

unlike

Learning protocol

Linda Rocco, March 2024

What Is It?

The aim of this protocol is to widen access to practices and knowledge that specialists and established institutions have historically gatekept. It recognises that the default conditions for practising the arts perpetuate opaque, exploitative, and inaccessible procedures and attempts to overthrow siloed and fragmented approaches towards an expanded literacy and big picture understanding.

This protocol is intended to provide access to diverse interdisciplinary knowledge in the context of increased financialisation of art and culture, and growing digital integration. It fills the gap for a unified resource where art professionals can find relevant information to work as independent practitioners. Developed in sync with the unlike platform, this learning protocol serves both as a resource and a tool. It raises awareness and offers prompts to protect your labour, value your work, and engage in meaningful collaboration.

The protocol is developed in the UK and informed by North American and European policy contexts. It covers topics seldom addressed in traditional art education and blends established procedures in the sector, which are often opaque to artists, with emerging hybrid frameworks and tools. This approach provides literacy around experimental models that exist outside the traditional Western art world.

This protocol is not a substitute for legal advice. Rather, it is a learning resource that includes best practice guidelines, ethical considerations, and tools to assist artists, art professionals, and art workers in navigating the contemporary art sector as freelancers.

Readers should consult a solicitor for legal advice on specific matters. Artists can get free online legal information from Artquest.

Acknowledging Sources

This protocol integrates the work of various experts across disciplines, spanning from the 1970s to today. It encompasses formalised concepts and methodologies, along with emerging discourses still finding their place in recognised academic domains. This protocol is a work of curatorial research, embodying practices of selection, compilation, recycling, hyperlinking, and recontextualisation. It attests to a process of adopting concepts, ideas, and notions from various fields, considered pertinent from an art professional standpoint, recontextualised and consolidated under contemporary new conditions. This work demonstrates the capabilities of the curatorial as an inquisitive research practice that bridges, interfaces and contextualises knowledge across timespans and disciplines to produce new insights and better experiences.

This protocol emerged out of professional and lived experience and three years of desk-based and grey literature research. It is indebted to the work of Henry Lydiate (art lawyer); the Commons Strategies Group (Silke Helfrich and David Bollier); RadicalxChange (a global movement for next-generation political economies); Access resources offered by Unlimited, Shape Arts and Dada Fest; DACS; Artists' Union England. All sources are directly referenced in the text.

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Ways of Working

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Ways of Working

1.1 Requirements Audit

When working with people and/or institutions, it is important to communicate specific requirements that allow you to do your best work. Use this form to let them know what these are and how they can best support you. You can ask your co-workers to fill it out or present this form to your employer. The information provided should be strictly confidential and used or stored in accordance with the current General Data Protection Regulations (GDPR).

Do you have Caring Responsibilities? Y N

Do you identify as disabled, neurodivergent or D/deaf? Y N

Communication

List the best ways to communicate with you, including preferred communication methods and formats. Here you can choose to disclose (or not) if you have a condition. You can also write about how it affects you and the types of situations that exacerbate your condition. You can also expand on your caring responsibilities.

Travel

Say if, when and how you can use public transport options and if/when you cannot. Say if you travel with a support worker driver or travel buddy. If others are booking public transport, note here any requirements (e.g. quiet coach, forward-facing seat...). If your travel needs vary depending on symptoms, then communicate this here. Say here if any additional arrangements need to be made due to travelling longer distances than usual (e.g. do you need to travel separately to work days for rest). Say here if any additional arrangements need to be made due to travelling internationally.

Accommodation

Describe the things you may need and request here. These could include: A quiet, private bedroom or one-bedroom apartment is required within x minutes from the venue. Specify if a hotel, shared property, private Airbnb etc. is needed. Any physical access needs to be required for accommodation e.g. lift, ramp, number of steps, bungalow, stairs, no spiral staircases etc. Any requirements around the venue/partner organisation/workplace arranging late check-outs If you will be travelling with anyone else (e.g. a support worker, carer or access assistant), detail what accommodation arrangements need to be made for them (e.g. adjoining hotel rooms or 2 bed rented accommodation).

Meetings, Rehearsal Spaces

Note here any working conditions or arrangements that need to be in place for you to conduct meetings or rehearsal. Eg: Sending a clear overview and schedule of the day well in advance of commencing work. Note your working hours and breaks needed. Any lighting, noise and temperature arrangements. Quiet space for decompression.

Performances / Workshops

Note your working hours and other needs during a working day. Eg: I can work x days a week for x hours at a time, ideally from [start-end times]. A full lunch hour is needed. Regular breaks. Offer non-alcoholic drinks during workshops/rehearsals and in dressing rooms. Need help/unable to lift or carry heavy things (e.g. technical rehearsals and get ins)

Installation

Say how the tasks involved in installing might affect you. Eg: bending down to decorate the floor, Lifting boxes, Standing long hours, Hanging, Climbing a ladder.

Photography and Filming

Please consult me in advance regarding filming and photography and with as much notice as possible as it may not always be possible.

 Y N

Additional Access Costs

Eg. Support worker/access worker/assistant day rate - give the rate of pay, travel and accommodation. BSL interpreter, give the rate of pay, travel and accommodation. Project-specific equipment or hardware to make the work accessible while you are working on the project that you need to purchase.

Contact points

Name of the person who the venue/employer can speak to about your requirements (if that's not yourself, eg: assistant, support worker, relatives).

Name

Email

Telephone

Emergency contacts

List in what situations you might require help; How people should act to help you; What people should avoid doing to help you. Any emergency information or connections.

Name

Telephone

Others

Please use this space to share any other requirements that have not been covered, or other information you feel should be communicated.

Before initiating any working relationship ensure that a contract is in place. For contracts and agreements visit [Section 3](#).

1.2 Working with Others

1.2.1 Documenting/Sharing

◆ Recording Audiences

If you are planning to record a live event of any kind (eg. lecture, workshop, performance) and want to document it via photo, video and/or sound, you should obtain permission. Images in which people can be identified are a form of personal data. Personal data is protected by data protection legislation, which sets out how to treat people's personal data in order to respect their privacy. For more detailed help with data protection, see [ICO guidance](#).

It is important that subjects who are clearly identifiable in a photograph or video are aware that they will be or have been captured on camera and provide consent for the content to be used. A subject can sign a waiver that will make this consent official. Examples: <https://eforms.com/release/video/>. Another possibility, is to include a disclaimer on all event descriptions which states that by attending, members of the public are consenting to be recorded. It is important to note that at any point, the subject of a photograph/video can withdraw this consent and ask for their image not be used on public platforms. Make sure disclaimer signs are clear and visible. You should tell people you are taking photos/videos, how you will use the images, and why you need them (social media publicity, website archive etc). The most important thing to remember about all forms of personal data, including images, is that you should only collect, store and use data for a specific purpose. You shouldn't collect, store and use data just because you might want it at some point in future. This means that you should only take photos if you know why you need them

and how you will use them. You should delete photos once their purpose is done. You shouldn't store them indefinitely. Add contact details to the disclaimer sign. If the subject of the photograph or video is under the age of 18, their parent or guardian must provide consent.

◆ Recording Speakers

It is good practice to create a mutually negotiated written agreement which should be developed through discussions prior to the talk being given. It should clarify if and how the video recording will be edited and when/where the video will be published. It is inconsiderate to demand permission for recording just before the speaker deliver their talk.

Henry Lydiate provides more info on the topic.

◆ Sharing Work on Social Media

By accepting T&Cs, artists grant a copyright licence to platforms to display their content and make it accessible to users anywhere in the world. Artists are also agreeing that anything published on the platform is 'sub-licensable', meaning the platform can authorise another company to use the work for free. Some platforms give their other users permission to access or display your work, which means they can replicate it in their personalised dashboards, or share it on other social media platforms and web applications. Useful tips to help protect images of work posted on social media platforms include using a copyright symbol with the artist's name and the year of creation next to the work. This informs people that the artist is the copyright holder and encourages people to seek permission if they wish to reproduce it. Consider adding watermarks to images of your work. Share only low-resolution images to limit the range of infringements that can occur. Only post what's necessary to promote and redirect to your website, where you control the terms and conditions. DACS compiled a comprehensive factsheet that explains what to look for in the Terms & Conditions on various social networks and what it means in practice. The factsheet also has a glossary of common terms used in T&C.

