), an MFA from Goddard College in Interdisciplinary Art, and a PhD in Communications from the European Graduate School in Switzerland. He has exhibited internationally and has recorded many albums of electronic music. He is the author of *The Radical Tactics of the Offline Library*.

Making Music and Money Online

Koos Zwaan

At every music conference, both within academia and in the professional field of the music industry, it is commonly acknowledged that the 'the game has changed' for everyone involved. Downloading, video and music streaming, social media and crowdfunding have opened up new revenue avenues for the music industry. What is lacking in most of these discussions is how to measure a musician's online presence and how to convert this online presence into economic value. This is the focus of a current study conducted by the Inholland University of Applied Sciences, in collaboration with BUMA Cultuur, the Dutch music export organization and organizer of events such as Eurosonic Noorderslag and Amsterdam Dance Event. The overall aim of the study is to generate methods with which to measure the online

value for Dutch pop musicians and explore the various ways in which Dutch musicians use the internet to generate financial income.

Koos Zwaan is associate professor in Media, Culture and Citizenship at the Inholland University of Applied Sciences. His research interests include popular music and popular culture, the music industry and new media. He published *The Ashgate Research Companion to Fan Cultures* (with Linda Duits and Stijn Reijnders, 2014). He is also the secretary for the Benelux branche of the International Association for the Study of Popular Music.

Can Blockchain Save the Music Industry?

Bindu De Knock

For as long as we can remember, the music industry has been entrenched with issues of copyright and revenue distribution. Musicians regularly suffer from missing royalties, lack of transparency and rights attribution. Blockchain technology could potentially prevent some of these inequities and go on to create a digital ecosystem in which consumers could access music while rights holders would be paid fairly.

If blockchain technology can assist in creating this type of digital ecosystem, it is necessary to look at the premise of intellectual property rights. Currently, rights holders have the exclusive right to choose which platform they use for their content's distribution while artists, for their part, have been voicing their objections to techcompanies creating online

'all-you-can-eat' services in which consumers enjoy free or cheap content. In this complex and inefficient attribution system, blockchain offers a new perspective. This technology could be a way of facilitating transactions on a decentralized ledger, without excluding the intermediaries in the music industry (such as collective rights management organizations, publishers, record labels, content distributors and payment platforms). However, blockchain will only succeed in assisting to create this new digital ecosystem if stakeholders stop thinking from their current roles and reassess their value in the music consumption chain. Artists will ultimately have to decide on a digital infrastructure that serves themselves, their music, and their fans and that isn't an exclusive arrangement between record labels and streaming platforms.

Bindu de Knock is a lawyer, specialized in copyright law. She represents clients in the music and entertainment industry, the art world, the creative industries and producers of consumer products (fashion and design). She is the author *Noot voor Noot*, an introduction to music law, and is a columnist for *DJ Mag* and *Interface Magazine*. She lectures at music conferences such as the Amsterdam Dance Event as well as at the international SAE Institute, where she also obtained a diploma in audio engineering.

Friday 2 Dec

09.45-11.15 | Panel | Main Hall

Cooperatives and the Commons

There is fresh interest in initiating and maintaining a digital commons to provide responsive action towards the wave of on-demand mobile apps and sharing economy services. This can be witnessed in tech start-ups and entrepreneurs shifting towards a cooperative business model, in what has been named 'platform cooperativism'. The introduction of unions and crowd-owned companies not only attempt to secure some stability for the precarious worker in the digital economy but also to move towards a more circular economy instead of dominant extractive monopolies such as Uber and Airbnb.

The platform coop movement opens up the possibility of collective ownership to re-instate shared common resources within circular economies. The ideas are beginning to take hold in cities that have been damaged by the affects of sharing economy businesses, such as Berlin, which has a strict limit on Airbnb rentals, and Rio de Janeiro, which banned Uber all together last year. In areas such as these, where the repercussions of unregulated digital platforms have impacted social welfare, the platform coop may offer a promising sanctuary from the destructive expansion of on-demand capitalism.

With: Trebor Scholz, Arthur Röing Baer & Sito Veracruz

Moderator: Sabine Niederer heads the research department of the faculty of Digital Media and Creative Industries at the Amsterdam University of Applied Sciences, where she founded the Citizen Data Lab in 2014. Before this, she worked at the Institute of Network Cultures, running programs such as *A Decade of Web Design*, *Video Vortex* and *Urban Screens*. In 2016, she obtained her PhD with the Digital Methods Initiative at the Department of Media Studies, University of Amsterdam, with a dissertation titled *Networked Content Analysis: The Case of Climate Change*.

