*"What is missing from the policy analyst's tool kit -- and from the set of accepted, well-developed theories of human organisation -- is an adequately specified theory of collective action whereby a group of principals can organise themselves voluntarily to retain the residuals of their own efforts."*

Elinor Ostrom (2015). "Governing the Commons: The Evolution of Institutions for Collective Action", p.22, Cambridge University Press

# Creating a Sustainable Economy  for the Artists Ecosystem

*Exploring the impact/affordances of blockchain technology  and  crypto-currencies for organisational and financial innovation in the performing arts sector*

*opportunities for the creation in performing arts*

During this pandemic and social distancing, we experience the importance of internet-communication as a space for transaction of presence  and knowledge production and co-creation. The cultural sector is affected by the restrictions to gather in their venues and numerous persons are confronted with difficulties to access and share resources due to restrictions in mobility and long periods of confinement.
Thus, for 10 years there has been a radical and progressive architectural and technological innovation change to internet as we know it, from an internet of content to an internet of value. From social networks to networks of value; from web 2.0 to Web3.  For example, a major innovation is the blockchain as confluence of a globally distributed, computational systems and cryptographic technologies allowing software protocols to securely automate transactions of value and coordinate rules of governance between cultural actors and value producers.

So, these new technologies are affording new secure socio-technological frameworks for cooperative, democratic, distributed, bottom-up organisational governance and financial innovation.
*How can these technological changes allow the secure creation of distributed networks  for cooperation, collaboration and coordination of value and work in the context of performing art creation? How to interact with Decentralised Autonomous Organisations to develop a robust solidarity framework dedicated to performing arts?* When thinking about which global mechanisms can organise production beyond the logic of the state and market we research how the Ethereum network (a decentralised supercomputer), DAO's and Smart contracts on blockchain technology, can relate to these other forms of exchange of value.

To interact and benefit from markets and states, in order to gather the necessary means of production for artists to engage in research and practices which does not have to be profit driven, valued by duration, neither contribute to propagate society at large. This requires an engineering of how value emerges and is transacted. Deconstruct fundamental notions of economy money/value, redesign and value flows between stakeholders. Different from state-issued fiat money, corporate banks and economic policies,  cryptocurrency systems are based on *trustless trust*[1], a transparent technology that can complement the traditional economy to provide for imports of life saving medicine in Iran, counteract hyperinflation in Venezuela, but is also used by big capital to maximise profits made during the K-shaped recovery after the market crash in March 2020.
How to redirect and regulate speculative practices to the benefit of human beings and their commonalities?

## Exploration of tokenisation of value and DAO[2]

*Examples*

1. Solidarity within artists related communities: Everybody pays a bit every month some money. When persons need it, they make a request to a digital or online community. Include a small contribution to the DAO with every transaction.
2. Wealth creation and management: how to interact between tokenisation of value, DAO and traditional organisations (cooperatives, foundations, etc) Developing business models for allowing "real art economy world" benefit from the digital economy.
3. Spaces (galleries, studios, theatres, residencies..) management: apply the use of Smart-contracts on Ethereum network to a physical art space that can be shared (in terms of space and in terms of responsibilities).
4. To be defined during working group research progress.

*Methods* Practice based research (PBR in the arts). Small scale experimentation and adaptation through user case scenario's. Councils, Open Space Technology (OST), Social Permaculture, Token Engineering Frameworks[3]

*Potential partners* Motion Dao, Transdisciplinary Art Foundation, Marlon Barrios Solano, dance-tech.net and movimiento.org/ Social Networks (USA), Ammerman Center for Arts and Technology | Connecticut College[4] In a possible future, engage in a residency format through the DAO, connecting the cultural venues, performing arts professionals and networks with the economy and stakeholders of the DAO. Explore local (e.g. a -C) and international network (e.g. akxe , reshape , uniarts) to form alliances that adopt and adjust the DAO to local and particular requirements.

*Duration* The exploration has started in October 2020, the first half of 2021 will be dedicated to deepening research on resources, enhancing necessary skills, expanding the community, engaging in collective writing, realising tutorial video's and designing the website.
The first online workshop is to take place on a day in the second half of 2021. This workshop is funded through the Artist Commons asbl that will document our workshop and allocated a 1750 euro budget to our project from the Cultural Activiteiten Premie of the Flemish Community Department of Culture, Youth and Media https://www.vlaanderen.be/cjm/nl/de-culturele-activiteitenpremie.
This budget will be used for paying:
Stef Meul, art director, 250 euro.
Jeanne Bloch, workshop host, 500 euro.
Marlon Solano, workshop host 500 euro.
Stephanie Harari, graphic designer 500 euro.
The above mentioned amounts are bruto wages, exclusive tax and admin fees.