If you're organising an event, make sure you ask artists for images that

you can use to advertise your event, with preferred copies and credits. This can be done through sending a Marketing Info Request Form for the artist to fill in.

The Marketing Info Request Form should ask for:

Artwork/Show title;

Company/Artist Name;

Full length copy (200 words, for website);

Brief copy (40 words, for print);

Short summary (10 words);

Duration/Medium;

Year;

Production and funding credits;

Age suitability;

Any trigger warning;

Accessibility provisions;

Company/Artist website and social media handles;

high-res images;

Video clips;

Press Quotes;

Additional Info.

1.2 Working with Others

1.2.2 Collaborating/Participation

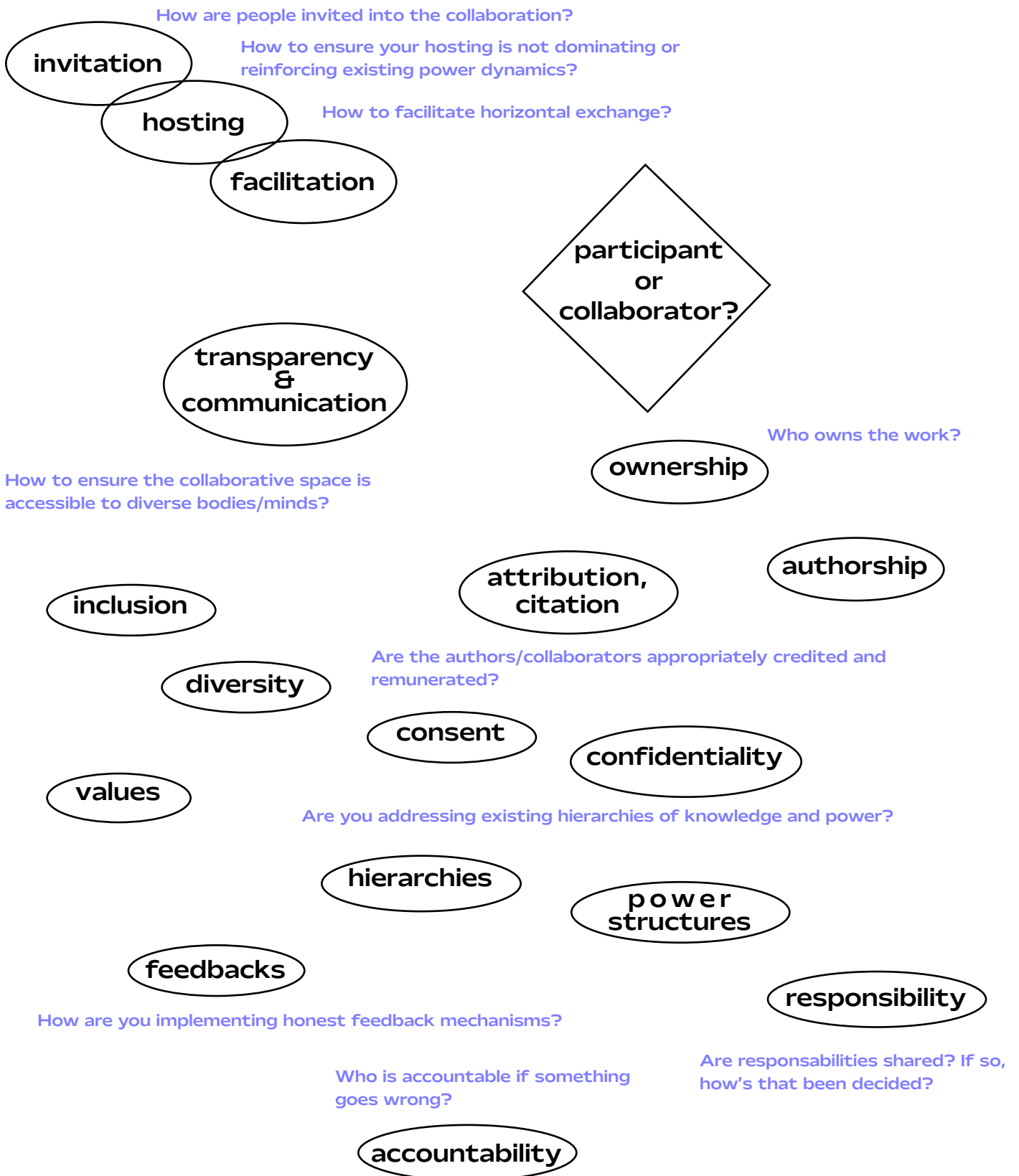
There are numerous publications and resources on the ethics and implications of collaborative and participatory art. Some are listed in our Resources section.

From 'Participatory Performing Arts: A Literature Review', Chrissie Tiller:

Participatory art throws up constant questions about the ethics of engaging others in the creation of artistic work: particularly in the context of working with more vulnerable or marginalised groups. Statutory guidelines exist, of course, that provide us with guidance around duty of care, equality, diversity and health and safety but where ethics and creativity are concerned the territory is inevitably more nuanced [...]

Levinas, one of the philosophers most often referenced in the wider debate around art and ethics, centres his thinking around the question of 'responsibility', or responsiveness, to 'the Other': in the particular context of face-to-face encounters. While not offering a system or suggesting generalised rules or guidelines, he proposes that ethical behaviour emerges from, 'the direct experience of 'lived' time and place, and our affective and meaningful relations with concrete others. Levinas, E. (1969) *Totality and Infinity*. Duqueune University Press.

Important elements to consider when thinking about the ethics of participatory and collaborative work:



◆ Collaboration

It is common for written agreements not to be discussed nor deliberated prior to artists immersing themselves in a creative project, which might evolve into a long-term collaborative relationship. However, it is best practice to write one that clarify expectations and responsibilities for all collaborators involved. A written agreement should first and foremost put authorship beyond doubt. It is essential when collaborating with others to clarify the hierarchy of collaboration, whether they are joint authors (horizontal, co-creators), paid labourers, volunteers or waged employees. Other problems that could arise in relation to creative endeavours, which can be avoided or minimised via a written agreement, include decisions around: work processes, methods and techniques; when work is completed; edition or series ; title of work (if any); joint authorship of work and name of author/s; exhibiting and selling work; future uses of work and share of any royalty income.

When co-creative partners are joint authors, a written partnership agreement should say so, and the work should be named and authenticated accordingly. Other arrangements include independent contractors hired to assist in executing/producing works that may be legally regarded as joint authors (if they made a distinct and substantial creative contribution), but not if hired via a written agreement clearly specifying otherwise. People hired as employees may be legally regarded as joint authors unless there is a written contract of employment clearly specifying otherwise.

◆ Artists Fees (UK)

All artists and collaborators should be remunerated when collaborating on a project. Guidance for daily and hourly rates for artist wages (UK) can be found at [Artists' Union England](#). Instead, [ICT](#) offers guidance for performers. Artists should be paid fees for new commissions and for presentation of existing work, for both solo and group show. Artists fee for new commissions should be separate from the production budget. The traditional gallery model usually split profit 50% artist, 50% gallery.

◆ Artist Collaboration Agreement

A collaboration agreement is for artists or creatives working together, or co-working. It should focus on authorship and Intellectual property topics such as copyright, and clarify the nature and scope of the collaboration. It should also outline crediting and remunerations. A template was designed by artists Liz Flyntz and Catalina Alvarez.

◆ Supplier Agreement (UK)

A Standard Supplier Agreement is a legal contract between a client and a provider of services or products. The agreement outlines ahead the details of the business relationship and the duties owed to one another. This is one of the most common agreements for freelance artists and art practitioners working with organisations. It can also be used when collaborating with others on a service-based relationship to establish the terms of the exchange. An Easy Read version of a Standard Supplier Agreement was developed by artist Jack Tan in residence at FACT. Many standard templates are available online.

◆ Event Waivers (UK)

Serve as a contract between the organiser and event attendants whereby attendants agree that should an incident take place, they cannot blame organisers for it and that attendants have participated in the event of their own volition. Basically, these agreements give organisers every right to claim that there was never negligence on their part. Bigger events like summer music festivals may need the permission of specific authorities. For this, organisers must file Event Request Forms. These forms will serve as record and permission that an event may happen in a certain place, provided that they do not violate any laws agreed upon between the authorities and organiser. To include a waiver of registration for an event, an organiser can create a list of terms and agreements to which attendants may check or conform to before deciding to join your event. Examples available here.