Platform Cooperativism: a Realistic, Near-Future Alternative to Extractive Platform Capitalism

Trebor Scholz

Does it look like the extractive sharing economy is crumbling, that the bubble is finally bursting, and its hyped companies are now begging for forgiveness for what they did to the economy? So far, hardly. Consumer convenience seems to trump all else and platform capitalism, at least in the transportation and rental sector, is catching on worldwide. At the same time, there is an increasing awareness of the short-term thinking, nullification of the law, worsening of labor conditions, and privacy violations of these rental, labor, and logistics companies that pretend to be startups.

A fairer and ecologically more sustainable internet is possible! Platform cooperativism is a new vision for the digital economy that joins the rich history of cooperativism and unionism with the apps-based economy. As a growing number of people face the tsunami of low-wage work, platform cooperativism maps new terrain: it is about the convergence of 21st century technologies and the rich, global heritage of cooperativism.

The platform coop ecosystem is comprised of online platforms that support production, sociality, digital labor brokerages, web-based marketplaces that are collectively owned and democratically governed, and other initiatives that directly support this economic model.

Trebor Scholz is a scholar-activist and associate professor for Culture & Media at The New School, New York City. He frequently presents on the future of work, solidarity, and the internet to scholars, lawyers, activists, designers, developers, union leaders, and policy-makers worldwide. His book *Uber-Worked and Underpaid* (2016) develops an analysis of the challenges posed by digital labor and introduces the concept of platform cooperativism as a way of joining the peer-to-peer and coop movements with online labor markets while insisting on communal ownership and democratic governance. This concept is explored further in his latest co-authored book *Platform Cooperativism* (2016).

Commune

Arthur Röing Baer

Since initially focusing on taxis, Uber has expanded to a number of different logistical markets, ranging from public transportation to food and package delivery. This shows that their ambition lies beyond just controlling our urban taxi infrastructure. Through combining different logistical infrastructures into one digitized fluid network, a trip can be combined with others going in the same direction. The result is an adaptive infrastructure spanning across our urban environments in perpetual movement, transporting everything from burgers and kittens, to couples out on a date. This is problematic because of three negative developments: the exploitation of drivers, the exclusion from intervention through automation and the replacement of basic public transport with private infrastructure.

Commune proposes an alternative model for this infrastructure. Through cooperative ownership it aims to distribute income more equally while being owned and governed by its active users – a term here extended to both drivers and passengers. In *Commune* the use of mutually validated location data as proof of shared movement becomes a scalable model for ownership distribution without the need for third party bookkeeping: as you move around with other users, your ownership of the platform grows. For the platform to generate more value to its users than just self-governance, ownership also generates income, incentivizing usage and creating a safety net for long-term drivers in the transition to automation.

Arthur Röing Baer is a designer and writer. His work includes *Commune*, a distributed ownership model for urban logistical infrastructures and *Quicksand*, a lecture series on the possibility of politicality within contemporary design. He holds a BA in Visual communication from the Beckmans College of Design in Stockholm and a MA in Design from the Sandberg Instituut in Amsterdam.

Sito Veracruz is an entrepreneur and urban consultant. He is a member of the platform Fair City Amsterdam and was involved in the creation of FairBnB. He creates interactive tools for cities and works on participation in urban policies through technology. He researched and consulted on peer-to-peer short-stay accommodation rentals for several institutions. He advocates for the need of combining strong regulations with participatory, bottom-up projects able to keep collaborative economy non-extractive and a positive influence on both cities and citizens.

11.15-12.45 | Panel | Main Hall

Big Pocket is Watching You!

The explosion of new forms of alternative currencies and the persistent refusal to do away with physical cash indicates growing public concern over the way in which electronic money enables large scale data surveillance. In a world without cash, every payment becomes traceable, allowing for unprecedented amounts of citizen spending data to be collected. As more and more shops and retailers reject cash in favor of electronic money, important issues regarding privacy, data and surveillance become central to the future of money. These concerns echo wider debates around data and surveillance – the Apple vs. FBI iPhone case has highlighted the mounting tensions between commercial and governmental data surveillance. The implementation of crypto currencies by some of the worlds leading banks is a worrying advancement that refits the anonymity of Bitcoin into the largest consumer database.

What alternatives to electronic money can prevent citizen surveillance and inspire radical visions of the future of money? What does the commercial adoption of Bitcoin indicate for citizen privacy? How will consumer data be managed in the future of electronic cash?