Other workshops will be planned during and/or after summer of 2021. Regular working meetings in our own local times, accessible through internet on Discord. Conversations with peers whenever necessary and a collective think thank session once per week.

*The resources*

- project resource list
- http://www.dance-tech.net/page/motion-dao

***Community Sharing*** Initiate an ongoing community of artists, researchers, experts, advisers and other persons to join our research process and meetings through a Discord space in order to:

1. Engage a community of techies and artists through the DAO in order to create an economy with the stakeholders.
2. Make the DAO accessible to its responsible users
3. Activate a mechanism for making democratic decisions and their specific implementations
4. Transact with the Motion token and other digital assets
5. Develop tutorial videos to adopt the use of the DAO and to go through the process and possibilities of its application
6. Solve user questions through demonstration
7. Present our research material and resources on a website designed for this project
8. Promote the use of the DAO through publishing in arts related media.

***Evaluation criteria*** Research process and outcomes will be evaluated along the eight principles of effective DAO management. See article: *https://medium.com/commonsstack/automating-ostrom-for-effective-dao-management-cfe7a7aea138*

## *Biographies*

***Marlon Barrios Solano*** (Barre, Massachusetts USA) Interdisciplinary Artist, Educator and Researcher. With a hybrid background in movement arts, performance studies, digital media and cognitive sciences he investigates the intersections of embodied arts, cognition, digital networks and social innovation. He is the creator and curator of dance-tech.net, dance-tech.tv and movimiento.org and the producer of the dance-tech interviews. Marlon was a research associate at the Inter-University of Dance/University of The Arts (UDK/ HZT) in Berlin (Germany) from 2013 to 2016. He was also a 2017 Hombroich Fellow (Germany) and ICK Amsterdam researcher in residency 2013-14. He has taught and developed projects in the US, Europe, North Africa, the Middle East and South America. He has an MFA in Dance and Technology 2004 (real-time processing, performance of improvisation and embodied cognition) from The Ohio State University, USA. Since March 2017, he works as Online Producer and lives at Insight Meditation Society in Barre, MA in the US.

***Jeanne Bloch*** (Paris, France), artist-choreographer, maker and researcher : Jeanne Bloch explores how light pollution impacts human imagination. Her research applies to computing vision, movement tracking and embodied knowledge. She uses dance/movement and electronic engineering to create inter-active installations and performances. She's interested in the ethics of a cyborg world of entangled matters. Jeanne has been an artist in residence at Ecole Polytechnique Paris - Chaire Arts et Sciences, Centre National de la Danse (CND), Gaité Lyrique (Paris), Dancetech Berlin, 104 Paris, Le Shadok (Strasbourg), Cité des sciences - CN2... She teaches undergraduate and graduate students both in the Arts (Dance and New Media students) and in Sustainability. She speaks regularly in universities and institutions around the world in Paris, Seoul, New York, San Francisco, Brussels, London, Warsaw, Ann Arbor (Michigan), St-Louis (Missouri). For over 20 years, Jeanne Bloch has led creative workshops in art institutions and corporations. She has published academic papers and other articles.

***Stef Meul*** (Brussels) transdisciplinary artist. He pursued his studies at Steinerschool Gent, HKU digital video design, AHK modern theatre dance, Sandberg Institute D.A.D. and graduated at apass Advanced Performance and Scenography Studies; self-organised spaces Sign6 and thenewspace, Stage Flavour performance platform, UVPC Festival, Performing Desires Festival; conceived, initiated and co-founded Cunst-link and Artist Commons.

Stef's artistic practice works with dance, social choreography, performance, music, philosophy and psychoanalysis - within the startup and development of *rezgauche.be* and the *transdisciplinary.art* foundation.

**Notes**

[1] Entries in the blockchain ledger are permanent and visible, with encryption technology and protocols effectively replacing third-party intermediaries. This is called a "trustless trust," since no trust is required between transaction participants.

Nov 15, 2017 https://www.cloudtp.com/doppler/blockchain-you-want-me-to-trust-a-trustless-trust-system/

[2] "[…] Decentralised Autonomous Organisations [...] rely upon an algorithm to maintain their charter or objectives. [...]The humans who make up an organisation operate as a kind of meta-entity, one that possesses greater powers than any single human comprising it. OpenAI founder Greg Brockman notes the similarity between creating a benign AI super-intelligence and creating a benign corporation. In both cases, one is faced with the challenge of spelling out an objective function to an entity whose intelligence is likely to be greater than that of a single human individual." https://towardsdatascience.com/algorithmic-corporations-and-the-post-death-society-b904dc7160a9

[3] https://tokenengineeringcommunity.github.io/website

[4] https://www.conncoll.edu/academics/majors-departments-programs/majors-and-minors/ammerman-center-for-arts-and-technology/

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