◆ Data Sharing Agreement (UK)

If you are working on a ticketed event as a freelancer and would like to access information on the participants you will need to have a data sharing agreement in place with the organisation hosting the event. According to ICO, data sharing agreements set out the purpose of the data sharing, cover what happens to the data at each stage, set standards and help all the parties involved in sharing to be clear about their roles and responsibilities. Having a data sharing agreement in place helps you to demonstrate you are meeting your accountability obligations under the UK GDPR.

1.3 Artist Representation

◆ Gallery Representation

Galleries are not owners but trustees of consigned artwork and artists' share of sale proceeds. Relationships between artists and commercial galleries are unique, and mutual trust between the parties is of paramount importance. Occasionally, galleries buy works outright for re-sale purposes and a Sale of Work agreement should be in place (Section 3.1). If the gallery does not intend to buy the works but merely wishes to hold them for dealing purposes, then a Consignment Agreement should be used (Section 3.1). [Henry Lydiate](#) writing on gallery contracts.

When representing an artist, the gallery facilitates sales and/or new commissions. They usually share revenues 50/50 with the artist. It is important for artists to have a contract with their gallery, particularly in the unfortunate case of the gallery going bankrupt. Read more on the topic in this article by [Henry Lydiate](#).

◆ Dealers Agency Deal

An agreement embodying the nature of the deal and its administrative arrangements should be in place to serving both parties as a complete and accurate record. More information on Contracts / Agreements in Section 3.

1.4 Safeguarding

◆ Insurance

Artists and arts organisers, should have Professional Indemnity (PI) and Public Liability Insurance (PL). Public & Products Liability provides protection against legal liability to pay compensation for arising claims for injury to third parties or damage to third party property, which result from their activities as artists. Product liability insurance cover is to indemnify against any future claims by victims of 'faulty' artworks. Such cover might include public liability insurance in the event of publicly sited structures/installations causing personal injury/death/damage to property. Professional Indemnity (PI) insurance provides protection against arising claims from clients as a consequence of errors or omissions in your work. This also includes negligent advice, for example, when working with independent fabricators or installers, or when transferring ownership of the work to a purchaser or donee. It is sensible and normal practice for artists/designers/makers to maintain both types of insurance coverage. Additional insurance is the One-off exhibition insurance policy to insure work whilst in transit to and from, and whilst on display at an exhibition. [a-n](#) offers flexible rates and guidance for UK practitioners.

◆ Health & Safety

If you have a studio, the UK Health and Safety at Work Act 1974 will apply to your use of it, as the regulations apply to all places of work, and this includes an artist's studio. Before any public event, exhibition, or installation of work, a Health and Safety Assessment should be conducted. Templates can be found [here](#).

2.

Ways of Organising

1. Traditional Frameworks (UK)

2. Alternative Organisations

3. Tools

2.1 Traditional Frameworks (UK)

◆ Sole Trader vs Limited Company

Companies are either limited by shares or by guarantee. This is probably the most popular organisational setup for commercial organisations, but a company can also be set up for a social purpose if it relates to social or environmental objectives. A company provides limited liability for directors or shareholders in different ways depending on how it is constituted:

- A company limited by shares (CLS) has shareholders who each hold shares in the company. Their liability is limited to the amount of shares they hold (more shares, more liability). A public limited company (PLC) differs from a CLS in that a PLC's shares can be sold to the general public.
- In a company limited by guarantee (CLG), each of the members gives a guarantee for a certain sum that will be put towards the company's finances if the company is wound up. A CLG cannot raise finance by issuing shares, nor pay dividends to its members.

A limited company can also be a:

- CIC: A community interest company is a limited company (either by shares or guarantee) that provides benefits to a community, or a specific section of a community. It has the flexibility of a company form and access to a range of financing options that other constituted organisations do not. Its key features include an asset lock (to stop the transfer of profits or assets for less than their full market value and to protect any remaining assets for the community if you dissolve the CIC) and a community interest statement (describing social purpose; the business activities that will be carried out for the benefit of the community, or that the CIC's purpose is in the community's or wider public's interest).

You're a Sole Trader if you're self-employed if you run your own business as an individual and work for yourself. As a sole trader your annual accounts are private between you and HMRC, although you may be required to show them to banks and suppliers in order to obtain loans or credit. As a limited company, your annual accounts, in a summarised format, will be in the public domain at Companies House. This [guide](#) outlines the differences between the two.

◆ Partnership

It is the simplest way for two or more people to run a business together. You share responsibility for your business's debts and also have accounting responsibilities. However, partners do not enjoy any protection if the business fails. More guidance on [gov.uk](#) about being in a partnership and how to register.

◆ Charity

It is an organisation set up exclusively for charitable purposes, which carries out activities to achieve these purposes. A charity must be set up to help the public and not particular individuals. Guidance from [gov.uk](#) to set up and run a charity.

A Charitable Incorporated Organisation (CIO) is a legal form for a charity, introduced by the 2011 Charities Act. A CIO is an incorporated form of charity which is not a company; only has to register with the Charity Commission and not Companies House; is only created once it is registered by the Commission; can enter into contracts in its own right and its trustees will normally have limited or no liability for the debts of the CIO. The CIO was created in response to requests from charities for a new structure which could provide some of the benefits of being a company, but without some of the burdens

◆ Cooperative

This is a popular structure for community groups, as it shares the

responsibility of running the group between members who all have equal rights and shares in the organisation. A co-operative is defined by constitution, and may allow individual members to vote on issues, or at least to elect a management committee to make decisions on their behalf if it is suitably large. Co-operatives are generally not-for-profit, and provide limited liability for members. They are also set up for the benefit of members, not for a community, and this should be reflected in the constitution. The International Co-operative Alliance (ICA) has published seven principles which co-operatives should follow.

◆ Unincorporated Association

It is a legally recognised form of organisation, formed of a number of individuals who are each responsible for their own tax arrangements, and agree to come together for any common purpose. Relatively straightforward to run, it's a good idea to have a written constitution to refer to and, if it's big enough, a management committee to run it. You do not need to register an unincorporated association, and it does not cost anything to set one up. Individual members are personally responsible for any debts and contractual obligations.

◆ Community Benefit Society (BenComs)

BenComs are incorporated industrial and provident societies (IPS) that conduct business for the benefit of their community. Profits are returned to the community and not distributed among members or shareholders. BenComs must be set up with social objectives to conduct a business or trade. They must submit annual accounts to the Financial Conduct Authority (FCA). BenComs must demonstrate social objectives and provide reasons for registering as a society, rather than a company. Read Henry Lydiate article on BenComs.

2.2 Alternative Organisations

◆ DAO

Ethereum.org defines DAO (Decentralised Autonomous Organisation) as a collectively-owned, blockchain-governed organisation working towards a shared mission. DAOs have built-in treasuries that no one has the authority to access without the approval of the group. Decisions are governed by proposals and voting to ensure everyone in the organisation has a voice, and everything happens transparently on-chain. Watch the DAOWO Sessions: Artworld Prototypes 2021 to discover a new set of experimental projects exploring the possibilities of art and blockchain.

◆ DisCO

DisCO (Distributed Cooperative Organizations) is defined by its creators as a friendly and carefully planned approach for organisations that want to create and share value in ways that are cooperative, commons-oriented and rooted in feminist economics. It is an evolving framework to reimagine the future of work from a social and ecological perspective. Proposed as an alternative to DAOs, DisCO rewards three types of value within their ecosystem: Livelihood Work, which are the services and goods produced through the DisCO; Love Work, which represents the pro-bono value created through selected volunteer work; and Care Work, which encompasses the reproductive work value of the collective amongst its members. The DisCO Manifesto outlines its key principles.

◆ P2P Networks

P2P (Peer-to-Peer) Networks are a form of organisation in which participants contribute to the production of shared resources, or

commons, in nonhierarchical ways. The internet and digital technologies have enabled significant P2P networks devoted to free and open source software, collaborative content creation websites and archives, and global design and production communities. P2P networks are distributed between nodes, allowing nodes to connect directly with one other and unleash forms of collaborative creativity that are simply not possible in centralised structures, in which all nodes pass through a single hub.