With: Brett Scott, Nathalie Maréchal, Emily Rosamond & Austin Houldsworth

Moderator: Patricia de Vries is a researcher at the Institute of Network Cultures and a PhD candidate at Erasmus University Rotterdam. She holds a Bachelor in Film Studies, a Master in Cultural Analysis and a Master in Liberal Studies. She worked as a film programmer at Studio/K, an editor of the art magazine Simulacrum, as an assistant editor at Boom Publishing House, and as a freelance photographer. From 2010 until 2012 she was based in New York where she served a TA at The New School for Social Research (NSSR) and as a research and communications associate at the World Policy Institute.

The War on Cash

Brett Scott

It is increasingly fashionable among mainstream commentators to point to the inevitable rise of a 'cashless society', one in which people would have to hold their money in the form of digital bank deposits. This 'bank payment society' has long excited private payment companies who have a strong com-

mercial agenda into pushing for this. Many governments are also increasingly arguing that cash facilitates tax evasion and criminal or terrorist networks, and that it hampers monetary policy by preventing the implementation of negative interest rates by central banks. The emergent consensus among policy-makers and business elites is that there should be a move away from cash, starting with large banknotes. While this development is characterized as 'inevitable progress', it

will provoke a backlash from individuals, many of whom have an emotional connection to cash. A cashless society is one in which every economic interaction is recorded on a database, opening it up for both surveillance and potential censorship. For many people there is a sense that cash is a public utility, and the idea that one must have a bank account in order to engage in the most basic market transactions seems to grant banks unprecedented power. Even free-marketeters are conflicted: does a capitalist society rely upon some public provision of a means of exchange, or should all money be privatized? Would a cashless society spur the development of non-bank digital currencies to resolve these issues?

Brett Scott is a journalist, campaigner and the author of *The Heretic's Guide to Global Finance: Hacking the Future of Money* (2013). He works on financial reform, alternative finance and economic activism with a wide variety of NGOs, artists and students, and writes for publications such as *The Guardian*, *New Scientist*, *Wired Magazine*, *Aeon* and *CNN*. He is a fellow of the Finance Innovation Lab, associate at the Institute of Social Banking and an advisory group member of the Brixton Pound. He helps facilitate a course on power and design at the University of the Arts London, and facilitates workshops on alternative finance with The London School of Financial Arts.

First They Came for the Poor: Surveillance of Welfare Recipients as an Uncontested Practice

Nathalie Maréchal

While public surveillance is frequently under scrutiny (and for good reason), important societal structures like the welfare state and public health systems are founded on some more benign forms of citizen observation. However, even the best-intended systems can be used to control and punish marginal and vulnerable members of society. Moments in American history have generated widespread concern towards government surveillance, the most recent being Edward Snowden's 2013 revelations concerning the warrantless surveillance of American citizens and foreigners alike.

An aspect of public surveillance less discussed is the surveillance of citizens who claim welfare benefits. The political history of United States poverty-relief programs can be traced. The perspective of welfare beneficiaries themselves is considered and American cultural beliefs about the poor are analyzed in order to offer some thoughts on why those surveillance practices garner little public concern. Those who are concerned about warrantless surveillance of ordinary citizens should do more to contest the widespread snooping on welfare claimants. Comparable practices in Europe will be addressed before discussing the implications of various financial innovations for the privacy and dignity of the poor, the marginalized and the vulnerable.

Nathalie Maréchal is a PhD candidate in communication at the University of Southern California and a senior fellow at Ranking Digital Rights, a global research and advocacy project that encourages information and communication technology companies to respect their users' rights to free expression and privacy. She frequently speaks at academic and activist conferences about digital rights, internet policy, freedom of expression and privacy.

Financial Witness: Investing in Rehabilitation in an Actuarial Age

Emily Rosamond

In 18th century England, a few popular novelists started to imagine that money could 'watch' the people who used it. For instance, Thomas Bridges' *Adventures of a Bank Note* (1770), features a first-person account of a bank note's travels from pocket to pocket, overhearing tales and observing its owners. This narrative grapples with the newly international commodity market, and imagines money's moral purchase on its owners by giving money its own eyes. In our time, the idea of money watching and judging people seems all the more relevant. Complex financial products allow investors to speculate on investees' rehabilitation, and in doing so, embed investors' perspectives on subjects into social welfare programs in complex ways. This is particularly relevant for the emerging field of

social impact investing. The social impact bonds (SIB) market, which began in 2010, encourages investors to back privately operated social service schemes, which aim to improve specific social impact metrics. If the desired social impact outcome is achieved, governments pay investors at a fixed rate of return. This market capitalizes on rehabilitation, allowing investors to profit by modulating the beliefs and behaviors of vulnerable populations.

How does social impact investing change the way 'social impact' works and what are the implications of these shifts for socially engaged art practices? A sufficient analysis of these shifts must involve a narrative analysis of the ways in which social impact investment embeds investors' perspectives onto people's habits, producing investment-images of investees. An age of financial surveillance requires a politics of the *investment-image* for contemporary art.

