

**MYCREATIVITY SWEATSHOP
— A REALITY CHECK ON THE
CREATIVE INDUSTRIES**

**There's
No App
For
This**

**20 — 21 NOVEMBER 2014
@TROUWAMSTERDAM**



PROGRAM

THURSDAY
20 NOVEMBER

09:00 Doors open
09:30 Welcome by Geert Lovink
09:45 Robert Hewison: Why the
Creative Industries Do not
Exist (but Need to be Invented)
10:30 Artistic Autonomy vs. the
Creative Industries
12:00 Lunch break
13:00 Documentary Film:
Digitization, Pitching,
Authorship
14:30 Tea break
14:45 Creative Production after the
Creative Industries
16:15 Book Launches: The Allure
of the Selfie & The Volkskrant
Building
16:30 Dinner break
20:00 Bruce Sterling: Whatever
Happens to Musicians
Happens to Everybody

FRIDAY
21 NOVEMBER

10:00 Doors open
10:30 The Creative City as an
Internet of (Bright, Young)
Things
12:00 Launch: The Crowdfunding
Toolkit
12:15 Lunch break
13:15 MyCreativity Sweatshops:
– Master Class in Serendipity
– Political CoWorking
– Parasitic Organizing
– First Aid for Failed Projects
15:15 Tea break
15:30 My Creativity, Your Depression
17:30 Drinks

THURSDAY



THURSDAY

09:45 — 10:30

**WHY THE CREATIVE
INDUSTRIES DO NOT EXIST
(BUT NEED TO BE INVENTED)
MODERATOR: SEBASTIAN OLMA**

In this opening talk Robert Hewison will be reporting on the latest attempts to reboot the 'creative industries' concept in Britain with the formation of the Creative Industries Federation. He will point to the continuing failure to establish a working definition of the creative industries, arguing that this is because there is no understanding of the economic gearing between 'creativity,' the 'creatives' who practice it, and the organizations that seek to capitalize on it.

Hewison will challenge the Throsby 'concentric circle' model of the relationship, arguing that artists are not at the center of anything; they exist at the margins. It is exactly here that creativity takes place and thus we need to think more in terms of clusters of activity and webs of connection. The value of the creative industries concept is that it challenges older hierarchical models of power and taste, which is why it is important to develop a better approach to the concept.

THURSDAY

10:30 – 12:00

**ARTISTIC AUTONOMY VS.
THE CREATIVE INDUSTRIES
MODERATOR: GEERT LOVINK**

JOSEPHINE SLATER
SPEAKER

The question of artistic autonomy has always been a complex and contested issue. Defined as absolute independence from either the market or the state, artistic autonomy seems to be more an ideal than a realistic ambition. In the wake of the creative industries we increasingly understand the ‘artistic’ as also being an explicitly economic practice. Art as creative industry promises a plethora of new forms of artistic engagement in fields ranging from business innovation to urban development. While many artists embrace these new practices – either out of conviction or financial necessity – this raises the question of artistic autonomy with new urgency. What happens to the aesthetic and political impetus of *l’art pour l’art* when the creative industries increasingly subsume artistic practice for functionalist purposes? Do the creative industries really represent a new and more sinister threat to artistic autonomy? And, if so, how can/do artists fight back – if at all? What are effective strategies of resistance?

Why is creativity so important for the neoliberal city? And why can capitalism digest it so well? Josephine Berry Slater will argue that the capitalist metropolis is the very site of modernism, and that art’s notional autonomy was always bound up with it. Utopian modernism tried to ‘change life’ by transforming the anthropogeographic terrain of the city. But the art of the neoliberal age assists, or at best helplessly attempts to heal, the life-changing effects of the relentless mode of value-extraction it calls ‘regeneration’. The democratization of the creative act that develops out of art’s autonomy provides the divisive, class-cleansing politics of the contemporary city with just the fig leaf it needs.

THURSDAY

10:30 – 12:00

PASCAL GIELEN
SPEAKER

SVEN LÜTTICKEN
SPEAKER

The discussion regarding autonomy often results in confusion between artistic and social autonomy. In this case, the first is characterized by an 'isolation' from the world, a disconnection of social ties. However, the opposite is the case. Artists can only acquire and keep artistic autonomy through strong social ties, or even more favourable and ultimately heterogeneous dependency relationships (with the government, the market, private partners etc.). A consequence of this system is that autonomy can exist in its traditional modernist meaning as well as within the creative industries. However, because of the importance of social ties in the latter case, achieving autonomy is complicated. In the creative industries the alternative pre-financing through government funds is dissolved, which makes the artist largely dependent on the market. In order to function the artist now enters into a credit relationship, borrowing money in advance in order to be able to produce. This relationship is characterized by the need to pay back a debt. Here, the artistic risk becomes a calculated risk, and art becomes calculated art.