◆ Commons and Peer Governance

From 'Free, Fair and Alive' by David Bollier and Silke Helfrich:

By recognising individuals as active peers in a collective process rather than positioning them as adversaries competing to control a large, remote third party (government) a more trusted type of governance can emerge. Peer Governance is not a prescriptive, rule-driven program for fabricating commons or managing resources. It is open-ended and generative. Following Elinor Ostrom's eight design principles for managing the commons is helpful, but ultimately not enough as they do not provide sufficient guidance for people to respond flexibly to feedback in dynamic systems. Commons usually start with motivations or aspirations shared by participants. Whatever the specific problem, a would-be commons must offer a credible vision for addressing it among people who often have different perspectives. Peer Governance in a commons can develop in any number of ways, but there are three paths that are frequently taken: spontaneous attraction, tradition, and conscious design. Bollier and Helfrich have identified ten patterns of Peer Governance. They not only help establish more trusted, transparent systems of deliberation and coordination. They explain the functional effectiveness of commons as governance systems, especially in contrast to the market and nation-state.

◆ Commons-Public Partnership (CPP)

From 'Free, Fair and Alive' by David Bollier and Silke Helfrich:

Commons-Public Partnerships are agreements of long-term cooperation between Commoners and state institutions to meet specific needs.

Either may initiate a CPP, but commoners retain control over the process. State institutions provide vital legal, financial, and/or administrative support to Commoners, and commoners provide services to each other and the broader public. Examples include community-driven Wi-Fi systems, care such as nursing and eldercare, and neighborhood-managed projects implemented with government support. A CPP enables commoners to create convivial organisational structures that empower them to make their own decisions and bring about customised solutions.

◆ Federation

From 'Free, Fair and Alive' by David Bollier and Silke Helfrich:
Federation refers to a group of committed participants, teams, or organisations that elect to coordinate or collaborate with each other based on agreed upon objectives, ethical values, or shared history. Although the term federation is usually associated with nation-states or other state bodies coming together in some form — and therefore associated with the term federal — social collectives and organizations may also federate to pursue mutual protection, collaboration, and support. A federation is different from a network in that participants in a network may or may not share goals or deep commitments whereas participants in a federation are actively dedicated to a shared mission. Another difference: a (distributed) network is completely horizontal and a fully fledged P2P structure whereas a federation can be heterarchical (In a heterarchy, different types of rules and organisational structures are mixed. They may include, for example, top-down hierarchies and bottom-up participation (both vertical), and P2P dynamics (which are horizontal).

◆ Sociocracy

From 'Free, Fair and Alive' by David Bollier and Silke Helfrich:
Sociocracy is a system of peer governance that seeks to secure maximum participation and transparency in group deliberation and decision-making, chiefly by seeking consent, not consensus, for group decisions. Some people loathe the idea of Peer Governance because discussions can be difficult and time-consuming. Sometimes, a know-it-all dominates

discussions while other important points of view go unheard. Sociocracy addresses these problems by convening formal circles of people with specified responsibilities. It is a formal process that relies on consent rather than majority rule. The default process in Sociocracy is to talk in rounds. Sociocracy is a commons-based governance method because it relies on heterarchy (or as Rau and Koch-Gonzalez call it, "circular hierarchy"). It helps groups achieve maximum transparency, opportunities for participation, and effective outcomes based on collective wisdom. Sociocracy has been used extensively in schools, cohousing groups, cooperatives, and many other settings around the world. But it need not be confined to small, face-to-face groups. Small teams using Sociocracy can be nested within a larger "parent circle" that has broad oversight and decision-making responsibilities. This helps ensure that power is distributed as much as possible to the lowest possible levels ("subsidiarity") while coordinating the work of the whole enterprise. This is achieved by making each circle "double-linked," which means that two circle members serve as full members of both the smaller team and the parent circle at the same time. This ensures that each team can focus on what's important to them while assuring that important information is shared with everyone and acted upon.

James Priest, cofounder of the Sociocracy 3.0 practice method, explains: 'Consensus is seeking to find the best decision for the purpose. Consent decision making is seeking to find a good enough decision that can then be tried out, tested, and improved over time.'

◆ Extitutions

From 'An Introduction to Extitutional Theory' by Jessy Kate Schingler and Primavera de Filippi:

Extitutional Theory is an emerging field of scholarship that provides a set of conceptual tools to describe and analyse the underlying social dynamics of a variety of social arrangements, such as communities, companies, organisations, or any other types of institutions. Extitutional theory is interested not only in the ways that individuals interact and engage with one another through relationships and rhythms, but also in how different

practices of institutionalization can create conditions that stabilize and amplify, or erode and suppress, certain extitutional dynamics — and vice versa. More detailed information is available on this article 'Extitutional theory: Modelling structured social dynamics beyond institutions' by Primavera de Filippi and Marc Santolini.

◆ Lumbung

Lumbung directly translatable as “rice barn” and is a collective pot or accumulation system used in rural areas of Indonesia. It is a collectively-governed architecture for the storage of food that serves a community's long-term well-being through communal resources and mutual care, and it is organised around a set of shared values, collective rituals, and organizational principles. The concept of the lumbung as an artistic model was advanced by ruangrupa at Document 15. It is based on interdisciplinarity, principles of collectivity, resource building, and equal sharing. More information is available [here](#).

2.3 Tools

◆ Open Space Technology

OST was created in the mid-1980s by organisational consultant Harrison Owen when he discovered that people attending his conferences showed more energy and creativity during the coffee breaks than formal sessions. Open Space is used for events and is structured in a way that recreates this informal and open atmosphere combined with a clear sense of purpose. This framework allows an unlimited number of participants to form their own discussions around a central theme, without a pre determined agenda. Harrison Owen, 'A Brief User's Guide to Open Space Technology'.

◆ Quadratic Voting

From 'The Handbook for Radical Local Democracy', by RadicalxChange: Quadratic Voting (QV) allows voters to express the intensity of their votes, rather than simply voting yes/no or ranking their choices. In doing so, QV protects minority interests and discourages polarization. It is a fundamentally better way to get citizens engaged in democratic processes.

◆ Loomio

Loomio is software platform designed by the Enspiral community to facilitate online deliberation and decision-making. The designers of Loomio wanted a process that allows people to deliberate and come to agreement, with decisions emerging from the bottom up. Loomio was designed to give people plenty of opportunities to express alternative and dissenting opinions.

◆ Polis

Polis is a real-time system for gathering, analysing and understanding what large groups of people think in their own words, enabled by advanced statistics and machine learning. Polis has been used all over the world by governments, academics, independent media and citizens, and is completely open source.

◆ Notion

Notion is a free productivity and collaboration platform that offers organisational tools including notetaking, knowledge and data management, project and task tracking, to-do lists, bookmarking. It is a file management tool offering a unified workspace, allowing users to comment on ongoing projects, participate in discussions, and receive feedback. It can be accessed by cross-platform apps and by most web browsers. It includes a tool for "clipping" content from webpages. It helps users schedule tasks, manage files, save documents, set reminders, keep agendas, and organise their work.

◆ Telegram

Telegram is a free, independent, open platform offering enhanced end-to-end encryption. The service can send text-based messages, as well as audio, photos and video. You can set up interactive groups for up to 200,000 users, and broadcasting channels for unlimited audiences. Telegram key features include: 1. Channels enable you to broadcast to an unlimited number of subscribers who can comment on your posts, or you can add a group chat, but only authorised admins can post new content. A channel can be open and public – anyone can subscribe – or private with subscription by invite link only. 2. Groups are more participatory, and can be public or private – great for membership groups. The cap on groups is 200,000 people. You can set up a group so that all members can contribute, or just the admins. 3. Bots: Telegram's open API means that developers can create bots that run different functions within the app, from notifications to gaming. It's free to register a bot (using the

'BotFather' function) but you do need some programming knowledge to create one. Bots can also be used to take payments, and chatbots are being used to sell tickets, products and services. Bots such as MuseumGuideBot offers user-generated content on museum exhibitions. A few art organisations, such as the Institute of Network Cultures, have Telegram channels. However, Telegram has been heavily scrutinised and banned or restricted in several countries.