Emily Rosamond is a Canadian artist, writer and educator. She completed an Art PhD at Goldsmiths, London in 2016 where she held a Commonwealth Scholarship. Her doctoral work focused on character as a prominent, speculative, representational logic of personhood in an era of predictive analytics. Rosamond is a lecturer in fine art theory at the Arts University Bournemouth, England. Previously, she was a lecturer in fine art at the University of Kent and an associate lecturer in fine art critical studies at Goldsmiths.

Incongruous Monetary Matters

Austin Houldsworth

Money is one of the oldest and most influential technologies in human existence. Unlike many other inventions, the future of money is heavily informed by ideas from its past. Many contemporary financial services preserve old paradigms within new technology. This is most prominent in electronic payment systems. Proponents of these systems often justify their position with notions of social responsibility, whereas proponents of anonymous cash transactions cite freedom and liberty as principles worth protecting. The reductive diagnosis of monetary alternatives is unhelpful in forming and imagining incongruous, alternative approaches to money.

It is time to step beyond coeval culture and mitigate the traditional assumptions that (mis)inform our understanding of monetary systems. By severing monetary misconceptions artists and designers can produce radical reconceptions of money for alternative cultural contexts. Two examples of this are alternative currency systems: the first is designed within George Orwell's *Nineteen Eighty Four* and the second in Yevgeny Zamyatin's *We*. The motivation behind creating these incongruous currency systems is to both bring some much-needed imagination to this historically dry subject and also to gain a perspective on the systems in use today.

Austin Houldsworth is a researcher within the Design Interactions Department at the Royal College of Art (RCA), London. He is the co-founder and curator of the 'Future of Money Design Award', a competition created to inspire new thinking around monetary development. After graduating from the RCA in 2009, he gained employment as a designer for HD+R in London, contributing to the conception and realization of various large scale installations for the architect Usman Haque. Houldsworth also continued to develop his own practice, including the world's first prototype fossilization machine named '2 Million and 1 AD' for the Tatton Park Biennial.

13.45-15.15 | Workshop | Main Hall

Governance in the Age of Blockchains and Digital Currencies

The simultaneous rise of digital currencies and the widespread failure of our political and financial systems is hardly a coincidence. Seven years of innovation and millions of dollars of investment have led to a proliferation of blockchain solutions designed to reduce dependence on authorities like governments and banks. What might sound like science fiction is now happening: self-executing, decentralized networks in which 'trust', 'governance' and 'consensus' are coded into protocols. To what extent have they succeeded? Where have they failed and what challenges do they face? What alternatives for governance do these new technologies offer? How will they affect our world? Will we soon see smart contracts, Swarms and Decentralized Autonomous Organizations replace traditional, centralized bureaucratic powers? How can we best use them to enable new governance systems while balancing public and private interests with fundamental individual rights?

This session explores the subject from different perspectives: from the small core of developers who make crucial decisions on system architecture, from the users and from other stakeholders like, for example, miners who play a key role in the power structure.

This session is organized by Bitcoin Wednesday, the pioneering conference series held on every first Wednesday of the month since its genesis in 2013.

Richard Kohl is a Blockchain Business Architect and board member of The Bitcoin Foundation of The Netherlands. He is also the founder of Bitcoin Wednesday, the pioneering conference series on the digital currency revolution, as well as the Bitcoin startup PikaPay. A veteran of the tech sector, he previously worked for the Dutch Ministry of Traffic and Telecommunications, British Telecom and Computer Sciences Corporation. He was also a book editor of popular tech and scientific books for Random House in New York.

13.45-15.15 | Workshop | Meeting Room

Flexonomix District Currency Game

The District Currency is a newly designed commons-based community currency developed by FleXibles in Zurich and now being implemented by NetHood and the netCommons project. The district currency is used as a role model to demonstrate the power of democracy and the commons through an interest-free monetary system.

The Flexonomix District Currency Game introduces a currency for housing cooperatives. The Flexonomix workshop will experiment with how a district currency can be implemented in housing co-operatives and lead to a commons based community currency. By inhabiting the role of a co-op member, participants will be asked to improve living conditions for the district using the skills and requirements of the community. At the end of each round, new decisions will adjust the process. Commoning through a currency incorporates the abilities, needs, freedoms and obligations of the individuals, as well as the effect of the collective community. The question of how to realize such a currency will be challenged through this workshop and different opportunities or threads might be explored further.