It would be a mistake to equate modern art with *l'art pour l'art* and with a cult of 'artistic autonomy.' Such positions need to be seen in the context of the wider aesthetic project of modernity, and in conjunction with practices that attack rather than celebrate 'artistic autonomy.' Taken as a whole, the aesthetic project amounts to a problematization of philosophical, artistic and sociological notions of autonomy. The relationship between art and autonomy should not be collapsed into a reductive ideology of artistic autonomy or autonomous art. It is precisely because art exacerbates the problematic nature of autonomy that it is highly relevant in the current situation. Creativity has become an economic imperative, in which self-design is a mode of survival, and in which seemingly autonomous algorithms and new forms of collective organization and resistance coexist

THURSDAY

13:00 – 14:30

**DOCUMENTARY FILM –
DIGITIZATION, PITCHING,
AUTHORSHIP
MODERATOR: BREGTJE VAN
DER HAAK**

SIGRID DYEKJÆR
SPEAKER

The changing ways of financing, producing, and distributing documentary films impacts both established and debuting filmmakers and producers today. Cuts in media foundations' budgets, the increasing importance of international festivals and pitch forums, the popularisation of video-on-demand, and the ever-growing number of crowdfunding platforms are impacting producers and filmmakers in different ways. How have online funding models, the emergence of the pitch culture, and the digitization of the documentary film impacted the documentary film industry in terms of the type of documentaries that are being made and the ways in which they are distributed? Who benefits, and who loses?

Financing and distributing documentaries in small language territories is increasingly difficult in the international film landscape of today. It is important that the filmmaker starts to see their film in an international light: how can financiers be attracted from abroad, and which elements are interesting to an international audience? To be able to draw attention to your film, amongst thousands of other productions, you need a clear marketing and distribution strategy. The financier you work with is the film's first public, and to convince them is to get one step closer to reaching your audience. Additionally, to entice the interest group of your film, you need to get ambassadors who are well situated in the topic involved with the film. Through them your audience becomes curious about your film, and a platform is created for it to exist.

THURSDAY

13:00 — 14:30

PIETER VAN HUYSTEE
SPEAKER

Over recent years mainstream television has adopted many of the techniques of documentary filmmaking, and this is undermining the justification of the creative documentary. To reclaim creativity in the process of filmmaking, those involved need to create a new and unique position for themselves, daring to go further into the swamps to explore new territories of form and narrative. Documentary filmmakers need to welcome confrontations with themselves and others, while not being afraid to confuse or be confused. This is how pitches should work, and this is how individual authorship will be rediscovered.

MARIA TARANTINO
SPEAKER

The creative industries are intrinsically hybrid systems. They combine business culture and state funding, work planning and creativity. This mix has to be sustainable for all parties involved. In the production of documentary films, the pitch-culture imposes a business logic to the very fragile consistency of budding projects. Unpitchable films that could have become great films are doomed to extinction and so the biodiversity of productions, the exploration of cinematic language shrinks. Video-on-demand and crowdfunding show the ethical and intellectual limits of the television monopoly on what viewers want to see. The viewers decide themselves what they want to see and filmmakers what they want to make.

THURSDAY

13:00 – 14:30

MORGAN KNIBBE

Filmmaking is the art of manipulation. As a filmmaker I'd like to manipulate my audience to such an extent with audiovisual devices that I can activate a mental process of both form as well as content. It's important to experiment with the language of film in order to surprise the audience. By pulling people out of their comfort zone they are stimulated to look at existing values in a different way. I was given a unique chance to develop this philosophy. My first feature length film: Those Who Feel the Fire Burning, was financed with a so called Wildcard of Dutch Film Fund, which enables a film maker to create a film without restrictions or interference from investing parties. My crew and I were free to focus on the creation of a highly personal audiovisual language. When I look at fellow film makers I often see how they have to deal with concessions because of interests from investing parties.