◆ Discord

Discord is a free VoIP and instant messaging social platform. Users have the ability to communicate with voice and video calls, texts messaging, media and files in private chats or as part of communities called "servers". A server is a collection of persistent chat rooms and voice channels which can be accessed via invite links. Originally popular amongst game communities, Discord is built to create and manage private and public communities, and connecting people on the same topic. Owners of apps, games, movies, etc., create servers, and users interested join and connect. It was initially created for games, but today it's used for pretty much everything. Discord offers server-level encryption. Discord offers advanced channel permissions. Those permissions distinguish members from moderators and moderators from channel organisers. Server owners can build and deploy bots for complex channel tasks. For example, you can ask users questions; depending on the answer, they automatically join specific channels. Similar to Telegram, Discord has also been banned in several countries.

◆ Slack

Slack is an instant messaging program. Although Slack was developed for professional and organizational communications, it has also been adopted as a community platform. Users can communicate with voice and video calls, video calls, text messaging, media, and files in private chats or as part of communities called "workspaces." Slack also uses IRC-style features such as persistent chat rooms (channels) organised by topic, private groups, and direct messaging. Slack's free plan limits users to

viewing and searching only the most recent 10,000 messages.

◆ AI Tools

On The Rundown you can find the best AI tools for business, education productivity, marketing, finance, coding, writing, video and image making, music, prompting and more. The availability of AI tools varies depending on the country.

3.

Outcomes: Artworks, Performances...

1. Contracts/Agreements

2. Ownership

1. Intellectual Property

2. Hybrid Frameworks

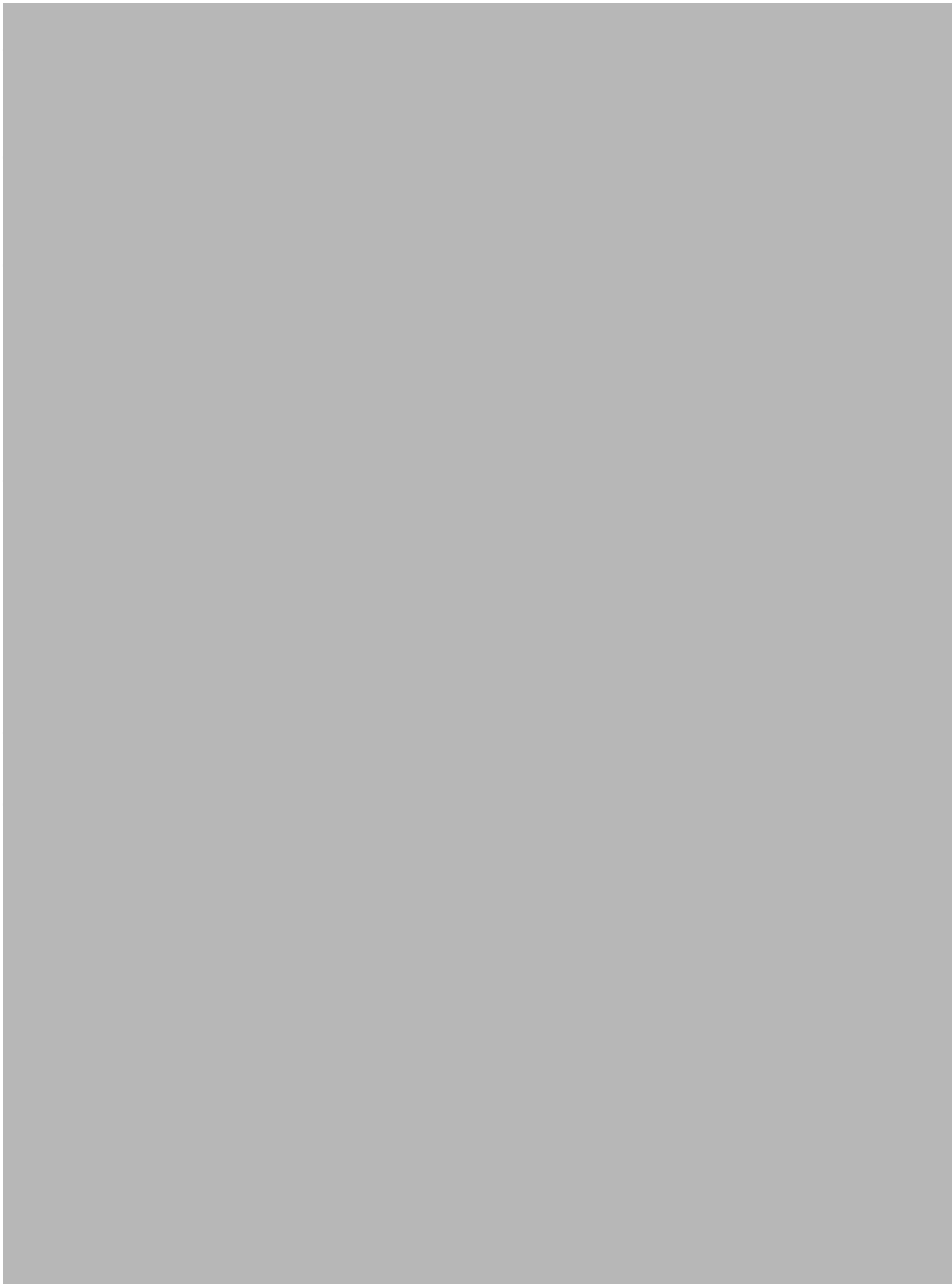
3. Aftermath

3.1 Contracts/Agreements

◆ Commissioning

According to art lawyer Henry Lydiate's work published on Artquest,







◆ Consignment

From Henry Lidyate's work published on Artquest:





◆ **Sale of Work**

From Henry Lidyate's work published on Artquest:





◆ Sale of Work (Digital Art)

Feral File, is a curated, artist-centric digital art gallery founded in 2020 by artist and professor Casey Reas and the software company Bitmark. Their Art Sale Agreement is a great template to consult for the sale of digital art. Available at [Feral File](#).

◆ Anti-Flipping Clause (Primary Sale)

From [Henry Lidyate's](#) work published on Artquest:



signed this conditional primary sales contract.

◆ Resale Right

An artist will have the right to receive royalties on any resale of their work after the first transfer of ownership (not necessarily the first sale – it may be a gift) by that artist. This right will apply to works that are protected by copyright law (works that have been made by independent creative skill and labour – have not been stolen from another artist), and will last for the same length as copyright (the lifetime of the artist plus 70 years after the end of the year of the artist's death). This is under The Artist's Resale Right Regulations 2006.

Exempted Artworks: Not all artworks are included in the scheme, only works of 'graphic or plastic art such as a picture, a collage, a painting, a drawing, an engraving, a print, a lithograph, a sculpture, a tapestry, a ceramic, an item of glassware or a photograph', also included are copies of works if they are 'one of a limited number which have been made by the author or under his authority'.

Exempted Resale: Three types of resale are outside the regulations, and therefore of the new scheme. First, where the sale price is less than €1,000. Second, where the buyer or seller (or agent of the buyer or seller) is not 'acting in the course of business of dealing in works of art'; in other words, the regulations apply only to sales or purchases by art market professionals. Third, where the seller previously acquired the work directly from the artist less than three years before the sale, and the sale price does not exceed €10,000; this means that the regulations apply only to sales made three or more years after the artist's first studio sale or transfer of ownership, and to all sales exceeding €10,000 even if they are made within the first three years after the artist's first studio sale or transfer of ownership.

Artists cannot claim their resale royalties directly. The Regulations provide that artists must do so through a 'collecting society', which is defined as 'a society or other organisation which has as its main object,

or one of its main objects, the administration of rights on behalf of more than one artist... for a fixed fee or percentage of the royalty'. For all practical purposes, this will mean that artists will have to transfer the management of their resale rights to an organisation such as the Design and Artists Copyright Society (DACS).

Due to the difficulties in enforcing the right, particularly internationally, and collecting royalties accordingly, the Artist Resale Right has never been widely adopted. As such, alternatives for royalty collection can be found in the NFT space, where a physical artwork can be accompanied by a smart contract, serving as a digital-only certificate of authenticity. The physical artwork and NFT are interdependent and can only be sold and resold in tandem, with the digital certificate on NFT providing the authentication of the corresponding physical artwork. Blockchain and Web3 technologies allow digital authentication and a transparent and decentralised record of sales permanently stored on the blockchain. Major auction houses have already adopted this methods to allow coordination and automated royalty collection.