Jens Martignoni is a researcher working on community currencies, commons-based economic models and game design for networks and cooperatives. Co-founder of NetHood, he is a PhD candidate at Cologne University. He also serves as a lecturer at the Swiss Distance University for Applied Science. He is also engaged in the discussion about ethical banking and the future of finance in Switzerland.

Co-founder of NetHood, **Panayotis Antoniadis** has an interdisciplinary profile with a background in the design and implementation of distributed systems. He holds a PhD on the economics of peer-to-peer networks and a post-doc on policies for the federation of shared virtualized infrastructures. Antoniadis is currently active in the organization of events that bring

together researchers, practitioners, and activists around the participatory design of hybrid urban space.

Ileana Apostol is a researcher of spatial production in the information age and she co-founded NetHood. She engages with interdisciplinary teams to propose a dialectical take on urban research and design pedagogy inspired by Lefebvre's theory of spatial production. Before undertaking research on a full-time basis, Apostol taught urban planning and design at California Polytechnic University, at University of Southern California, and at the University of Architecture and Urbanism, Bucharest.

13.45-15.15 | Workshop | Presentation Room

Role Play Your Way to Budgetary Blockchain Bliss

It has been said that in terms of its ecology of tools and infrastructures, the blockchain is at the same stage of development as the World Wide Web in the late 1980s. Since 2013 blockchains have become a focus for investment by world banks, fintechs and corporations who predict a fourth industrial revolution of super-automation and hyperconnectivity that will increase global inequity. In this version of the future, code replaces legislation. Decentralized Autonomous Organizations (DAOs) route around systems of regulation and taxation via immutable smart contracts. Those that grew up with the www know that decentralized infrastructure does not equate to decentralized power. Therefore it is crucial that people from diverse disciplines and backgrounds are involved when working out how blockchain technologies can be shaped in the interests of more diverse needs and interests.

This workshop invites you to role play the formation of a DAO for solidarity and a commons for the arts in the age of networks. Experience and debate the hopes and tensions; work through the asymmetries, dramas, inequities and politics of coalitions across difference... starting with the budget! This activity is a precursor to a series of smart contract role play and design activities for people of all backgrounds and disciplines – lawyers, philosophers, economists, financiers, artists, designers, developers – where participants will write social relations into code as a basis for debate.

Ruth Catlow is an artist and curator working with emancipatory network cultures, practices and poetics. Catlow is co-founder and director, with Marc Garrett, of Furtherfield, an artist led organization for labs, debates and exhibitions around critical questions in arts, technology and society. Furtherfield's Art Data Money program seeks to develop new economies and a commons for arts in the network age. Catlow recently made a short film with Pete Gomes about the Blockchain called *Change Everything For Ever*. Catlow is named by the Foundation for P2P Alternatives in their list of 100 Women Co-creating the P2P Society

Ben Vickers is a curator, writer, explorer, technologist and Luddite. He is currently Curator of Digital at the Serpentine Galleries, and is the Co-Director of LIMAZULU Project Space, as well as a Near Now Fellow and an initiator of unMonastery; an open-source secular monastic order.

15.45 -17.00 | Panel | Main Hall

Universal Basic Income: For One and for All

Universal Basic Income (UBI) has re-entered the debate in response to increasing austerity measures and welfare cuts, offering a possible exit strategy for citizens struggling in the free market. Although basic income is an attractive prospect for anyone facing redundancy from an increasingly automated workforce, some argue that distributing 'free money' is a shortsighted solution to extreme poverty and will only benefit the creative class. Although only 23% of the Swiss population voted in favor for a national basic income an overwhelming 80% believed that there would be further referendums on basic income in the future. If the debate is only beginning then there should be more discussion about how basic income will unfold.

Should the control of distributing free cash be given to the state or can we start crowdfunding schemes to initiate basic income for ourselves? Can the distribution of free money offer progressive models for financial and social inclusion? Or is basic income a way to achieve maximum employment for the creative class?

With: Johannes Ponader, Dmytri Kleiner & Patrice Riemens

Moderator: Tori Abernathy is an artist and organizer whose research explores rent, education, the city, finance, and labor. She has cooperatively founded RECESS, The Walking School, Portland Renters' Assembly, Portland Tenants United, Future Working Models, Transition to a Perpetual Parade and other initiatives. Unifying her interdisciplinary practice is a commitment to the political efficacy of imagining through the arts and allied fields. Her work is focused on producing encounters capable of trading myths of scarcity for realities of abundance.