THURSDAY

14:45 – 16:15

**CREATIVE PRODUCTION AFTER
THE CREATIVE INDUSTRIES
MODERATOR: MIRIAM RASCH**

JOKE HERMES
SPEAKER

Creative industries policies ostensibly have the ambition to provide structural conditions in which artistic and creative activities can thrive economically. But what is the real impact of these policies when it comes to the empirical reality of creative production? Does the creative industries paradigm indeed expand the possibilities for creative producers, or does it simply force them into a neoliberal straitjacket behind the mask of vacuous creative rhetoric? This panel looks closely at the current conditions of creative production from a variety of specific angles. What does it mean to be a creative producer today for groups as diverse as digital freelancers, designers, or theatre makers? We will look for emerging patterns, discuss alternatives, and highlight strategies for a politics of survival and subversion.

As a qualitative media researcher Joke Hermes researches how our dreams and realities are captured in culturally shared stories and discourses. In the case of independent professionals in the creative industry, two mythic images stand out that do not do much for the self-esteem of a large number of independents, nor do they seem to capture the reality of others. The image of independents and flex workers in the creative industry as a ‘precariat’ is one of these, and the other is the glamorous and neoliberal image of the Free Agent. In this panel Joke Hermes will offer emerging interpretations and images that we are finding in on-going research based on interviews with independent professionals who work as communication advisors, designers, trainers and more.

THURSDAY

14:45 – 16:15

MARIJKE HOOGENBOOM
SPEAKER

While the so called 'sector' of the creative industries is expanding consistently in the Netherlands, other fields of work are finding themselves marginalized and forced to adapt their own value systems to the dominant policies and markets. In the performing arts it has become obvious that it is not only suffering from dramatic budget cuts and a crisis in public support which has successfully destroyed a sustainable infrastructure; moreover, production, presentation and reflection in the performing arts are being lost in a discourse driven by efficiency, measurable returns and economic outputs. Most individual artists, companies and venues are painfully struggling to fulfil these demands, but some are fighting to claim alternatives and deliberately returning to practices, deeply rooted in the ephemerality of theatre and dance, which resist the logic of strategic industries: a return to collaboration, community and participation.

ELA KAGEL
SPEAKER

There is a basic misunderstanding that the creative industries are intrinsically linked to high-tech start-up culture. Ela Kagel points to the fact that start-up culture (which in many cases is not at all 'creative') is causing the rapid capitalization and economization of the creative industries. She also points out that there is a disconnection between creative actors and policy makers, one that has been there from the very beginning. Despite numerous lobby events, conferences and support programmes, this gap has never been bridged. This means that it is essential for creative workers to increase their political representation. Ela Kagel is especially interested in the potential of self-organized co-working spaces as resource centers and sites for political representation.

THURSDAY 16:15 – 16:30

THE ALLURE OF THE SELFIE (BOOK LAUNCH)

In Network Notebook #8, Brooke Wendt examines the selfie phenomenon that has taken Instagram by storm in recent years. Through theories of Vilém Flusser and Marshall McLuhan, she explores the implications of the significant hold that the selfie has over society and the self. While they are taken with great speed and instantly discarded or lost on timelines, selfies are tied to the creation of an ideal self through the use of filters and hashtags and the phenomenon poses questions on the changing nature of identity and the self-portrait in the age of Instagram.

THE VOLKSKRANT BUILDING: MANUFACTURING DIFFERENCE IN AMSTERDAM'S CREATIVE CITY (BOOK LAUNCH)

In this book, Boukje Crossen and Sebastian Olma tell the story of the Volkskrant building in Amsterdam and the people involved in its transformation to an 'art factory', or in Dutch: 'broedplaats' (literally: breeding place). The Volkskrant building exemplifies Amsterdam's transformation into a 'creative city' in the past fifteen years. Over the course of its recent career – from a newspaper office to an art factory, and finally to an arty hotel – the building can be seen a nexus of the dreams, struggles and realities leading to Amsterdam's emergence as one of Europe's most paradigmatic creative cities. How could this building change from a practically worthless office structure to a creative hotspot of serious interest to big property developers within a couple of years?

THURSDAY 20:00

WHATEVER HAPPENS TO
MUSICIANS HAPPENS TO
EVERYBODY
(LECTURE BY
BRUCE STERLING)

A lay-mendicant order of marginal conceptualists, the creative class varnishes the handbasket to hell. Interns and oligarchs wrestle in the headlights of the juggernaut. Eternal prototypes are blown away like snowdrifts. If the ice is thin we might as well dance.