◆ Artist Gift

From Henry Lidgate's work published on Artquest:



◆ Exhibition Agreement

Exhibition Agreements are usually 'one-off' arrangements whereby the gallery or the curator act primarily as exhibition organiser. Any sales are negotiated by the gallery in conversation with the artist, if not stated otherwise. Exhibition Agreements should contain details about the exhibition (title, dates, venue, opening hours), the work(s) (title, year, medium), the artist (name, address, contact details), logistics (install/deinstall dates, delivery of works, insurance arrangements, sales arrangements; publicity info gathered through The Marketing Info Request Form (Section 1.2.1); signed and dated by both parties.

◆ Gallery Agreement

From Henry Lidyate's work published on Artquest:



◆ Dealer Agency Deal

An agreement embodying the nature of the deal and its administrative arrangements, and serving both parties as a complete and accurate record should be in place. Guidance on what the agreement should include can be found in Henry Lydiate's work published on Artquest.

◆ Certificate of Authenticity

The Certificate on Authenticity is an official document that proves that a work is genuine and authentic. It is a helpful tool to accompany the transfer of ownership and in proving a work's provenance, quality, and ensures the buyer that the work is produced by the artist. In the event of a sale, a certificate of authenticity is typically one of the first documents provided to the buyer. The document should include:

1. Name of Artist
2. Title of the Artwork
3. Medium
4. Dimensions/duration of Artwork
5. Limited Edition # of # (if this applies)
6. The date/month or year the artwork was created
7. A high resolution image of the Artwork
8. Signature and date

Referencing Henry Lydiate, the certificate operates as 'a passport to travel with the work as its ownership changes and obviating the need for any adjacent written sale contract/s or deed/s of gift to be passed on.

3.2 Ownership

3.2.1 Intellectual Property

◆ Moral Rights

More Rights are a bundle of personal rights given to the author of an original artistic work. They are:

- The Right of Attribution, also called Paternity Right, is your right to be identified as the creator of an artwork when it is published commercially, exhibited publicly or if an image or film of the artwork is communicated to the public.
- The Right to Object to Derogatory Treatment, or Right of Integrity, affects the artist's reputation. It automatically empowers artists to prevent/correct, through legal action if necessary, any 'derogatory treatment' of their works in the possession/ownership of others, notwithstanding that there is no direct contractual relationship with those others.
- The Right to Object to False Attribution can be exercised by anyone who finds an artwork falsely attributed to themselves.
- The Right of Privacy in Certain Films and Photographs This right may be exercised by anyone who has commissioned photographs or films for private and domestic purposes and where the resulting photograph or film has copyright protection.

◆ Copyright (UK)

Copyright is an economic right, lasting for the lifetime of an author plus 70 years after the end of the year of their death, and giving authors exclusive rights to reproduce, record, publish, broadcast, transmit and

generally merchandise their original works. Copyright is a legal right that arises automatically when an original work is fixed in a material form, meaning the artist automatically owns the copyright of their work, if not stated otherwise. Copyright laws protect authors of works against unauthorised exploitation of their original work. At their death, the copyright will pass to the person entitled to inherit the artist's personal property, unless the artist makes a will giving clear instructions about what should happen to the work. Following the 70 years after the author's death, the copyright work falls into the 'public domain', and can be freely copied and merchandised. In order to qualify for copyright protection, UK copyright law demands the work must be 'original'.

An exclusive licence to use copyright-protected artwork usually defines a limited period of time and is invariably required by copyright law to be made in writing and signed by the copyright owner (who foregoes even their own use during the exclusivity period). A non-exclusive licence is simply a permission to use the work. More on licensing can be found through [Henry Lydiate's work published on ArtQuest](#).

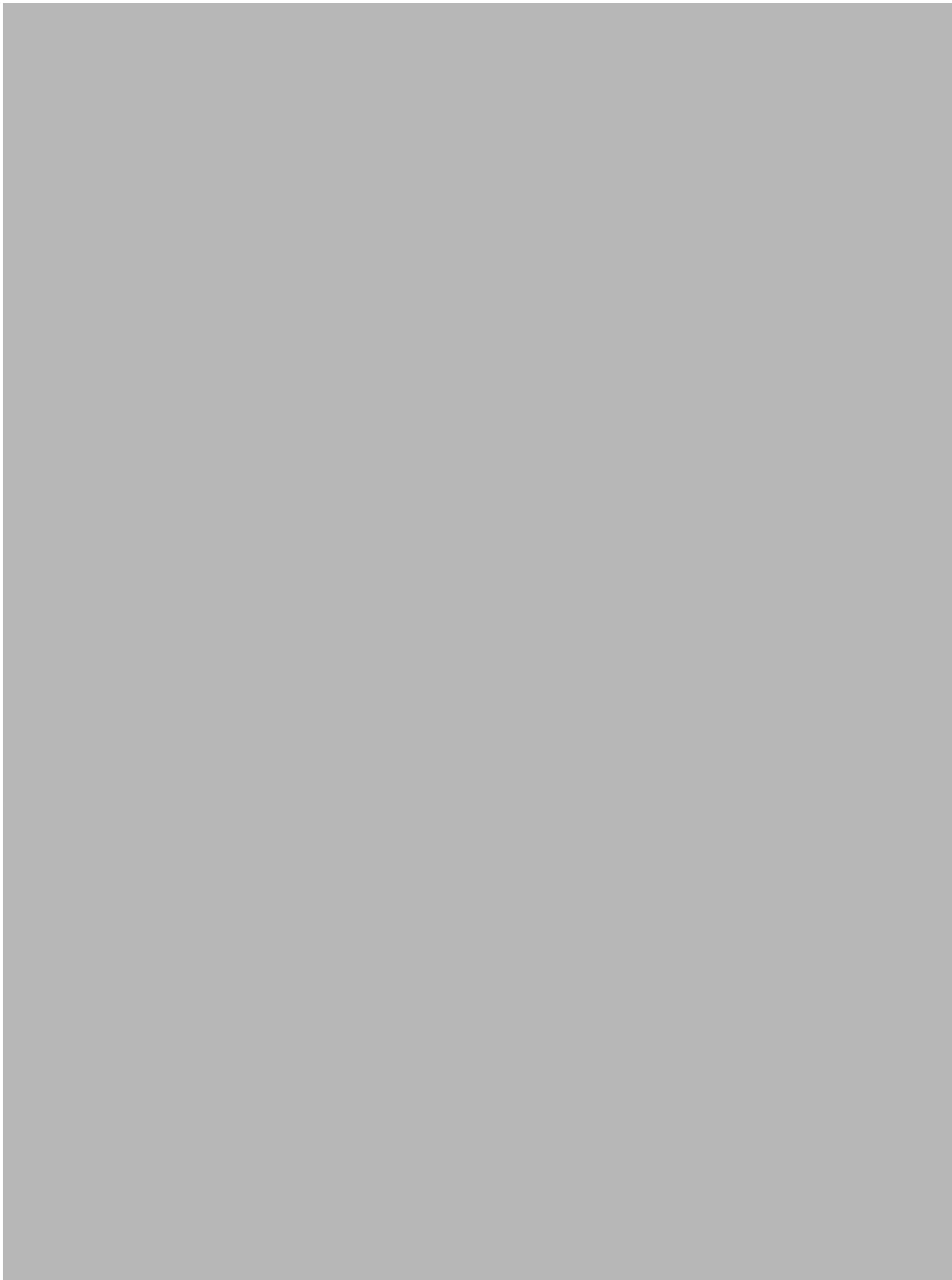
Copyright considerations by Henry Lydiate:





Henry Lydiate on film and video copyright:







With NFTs, copyright discourses are being questioned to a whole new level. Watch this presentation by legal expert, artist and lawyer Primavera de Filippi on copyright issues for NFT platforms, artists and collectors.

◆ Performer's Rights

From Henry Lydiate's work published on Artquest:





◆ Trademark

From Henry Lydiate's work published on Artquest:

◆ Creative Commons

Creative Commons is an American not-for-profit organisation founded in 2001. Their vision is to 'develop and steward legal, social, and technical infrastructure that supports open sharing that is impactful, generative, equitable and resilient.' Their free, easy-to-use copyright licenses provide a simple, standardised way to give permission to share and use someone's creative work — on conditions of the creator's choice. You can adopt one of our licenses by sharing on a platform, sharing your work with an open license, or dedicating your work to the public domain. CC offer a free licence generator for all types of work and uses allowing you to easily create a licence for your specific situation.