Prototyping Unconditional Basic Income: Ideas and Experiments

Johannes Ponader

Would the world be a better place if everyone got €1.000 a month with no strings attached? In the 1960s, several larger experiments with basic income were conducted around the world before the topic ebbed away slightly. Since 2008 however, a second wave of experiments started, with test runs in countries like Namibia, Finland, Switzerland, Canada, Kenya and the Netherlands. In 2014, Mein Grundeinkommen started a small, crowd-funded, real-life experiment which has to date already provided fifty people with a one-year-long, unconditional basic income of €1.000 a month. The goal of the project is to collect and tell stories about how a basic income would change our lives – thus bringing the European debate down-to-earth. The goal of the project is not to convince anyone, but provide the debate around UBI with examples so people can form their own opinion and decide for themselves whether it is an idea worth pursuing further.

Author, actor and director **Johannes Ponader** lives and works in Berlin. He has been working on the topic of basic income for more than 15 years. Between April 2012 and May 2013, he was the political director of the German party Die Piraten. In 2014, Ponader and a team of other activists founded the Agency to Overcome Capitalism. For their first project, they set up the platform Mein Grundeinkommen with the purpose of

raffling year-long basic incomes to randomly selected people. They are currently also seeking to abolish Hartz-IV welfare cuts with the campaign Sanktionsfrei.

Universal Basic Income is a Neoliberal Plot to Make You Poorer

Dmytri Kleiner

The reason many people on the left are excited about proposals for a UBI is that it acknowledges economic inequality and its social consequences. In reality, however, it provides political cover for the elimination of social programs and the privatization of social services. The notion that we can solve inequality within capitalism by indiscriminately giving people money and leaving the provisioning of all social needs to corporations is extremely dubious. UBI will end up in the hands of capitalists and we will be dependent on them for everything we need. But to truly alleviate poverty, productive capacity must be directed toward creating real value for society and not toward maximizing shareholder value of profit-seeking investors. UBI does not alleviate poverty and turns social necessities into products for profit. To truly address inequality we need adequate social provisioning. Our political demands should mandate sufficient housing, healthcare, education, childcare and all basic human necessities for all. Rather than a basic income, we need to demand and fight for a basic outcome – for the right to life and justice, not just the right to spend.

Dmytri Kleiner is the author of *The Telekommunist Manifesto* and a contributing artist to the *Miscommunication Technologies* continuing series of artworks in collaboration with the Telekommunisten Network. *Miscommunication Technologies* address the social relations embedded in communications technologies by creating platforms that don't quite work as expected, or work in unexpected ways.

Unconditional Maximum Income for the 99%

Patrice Riemens

For a long time viewed as a hobby horse of some in ('lunatic') leftist circles, UBI has now forcefully surfaced in mainstream discourse. However, this has been at the cost of a potential, grave perversion of the original project. It is essential to hold course, lest the whole scheme metastasizes in yet another arrogation and appropriation episode of flexible accumulation.

The biggest threat to a genuine UBI (given that ongoing automation and robotization will lead to its introduction inevitably) is its eventual capture by neo-liberal, libertarian capitalism. But the prospect of a basic income becoming a libertarian project is not a strong enough argument to abandon the idea altogether. One crucial point that has been insufficiently forefronted by both sides of the argument is: precarity.

A properly implemented UBI will not abolish poverty, but it will do away with precarity. This is a crucial point, because precarity is both the main gripe of the 'left' and the

principal prop of the 'right', used to carry on and further advance its economic, political, and social domination. Everything hinges – as a *conditio sine qua non* – on the actual characteristics of the UBI that will be introduced. Will it become the guarantee of a decent material existence for all, or turn into the lowest possible maximum income for the 99%?

Patrice Riemens is a geographer, and a culture and internet activist, who advocates the use of free and/or open source software. Riemens is a member of the Dutch hackers club Hippias from Hell.

EXHIBITION

No Hidden Costs

The MoneyLab #3 exhibition displays hidden or forgotten financial artifacts, from abandoned places to concealed networks, *No Hidden Costs* catalogues people and places that were once centers for power and governance. From the empty, forgotten bank vaults in Max Dovey's *Banking with Grandad* film to the opaque offices of think tanks and policy makers in Steve Rowell's *Parallelograms*. Such locations that have either been forgotten or remain hidden in plain sight play a significant role in our financial archeology. *On Opacity* reveals the identities of the perpetrators in the Swiss Bank Leaks but adapts steganography to distort the portraits, producing a visualization that both reveals and obfuscates financial corruption. As technology uproots money from the institutions of the past, a selection of video works highlight how money is migrating new domains of public space. Pete Gomes' film *The Blockchain: Change Everything Forever* discusses the implications of blockchain through conversations held walking through the city of London while Arthur Röing Baer's *Commune* project imagines a cooperatively owned transportation system. By contrasting a selection of financial artifacts alongside speculative prototypes that allude to the future of money, *No Hidden Costs* highlights the continual dis-integration and re-incarnation of money.