FRIDAY



FRIDAY

10:30 – 12:00

THE CREATIVE CITY AS AN INTERNET OF (BRIGHT, YOUNG) THINGS

MODERATOR: FLORIAN CRAMER

ZACH BLAS
SPEAKER

As the creative city mutates into the smart city we are promised a super-connected life where the objects that surround us organize themselves in an Internet of Things (IoT), keeping track of our needs and desires and fulfilling them in real time. While this prospect has captured the imagination of policy makers and business, an increasing number of observers is alarmed about the potentially disastrous implications of digital wonderland. They see the danger of urban space being re-engineered as a potentially endless rollout of sensor technologies to generate data for the new goldmine of data economies. Algorithmic pampering, they also warn us, will go hand in hand with intensified technologies of control that regulate our behaviour down to the level of desires, emotions and affects. What are strategies for resistance? Is it possible to develop technologies 'bottom-up' for the empowerment of 'smart citizens'? And what is the role of creative producers in this? Are there ways of transforming the smooth stream of data and control into truly participative infrastructures?

Biometric technologies are seeping into multiple facets of life at exponential rates. With industry investments in private, governmental, commercial, and military sectors, biometrics are at once tools of household leisure, urban optimization, and global war. Simultaneously, a burgeoning critical awareness of biometric technologies aims to make the body imperceptible to such a technological gaze. Blas outlines tactics for resisting biometric technologies' complicity in the acceleration of global surveillance as well as its drive to standardize identification at a global scale. In Facial Weaponization Suite, 'collective masks' are produced in workshops that are modelled from the aggregated facial data of participants, resulting in masks that cannot be detected as human faces by biometric facial recognition technologies. Alternately, Face Cages utilizes a critically dystopian approach, examining the ways in which biometric facial recognition technologies violently abstract the face. In a collaborative installation, biometric facial diagrams are fabricated as metal facial torture devices and then worn in endurance performances.

FRIDAY

10:30 – 12:00

ROB VAN KRANENBURG
SPEAKER

FRANK RIEGER
SPEAKER

The IoT is a paradigm shift and an ontological change. Our very notions of what it means to be human and what it means to be 'in the world' are based on subject-object dichotomies. IoT brings a third party into this dualism; a database, algorithms and scenario reality that is always present. This is not an 'indifferent reality,' but one of real stakeholders and investors. The main and basically only 'benchmark' that we have to address is to prove that such a systematic approach to reality would potentially lead to less evil. Although this is difficult to prove, we can set up an argument on the main reason why we would want a system that feels more fair in dealing with diversity in species, that allocates resources for specific purposes, identifies the side effects of particular materials early and finds alternatives – in short, a system that redistributes uncertainty and violence in such a way that all actors share its burden equally. I believe such a system would systematically lessen the very potentiality of evil occurring.

The disclosures of surveillance practices by the NSA, GCHQ and other national security agencies in the summer of 2013 proved what had long been suspected. The way digital society is set up inherently facilitates the monitoring of individuals and puts personal privacy at risk in favour of national security. This situation calls for more government transparency, freedom of information, and the human right to communication. The right to free and universal access to technological infrastructures and computers should also be assured, in order to empower citizens against the structures of surveillance.

FRIDAY

13:15 – 15:15

SWEATSHOP #1
MASTER CLASS IN SERENDIPITY
– THE PARADOX OF UNSOUGHT
FINDINGS @ RED ROOM (-1 LEVEL)

The workshop begins with a storyteller's version of 'The Three Princes of Serendip' (1302) by Amir Khusrau, a great poet in the Persian language. Serendipity is a surprising observation followed by a correct abduction. The triggering surprise is an unanticipated, abnormal and crucial datum: an enigma (no theory at all), an anomaly (against accepted theories), or a novelty (not in conflict with accepted theories). For the new, an unpredictable element is needed. Serendipity is by definition beyond intuition, imagination, fantasy or dream. There are three ways to find the new: non-serendipity (find the sought), pseudo-serendipity (find the sought by a crucial accident), and serendipity (find the unsought). Claude Bernard wrote: 'Nothing is accidental, and what seems to us accidental is only an unknown fact whose explanation may furnish the occasion for a more or less important discovery.' The behaviourist Burrhus Skinner advised: 'When you run into something interesting, drop everything else and study it.' As physicist Louis Leprince-Ringuet noted: 'The true researcher must know to give attention to signs that will unveil the existence of a phenomenon that he does not expect.'