3.2 Ownership

3.2.2 Hybrid Frameworks

◆ Plural Property

From RadicalxChange:

Plural Property (also known as Partial Common Ownership PCO, Common Ownership Self-assessed Tax COST, Harberger Taxation or Self-Assessed Licenses Sold at Auction SALSA) is a way of managing assets that is fairer and more efficient than those under capitalism (private-ownership) and communism (public-ownership). In Plural Property systems, assets belong to no one and everyone. An asset's current possessor must self-assess and declare its value. Based on the self-assessed value, they pay a fee, which can be used to fund public goods, or distributed as a social dividend. If somebody bids more for that asset, current possessors sell it for their self-assessed value, resulting in more benefits for the public. Partial Common Ownership (PCO) is a new system of property ownership inspired by the ideas in 'Radical Markets: Uprooting Capitalism and Democracy for a Just Society by Eric Posner and Glen Weyl' and American economist Arnold Harberger.

◆ Partial Common Ownership of Art (PCOArt)

From RadicalxChange and Serpentine Arts Technologies:

PCOArt allows artists to embed the individual commitments their art may have to specific communities, causes and organisations into the ownership and value distribution model that underwrites the circulation of their work. Contrary to the traditional ownership model that privileges a single creator (the artist) and an exclusive owner of art (the collector),

PCOArt offers a system for recognising the legal and economic status of a plurality of stakeholders and thus allowing art to perform its values not just symbolically but also operationally and materially. In the PCOArt model, a Stewardship Licence (SL) allows Artists to define how they'd like the ownership structure to reflect the values of their artwork. PCOArt is developed by RadicalxChange and Serpentine Arts Technologies, with the aim to building infrastructure for the management of partial common ownership interests and helping artists experiment with stewardship of their work.

◆ Relationalised Property

From 'Free, Fair and Alive' by David Bollier and Silke Helfrich:

Private property and corporate property are two familiar ways in which owners assert dominion over things that other people need or want. Relationalised property is a novel class of socio-legal governance and provisioning that partially or completely neutralises exclusive ownership rights over things regarded as property. People decide to adopt a relationalized property regime and manage shared wealth through Peer Governance (Section 2.2). To relationalise property means to arrange the enactment of use rights in ways that nourish our relationships to each other, the nonhuman world, and past and future generations. People are required and encouraged by design to take responsibility for these relationships and for the common good. The great virtue of Relationalise Property is its ability to open up all sorts of robust relationships that are otherwise stifled or commodified under conventional property regimes. Relationalising Property is about restoring the legal space for nonmarket relationships to flourish — affective care and customs, the aliveness of land and other natural systems. Through a different sociolegal framework for property, we can bring back all sorts of relationships that the modern, liberal understanding of property (dominion, monetised exchange value) has either banished or marginalised. Rather than simply “balance” the benefits from individual versus collective property rights, the goal is to integrate the two by design so that both are more organically aligned, minimizing potential conflict. The basic patters of Relationalised Property are outlined by Bollier and Helfrich [here](#).

◆ Fractional Ownership

From Anders Petterson, ArtTactic:

The term fractional ownership originally became popular for business jets. Richard Santulli of NetJets pioneered the concept in 1986, allowing businesses to purchase shares in a jet to reduce costs. This concept was later introduced to the property industry in the US in the early 1990s. The emergence of fractional ownership in art started just after the financial crisis in 2008. Between 2009 and 2012, the rapidly growing Chinese art market, fuelled by government policies positioning the cultural industry as one of the key drivers for economic growth in China, created the ideal conditions for a new financial product built around the red-hot Chinese art market. These early fractional ownership models were known as Art and Cultural Exchanges and allowed investors to buy shares in artworks that could then be traded on these exchanges. However, large price volatility and speculative behaviour led the Chinese authorities to impose restrictions on these exchanges in 2012, forcing most of these to close or transform themselves into something else. However, similar fractional ownership platforms also emerged in Europe at the same time. It would take another 6 years before the concept of fractional ownership in art started to re-emerge, this time on the back of the boom in cryptocurrencies and ICOs (Initial Coin Offerings). One of the main challenges for fractional investment platforms right now, is that they are acquiring art at price levels that are reaching a historic high, and if you add the transaction costs to this (i.e. buyer's premium if bought at auction, fees for regulatory listings, management fees and share of profits, if any), art prices need to keep going up much further before investors can expect any profits. Examples of platforms for art fractional ownership are Maecenas, Masterworks and Mintus.

◆ Peer Production License

From P2P Foundation Wiki:

The peer production license (PPL) is an example of the Copyfair type of license, in which only other commoners, cooperatives and nonprofits can share and re-use the material, but not commercial entities intent on

making profit through the commons without explicit reciprocity. This fork on the original text of the Creative Commons non-commercial variant makes the PPL an explicitly anti-capitalist version of the CC-NC. It only allows commercial exploitation by collectives in which the ownership of the means of production is in the hands of the value creators, and where any surplus is distributed equally among them (and not only into the hands of owners, shareholders or absentee speculators). The licence is intended for consumer goods or commodities rather than capital or producers' goods. Dmytri Kleiner is co-author of the license with the barrister John Magyar. The legal text for this licence is accessible [here](#).

◆ GNU Project

Similarly to CC, the [GNU project](#) also provide a number of licences that can be applied to your own works, including the GNU General Public License (GPL) for software licensing and the GNU Free Documentation License (FDL) for documents.

A variety of licenses is available for sharing creative work, as the field of licensing is a highly experimental and fertile ground for conversations on collaboration, remixes and consent. A [License Chooser demo](#) was developed as part of 'The Pool', a project by Still Water, the New Media program of the University of Maine at Orono, founded in 2002 by Joline Blais and Jon Ippolito to promote network art and culture. A similar tool is now available by [Creative Commons](#) and allows users to choose appropriate licenses for their work.

3.3 Aftermath

◆ Conservation

For most artists, especially at the beginning of their careers, posterity issues are not a concern. Yet it is important to think about the longevity of a work and adopt sound and straightforward professional practices at the point of first sales. It is important that an artist make clear the status of a work before its release. The work should be signed and/or released with a certificate of authenticity (Section 3.1). Many artists supply initial collectors with written instructions for care and maintenance of their works, especially those requiring particular hardware. It is good practice for artists throughout their career to maintain a record or inventory of the status of all work. According to the Sale of Goods Act 1979, the seller of goods (i.e. the artist, even if selling through a gallery) is legally liable to the buyer if the work is not of 'merchantable quality' and 'reasonably fit for the purpose for which it was required'.

4.

Finance

1. Traditional Frameworks

2. Alternative Economics

4.1 Traditional Frameworks

◆ Pricing Work

There is no unified guidance on pricing work, yet the variables to take into account include: materials cost/expenses; studio overheads; time for research/thinking and execution; prices previously established and peer pricing levels. In addition to costing the making of the work, you might want to consider the value of key career milestones such as major group or solo show; residencies in the UK and overseas; awards and prizes. Once you have established a starting price point, you will need to grow gradually upward from there over time and when achieving career's milestones. Some people advocate a pricing blueprint based on a cost per square inch/cm. The idea is to multiply the length by the width of a two-dimensional artwork, and then multiply that total by a per-square-inch/cm price that you think would be fair or appropriate for your art. This formula is only suitable for 2D works, and pricing by size does not account for other unquantifiable variables which should be taken into considerations.

◆ Fees

All artists and collaborators should be remunerated when collaborating on a project. Guidance for daily and hourly rates for artist wages (UK) can be found at [Artists' Union England](#). Instead, [ICT](#) offers guidance for performers. Artists should be paid fees for new commissions and for presentation of existing work, for both solo and group show. Artists fee for new commissions should be separate from the production budget. The traditional gallery model usually split profit 50% artist, 50% gallery.

◆ Royalties

An artist will have the right to receive a royalty on any resale of their

work after the first transfer of ownership, for works worth over £10,000. This is known as The Artist's Resale Right Regulations 2006. More information is available in Contracts/Agreements (Section 3.1).

◆ VAT

Value Added Tax (VAT) is a tax charged through a business on their products and services. You only need to register to collect VAT if your income is over a certain amount. Most artists will not need to register for VAT. There are three rates of VAT depending on the products or services the business sells. Check 'When to Register for VAT' guidance on [gov.uk](https://www.gov.uk).