ARTWORKS

Parallelograms

Steve Rowell, 2015
Two-channel video with stereo sound
30 minutes, looped

Parallelograms is an experimental documentary film and mapping project aimed at representing architectural typologies in American politics and industry. Specifically, this project interrogates the landscape of dark money and influence in Washington, D.C. As shadow institutions come into focus and are sited on a map, we get a glimpse of this parallel world.

Exchange Cards

Fine Art Finance Lab, 2016
Mixed material

What do you need? What can you offer?
A billboard showing an assortment of

requests and offerings presents an alternative system. The experiment asks people to consider what they can offer and what is valuable within a local community. The exchange cards will be on display throughout the symposium and will incentivize a free trade between the MoneyLab #3 participants.

Commune

Arthur Röing Baer, 2015
One-channel video installation with stereo sound

Commune is a logistical network where ownership is distributed to active users via their shared movement. Creating a more effective decentralized system, taking the idea of the sharing economy to its extreme while transferring ownership to users; promoting user agency and transparency while incentivizing shared commuting.

On Opacity

Javier Lloret, 2016
Prints on transparent film

On Opacity consists of portraits of 61 high profile account holders' names that were leaked from the Swiss HSBC bank in 2015. The portraits were obfuscated through a process of digital steganography, a set of algorithmic techniques often used to hide classified data within the digital bits of an image. The act of hiding by making use of the bank's secrecy policies is revealed in these black silhouettes made out of their public information. *On Opacity* is supported by Centre for Visual Arts Rotterdam and Stroom Den Haag.

Analogy

PublishingLab
Oliver Barstow, Luca Claessens,
Nicoletta Pana, 2016

Analogy is a consultancy specialized in adapting the advances of established online platforms (such as Google, Facebook, Spotify) to update traditional publishing practices. By constantly analyzing successful models, Analogy offers solutions that bring agility to the publishing field. For each project, Analogy combines an array of diverse strategies employed by industry leaders (such as content extraction from existing data-sets, crowdsourcing, freemium etc.) to develop a publishing model that addresses your specific needs. Our models work to maximize efficiency and optimize the expenditure of each phase of the publishing process.

SHOWREEL

The Blockchain: Change everything Forever

Directed by Pete Gomes, 2016
Concept, research, and development
by Ruth Catlow, Furtherfield

This new Furtherfield film broadens the current debate about the impact of emerging blockchain technologies. This film sets out to diversify the people involved in its future by bringing together leading thinkers, computer scientists, entrepreneurs, artists and activists to discuss what a blockchain can do. Who builds this new reality? How will we rule ourselves? How will the future be different because of the blockchain?

Banking with Grandad

Directed by Max Dovey, 2016

A short film about accountability, money and social responsibility. Filmed inside an abandoned bank vault, the film reflects on the social responsibility and honor affiliated with finance and accounting from the perspective of the artist's grandfather who was a bank manager for over forty years. The short film is a eulogy to finance from the depths of an empty bank vault. The project is supported by CBK Rotterdam.

Thursday 1 December
Fiscal Drag Live

Drinks, food & entertainment
 Mezrab, Veemkade 572d, Amsterdam

- 18.00 Open
- 19.00 Food (€5 pp)
- 19.00 University of the Phoenix Eulogy
for Excellence Dinner
- 20.00 Intermission
- 20.30 Funancial Exercises by Fine Art Financ€ Lab
- 20.50 The Demi by Tori Abernathy
- 21.00 Open Mic Night - Dedicated to Your Money
by Fine Art Financ€ Lab

University of the Phoenix
 Eulogy for Excellence Dinner

**Max Haiven
 & Cassie Thornton**

The University of the Phoenix, the world's first private institution providing financial education to the dead, cordially invites dead and not-yet-dead participants in MoneyLab #3 and their guests to its convocation ceremony.

Attendees will hear inspiring words from the University's executive board and have a rare opportunity to meet successful graduates, who have risen up from the grave to seize their

potential and achieve their terminal degree as revenge consultants. We will also be celebrating a very special honorary degree recipient and awarding our annual scholarships to currently-living people whose financial crimes are so heinous they deserve immediate and lethal matriculation.

Financial Exercises
Fine Art Financ€ Lab

Funancial Exercises aims to materialize abstract financial elements that take place in our contemporary lifestyles. Through five dynamics activated by the audience, *Funancial*

Exercises have the aim to alternate the standardized rational logic behind financial elements and to trigger a reflection on individual and collective beliefs and habits around the financial dimension. The third edition of MoneyLab will see our *Funancial Exercises* taking place both as brief interventions during the theoretical conference session as well as collective happenings during the cabaret session at Mezrab.