SWEATSHOP #2
POLITICAL COWORKING
@ CONFERENCE ROOM
(GROUND LEVEL)

Coworking spaces as sources of political self-organization: a workshop for space designers, community managers, knowledge facilitators and freelance creatives. We see a trend of coworking centers, 'fablabs' and other collaborative spaces morphing into decentralised hubs for political movements and freelance practices. These self-organized cooperations of creative workers need various spaces to meet different audiences and directly interact with local infrastructures. What is needed is an effective, mobile broking system rather than an 'office.' This calls to change the role of managers of collaborative spaces to that of hosts, communicators and facilitators. In what ways can we design these centers in order to make them sustainable and strong resources for creative workers and activists? During this workshop we will look into concrete examples of such spaces in order to understand what makes them thrive and how they can be useful for activist movements. This workshop aims to draw up an inventory of the vital aspects needed to design collaborative spaces, like knowledge management, facilitation of events and encounters, communication, and documentation.

FRIDAY

13:15 – 15:15

SWEATSHOP #3
PARASITICAL ORGANIZING
@ DE VERDIEPING (-1 LEVEL)

If we want to put our ideas into practice we need money. That is if we adhere to the received wisdom that business is all about financial capital. However, perhaps there are other value systems which suit our ideas much better and which concentrate on social, cultural, or indeed symbolic capital. This workshop instructs practitioners how to actualize their ideas using all of these currencies. In fact it is often much easier to do so than with financial capital, because the most important things, such as passion, recognition and solidarity, cannot be bought with money. In this workshop we will detect streams of alternative assets and how they can be used to put ideas into practice.

SWEATSHOP #4
FIRST AID FOR FAILED PROJECTS
@ DE VERDIEPING (-1 LEVEL)

This workshop offers a critical reflection on the form of creativity in the creative industries. While cities compete for the hippest and most creative image, the business-friendly environments they create promote fast and disposable creativity. By introducing an element of play, and through the welcoming of failure, the participants in this workshop will go on a deeper quest, one without pre-set outcomes. By being playful and meaningful, reflections on how and why we are creative teach us to not just briefly touch, but rather fully embrace our creativity.

FRIDAY

15:30 – 17:30

MY CREATIVITY, YOUR DEPRESSION MODERATOR: SEBASTIAN OLMA

PEK VAN ANDEL
SPEAKER

Value creation in the networked economy is increasingly characterized by flexible and ephemeral relationships. We often imagine creative workers and entrepreneurs as cheerful explorers, engaged in the day-to-day fun of building new networks and having unexpected encounters leading to a ceaseless stream of discoveries and inventions. Work is serendipitous play with financial success coming to everyone who knows to combine flexibility and 'passion.' But what are the real costs – psychological, cultural and economic – of a serendipitous mode of production that is predicated on the aleatory and ephemeral? Why is it that so much that is presented to us as innovative and creative smacks of vacuous repetition and the mere simulation of novelty? This panel tries to look beyond the notion of contemporary labour/entrepreneurship as a game of innovation, driven by fancy-free yet passionate creatives.

Serendipity is the gift of making an unsought finding and/or its harvest: an 'accidental' discovery, invention or creation in science, technology or art. Pek van AnDEL has collected serendipity cases and essays for years. In the chaos of these enigmas, anomaly- and novelty-triggered serendipities, he found an order of forty patterns. These introduce a new and stimulating perspective on the old subject of serendipity. Knowledge of the serendipity patterns will help in expecting the unexpected and in finding the unsought. To find something really new you can't go from the old to the new in a purely logical way; an unpredictable element is needed, often in the form of a startling observation. A real discovery, invention, creation or thought can never be derived purely logically from the known, nor is it purely stochastic. It is mostly a combination of an unforeseen observation or thought and logical thinking. Indeed, systematic search and serendipity don't exclude each other: they complement and even reinforce each other. A truly new finding is made by design and by accident.