4.2 Alternative Economics

◆ Collaborative Financing

From 'Free, Fair and Alive' by David Bollier and Silke Helfrich:

Collaborative financing consists of pooling money from individuals, the community, and the wider public to finance common wealth. This strategy not only strengthens a commons here and now, it also gives structural support for commoning in the future. Historically, collaborative financing has included such models as mutual credit societies and insurance pools, cooperative finance, community-controlled microfinance, and local currencies. In recent times, crowdfunding has been taken these capacities to new levels in both small and very big projects. Goteo, a crowdfunding platform for the commons that started in Spain, is a preeminent force of collaborative finance. From its founding in 2012 through 2017, it has raised more than 7.3 million euros, funded more than 900 commons projects throughout Europe and Latin America, and provided online assistance to 2,500 additional projects.

◆ Crowdfunding

As mentioned above, crowdfunding is a practice of collaborative financing based on digital platforms. Continuing from Bollier and Helfrich:

Crowdfunding is an alternative way for artists and creatives to fundraise for their projects. When crowdfunding works best it is a way to convert social capital (your 'crowd', people who are already engaged with what you do or through tapping in to existing communities of interest) into financial capital. Crowdfunding can be done for one-off costs and be donation-based with platforms like JustGiving, GoFundMe, or rewards-based like Kickstarter, IndieGoGo, Crowdfunder. Artists run "campaigns" that offer "rewards" in return for these pledges of financial support for

their projects. You usually commit to raising a certain amount of money for your project by a deadline. If you don't meet your funding target, the money gets returned to your project supporters.

Crowdfunding can also be subscription-based for regular support. Creator Economy: platforms like Steady, Tipee, Patreon or Open Collective are subscription-based platforms for the creator economy. Content creators can monetise their work and earn directly from their fans, charging a subscription fee to access their work and services. This model, where creators are also marketers of their own work, allow a direct contact with the artist's fanbase. These platforms generally take a fee from the artist's earnings. (Patreon from 5% to 12%. Substack takes 10% on revenue plus credit card fees from payment processor Stripe).

◆ Cobudget

Cobudgeting is not a tool but a practice that allows groups to allocate resources collaboratively and transparently through a participatory proposal process. The goal of this open source tool is to grow an infrastructure and set of practices for collaborative leadership and governance. The collaborative platform cobudget.com allows members of a group to keep track of a shared budget and allocate funds among proposals made.

◆ Alternative Currencies

From '[Free, Fair and Alive](#)' by David Bollier and Silke Helfrich:

Dynamic worldwide movements are inventing their own community-created and controlled currencies. This often takes the form of a local currency to serve specific needs within a limited geographic area or among registered users. For example, in extremely poor neighborhoods in Kenya, the Bangla Pesa and Lida Pesa are neighborhood-owned and controlled currencies, part of the larger Sarafu Credit system. The currencies enable members to capture and recirculate value created within the community while preventing the outside economy from siphoning it away. Such systems are complementary to conventional (fiat) money and serve as

building blocks for a commons-based economy. Researcher Grzegorz Sobiecki in 2014 estimated there are more than 6,000 alternative currencies worldwide.

Prominent examples of contemporary ACs include mutual exchange systems (such as local exchange trading systems), local currencies (such as the Ithaca HOUR and the Bristol Pound), private credit networks (such as the WIR in Switzerland), and cryptocurrencies (such as Bitcoin).

◆ Plural Money

RadicalxChange elaborated on the idea of community or “complementary” currencies as a huge and underexplored design space, promising grassroots economic empowerment. They think that new technologies can make community currencies a much more powerful tool than they’ve ever been before. They advanced the notion of Plural Money: By (1) applying intersectional identity ideas, such as “soulbound” tokens, to creatively map communities, (2) using the currencies to purchase partial common ownership of shared assets (instead of traditional private property), and (3) setting smart transfer and exit taxes to hold value within communities, we think “plural money” promises an explosion of grassroots value creation. More can be found on [RadicalxChange Plural Money](#).

◆ Doughnut Economics

Doughnut Economics is a visual framework for sustainable development – shaped like a doughnut or lifebelt – combining the concept of planetary boundaries with the complementary concept of social boundaries. The diagram was developed by University of Oxford economist Kate Raworth in her 2012 Oxfam paper ‘[A Safe and Just Space for Humanity](#)’ and elaborated upon in her 2017 book ‘Doughnut Economics: Seven Ways to Think Like a 21st-Century Economist’. The Doughnut Principles of Practice are: Embrace the 21st Century Goal; See the big picture; Nurture human nature; Think in systems; Be distributive; Be regenerative; Aim to thrive rather than to grow; Be strategic in practice.

◆ Feminist Economics

Feminist Economics is the critical study of economics and economies focusing on topics that have been neglected in the field. It is an approach to economics that considers all the unseen labour (traditionally performed by women) that is needed in order to support what one typically thinks of economic activity (traditionally conducted by men). Feminist economics focuses on caring for the wellbeing of the individuals that make up an economic system, valuing and recognising that carework is as equally important as income-generating economic activity. [The Women's Budget Group](#) has excellent introductory resources on Feminist Economics.

◆ Quadratic Funding

Quadratic Funding (QF) is a matching funding model with a strong emphasis on community and decentralised decision-making to fund public goods, combining modest individual contributions with larger matching contributions from benefactors or contributors. Each donor's contribution is matched by the total amount generated, the number of unique contributors, and the total amount donated using quadratic funding. As a consequence, contributions from more individuals are matched more generously than those from fewer individuals. Quadratic funding ensures that funding is distributed more equitably and transparently, with decisions based on the will of the community rather than the interests of a few affluent donors, incentivising small contributions from a large number of individuals. More info on the topic can be found [here](#).

◆ Tokenomics

The emerging field of tokenomics, or tokens engineering, is the study of the design and policies of digital tokens, through incentive mechanisms, creating a demand for the token and supporting its utility. In cryptoecosystems, many token taxonomies represent multiple usages that can refer to governance, security, and assets, amongst others. More info on the topic can be found [here](#).

ONLINE:

Free learning from **The Open University**

RadicalxChange (RxC) is a global movement for next-generation political economies. They're committed to advancing plurality, equality, community, and decentralization through upgrading democracy, markets, the data economy, the commons, and identity. Founded by economist Glen Weyl in 2018, the RadicalxChange Foundation is a 501(c)(3) nonprofit dedicated to advancing the RxC movement, to building community, and to education about democratic innovation.

Platform cooperativism offer an alternative to platform capitalism based on cooperative principles such as democratic ownership and governance, outlining basic principles for fairly operating labour platforms on the Internet. More can be read in this essay by Trebor Scholz , founder of the Platform Corporativism Consortium (PCC)

The DAOWO Global Initiative is a partnership between Goethe-Institut, Furtherfield and Serpentine Galleries. It is a blockchain laboratory and debate series for reinventing the arts.

Future Art Ecosystems (FAE) was conceptualised by Serpentine Arts Technologies in collaboration with Rival Strategy. Since 2020 FAE has taken the form of annual strategic briefings. Their mission has been to provide concepts, references, language and arguments that can be integrated into operational agendas for 21st-century cultural infrastructure: the systems that support the production, distribution and financialisation of art and advanced technologies as a whole, and respond to a broader societal agenda.

Code of Conduct for Contemporary Art Collectors (CCCAC) to encourage collectors to think about ethical issues around their actions.

CCCAC's authors are an international network of 'like-minded' collectors who formed an organisation in 2020 they named Ethics of Collecting

Art Market Principles and Best Practices, Art|Basel

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

Processing is a free, open-source coding language for visual art developed by Ben Fry and Casey Reas, former classmates at the MIT Media Lab. Since its launch in 2001, Processing has grown into the Processing Foundation, an organisation that oversees a larger family of software that aim to empower users to work creatively with code, as well as promote software literacy—especially for those who have not had access to programming education.

Eastside Projects User's Manuals, Eastside Projects has published User's Manuals since they opened in 2008. The User's Manual is an ongoing project, always existing in draft form. They are used to think through and share what Eastside Projects is made of, how it was set up, how it is operating now, who it is for, what it is thinking about, how it can be used, and what it can offer.

What are NFTs?

What is Web3?, Harvard Business Review

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