Exercise 1: Thermometer Game

Thermometer Game is an ice-breaker dynamic that involves a body movement as a reaction to a question. A ludic and inclusive collective performance that has the aim to physically and publicly manifest some of our individual / collective associations towards money. While triggering the exposition of the private in the public, *Thermometer Game* seeks to connect some of our mental paradigms with the body. At the same time Thermometer Game serves as a census of the general concerns of MoneyLab #3's audience.

Exercise 2: Open Mic Night - Dedicated to Your Money

What would you tell your money if you could talk to it? With the intention of humanizing and humorizing our affiliation to the financial

dimension, *Open Mic Night - Dedicated to Your Money* invites you to write a song, poem or letter to your money. It is the chance to manifest and express all your emotional associations: attachment, desire, dependence, independence, or whatever your feeling is, towards it. After the writing session, through an open mic session you will be able to share and perform your result to the audience.

The Demi

Tori Abernathy

The violence that the financial sector inflicts upon us – psychologically, physically, and financially – is derived from its supposed abstraction. It makes it difficult to see that what gives debt, what gives the lease, what gives the dollar its value is our buy-in. Credit relies on our faith in the promise that the dollar will be there tomorrow. The Demi pokes at the holes in this fabled abstraction, empowering individuals to co-author a new relationship to value, while embracing the absurdity of the dollar. The Demi is a new kind of quantitative easing for the people, by the people.

Friday 2 December

Failing Better Afterparty

21.00, Roest, Jacob Bontiusplaats 1, Amsterdam



Max Dovey is the project associate for MoneyLab. He describes himself as 28.3% man, 14.1% artist and 8.4% successful. He holds a BA Hons in Fine Art: Time Based Media and a MA (MDes) in Media Design from Piet Zwart Institute. He is a writer on the politics of decentralized technology and gives lectures on algorithmic agreeability and computational culture. His performance artworks have been shown at festivals such as Ars electronica (Linz, Austria), Secret Garden Party (Cambridge, UK) and in the 56th Venice Biennale (Venice, Italy). He has participated in group exhibitions at Whitechapel Gallery (London, UK), Upstream Gallery (Amsterdam, Netherlands) and V2_Institute for Unstable Media (Rotterdam, Netherlands).

Inte Gloerich is a project leader at the Institute of Network Cultures and involved in the MoneyLab project. Inte studied Graphic Design for two years at the ArtEZ Institute of the Arts Arnhem before pursuing her academic interests. She holds degrees in Media Studies (BA) and New Media and Digital Culture (MA) from the University of Amsterdam. During her studies, Inte gained experience as a member of the board at Studio/K, which involved the organization of (film) festivals and communication. In recent years, she has participated as a researcher and research facilitator in the Winter Schools of the Digital Methods Initiative, and has co-organized Hacks/Hackers Amsterdam events. Before starting at the INC, she was a researcher focusing on open publishing at the PublishingLab.

Geert Lovink is a media theorist, internet critic and author of *Zero Comments* (2007), *Networks Without a Cause* (2012) and *Social Media Abyss* (2016). He holds a PhD from the University of Melbourne and in 2003 was at the Centre for Critical and Cultural Studies, University of Queensland. Since 2004 he is researcher in the School for Communication and Media Design at the Amsterdam University of Applied Sciences where he is the founding director of the Institute of Network Cultures.

Leila Ueberschlag is an intern for the organization of MoneyLab #3. Leila holds a Bachelor of Arts in Language Sciences and Communication and a Master of Arts in Journalism, from the University of Neuchâtel in Switzerland; her internship is part of her graduation project for a Masters in Media, Peace and Conflict Studies from the United Nations – mandated University for Peace in Costa Rica. As a journalist, she covered many stories related to new technology, internet surveillance and hacktivism. She is passionate about peace journalism, digital economy, new technologies and social change.

Patricia de Vries is a researcher at the Institute of Network Cultures and a PhD candidate at Erasmus University Rotterdam. She holds a Bachelor in Film Studies, a Master in Cultural Analysis and a Master in Liberal Studies. She worked as a film programmer at Studio/K, an editor of the art magazine Simulacrum, as an assistant editor at Boom Publishing House, and as a freelance photographer. From 2010 until 2012 she was based in New York where she served a TA at The New School for Social Research and as a research and communications associate at the think tank World Policy Institute.

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Crowdfunding team
 Nicoleta Pana, Leila Ueberschlag

Location
 Pakhuis de Zwijger

Visual Identity
 Anja Groten

All conference documentation will be available at:
 networkcultures.org/moneylab

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