FRIDAY

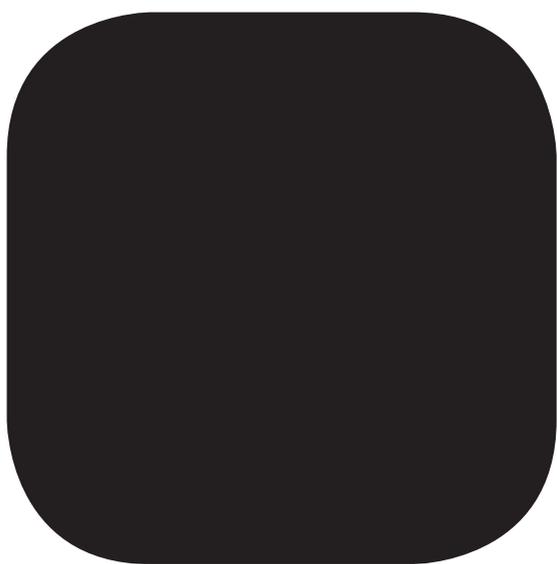
15:30 – 17:30

SARAH SHARMA
SPEAKER

MARK FISHER
SPEAKER

To be 'precarious' means to be uncertain, exposed to forces beyond one's control without a sense of a guaranteed future. What constitutes 'the future' is a differentially dispersed time horizon depending upon one's precarious position. In the context of creative labour, a climate of risk and uncertainty includes hope and excitement, but also a dependency on the possibility of serendipitous connections and networks. The good entrepreneur turns contingency into a fortunate fate. The unknowable environment in which one labours can seem like a rejection of the institutionalized structures of capitalist domination. Serendipity and chance are becoming the last resort for thin, otherwise untenable, working and living conditions. But there is something that could be salvaged from the tension between precarity and serendipity. Sharma will consider here the potential of a politicized serendipity: one based on the recognition that relying on chance has long been a political strategy and that its political potential lies here and not as the new economic and cultural demand of the 'good' entrepreneurial subject.

Neoliberalism has pushed the idea that creativity flourishes when people are deprived of social security. After thirty years of neoliberal governance, it is now clear that this is false. The result of the destruction of the social democratic infrastructure has not been any increase in creativity, but permanent anxiety and endemic overwork. The capacity to be absorbed – on which new cultural production depends – has radically deteriorated, and at the cultural as well as the individual level burnouts have become a chronic problem. Can this condition be overturned?



BIOGRAPHIES

PEK VAN ANDEL

As an experimental ophthalmologist, Pek van Anandel has worked together with Jan Worst to develop an artificial cornea that is used widely by the cornea blind. The simple device was honoured with the Wubbo Ockels innovation prize by the city of Groningen in 1994. Additionally, his MRI scans of the human sex act won the satiric Ig Nobel Prize for medicine, which awards research that makes people laugh and then think. Now also known as a serendipitologist, Van Anandel has published several books on unsought findings and teaches classes on the subject around the world for university (PhD) students, as well as for investigators and managers of firms such as AKZONobel, Philips, Unilever, Nestlé, etc. He lectures on Ig Nobel Prize winners' tours during Science Weeks in the UK, Denmark and Sweden.

JOSEPHINE BERRY SLATER

Besides her work as editor of Mute magazine, Josephine Berry Slater is Lab Lecturer for the Culture Industry MA, Goldsmiths College, and co-author with Anthony Iles of *No Room to Move: Radical Art and the Regenerate City*. She is currently writing a book on art and biopolitics.

BIOGRAPHIES

ZACH BLAS

Artist, writer and curator Zach Blas engages technology, queerness and politics in his work. Currently he is an Assistant Professor in the Department of Art at the University at Buffalo. Blas has exhibited and lectured internationally, most recently at Museo Universitario Arte Contemporáneo, Mexico City; the 2014 Museum of Arts and Design Biennial, New York; the 2014 Dakar Biennial; the Institute of Contemporary Arts, London; and The Moving Museum, Istanbul. Zach has recently published writings in *The Journal of Aesthetics and Protest*; *Women Studies Quarterly*; and the anthology *You are Here: Art after the Internet*. His work has been written about and featured in *Art Review*, *Frieze*, *Art Papers*, *Hyperallergic*, *Rhizome*, *Mousse Magazine*, *The Atlantic*, and *Al Jazeera America*. Zach holds a PhD from the Graduate Program in Literature at Duke University and an MFA in Design Media Arts from UCLA.

FLORIAN CRAMER

Florian Cramer is an applied research professor and director of Creating 010, the research center affiliated to Willem de Kooning Academy and the Piet Zwart Institute at the Rotterdam University of Applied Sciences, the Netherlands. He also works for WORM, a Rotterdam-based venue for DIY avant-garde culture. Recent publications include *Anti-Media* (NAi010 Publishers, 2013) and 'What is post-digital?' (*Post-digital-research*, 2014).

BIOGRAPHIES

DICTATOR CHIPS

With Dictator Chips, Virginie Moerenhout politicizes products we take for granted by emphasizing their connection to dictatorial regimes around the world. By putting the faces of authoritative leaders of countries around the world onto the packaging of an everyday product like potato chips, Moerenhout, raises the issue of nations that champion democracy having covert financial and business ties with regimes they publicly criticize severely. She asks 'if dictatorships are evil, then why do we do such good business with them?'

MAX DOVEY

Max Dovey is a master student in Media Design & Communication at Piet Zwart Institute in Rotterdam. Using elements of performance, theater and new media, he researches the use of networked technologies in public space. Max Dovey will be performing a Zero Hour Contract song which allows the audience to finally really engage with the small print of an employer's favorite kind of commitment.

BIOGRAPHIES

SIGRID DYEKJÆR

Danish filmmaker Sigrid Dyekjær has produced over twenty documentary films during the last fourteen years. Among them Ai Weiwei – The Fake Case by Andreas Johnsen (recent winner of the film critics' award in Denmark, the Bodil, and nominee at IDFA's feature length competition in 2013), and Free the Mind by Phie Ambo. Sigrid is one of the most experienced producers in Denmark when it comes to the financing and production of both national and international documentary films. She teaches at the National Film School of Denmark and at DOK Incubator, an initiative supported by MEDIA, and she holds masterclass lectures at film schools around the world. Currently she is finishing Mikala Krogh's film *The Newsroom* - off the record about the insides of a major Danish tabloid newspaper, which was selected for IDFA 2014, as well as Oscar-nominee Hanna Polak's *Something Better To Come*, also released in 2014, and Phie Ambo's new film *Good Things Await*, premièring at IDFA 2014 and the 2015 Berlinale.

MARK FISHER

Mark Fisher is the author of *Capitalist Realism* (2009) and *Ghosts Of My Life: Writings on Depression, Hauntology and Lost Futures* (2014). His writing has appeared in many publications, including *The Wire*, *Frieze*, the *Guardian* and *New Humanist*. He is Program Leader of the MA in Aural and Visual Cultures at Goldsmiths, University of London. He has also produced two acclaimed audio essays in collaboration with Justin Barton: *londonunderlondon* (2005) and *On Vanishing Land* (2013).

BIOGRAPHIES

PASCAL GIELEN

Sociologist Pascal Gielen is director of the research center Arts in Society at Groningen University where he is Associate Professor in the Sociology of Art. He leads also the research group and book series 'Arts in Society' (Fontys School for Fine and Performing Arts, Tilburg). Gielen has written several books on contemporary art, cultural heritage and cultural politics.

INTE GLOERICH

Production intern at the INC Inte Gloerich graduated from the New Media and Digital Culture Master's program at the University of Amsterdam in 2014 and also holds a BA in Media Studies. Her interests combine data-driven journalism, digital objects, and new media policy. She has participated in research projects into the data analysis of political and environmental online communications and digital phenomena. She was previously a member of the board at the Amsterdam cultural center Studio/K.

BIOGRAPHIES

BREGTJE VAN DER HAAK

Documentary filmmaker and journalist Bregtje van der Haak is interested in globalization, urbanization and technological culture. Her documentaries are international in nature and have been distributed and screened around the world. Van der Haak experiments with the possibilities of digital and journalistic storytelling, resulting in one of the first interactive documentaries, *Lagos Wide & Close* (2005, with Rem Koolhaas, the Harvard Project on the City and Silke Wawro). Van der Haak has worked with the Aftermath Network of sociologist Manuel Castells, the Dutch television channel VPRO, and most recently with Richard Vijgen on the transmedia production of *Atlas of Pentecostalism*. Her latest *Multiple Journalism* project is to be released in 2015.

JOKE HERMES

Media ethnographer Joke Hermes is a lector in Media, Culture and Citizenship at the InHolland University of Applied Sciences, teaches television and cross-media culture at the University of Amsterdam, and is one of the founding co-editors of the *European Journal of Cultural Studies*. She is fascinated by the way in which media use and media production become meaningful in everyday life. Her work focuses on the patterns in the stories that we build around who we are and want to be. In her current research she works with independent professionals in the creative industry to chart both the myths and the realities of their working lives and ambitions.

BIOGRAPHIES

ROBERT HEWISON

Independent writer, curator, journalist and cultural consultant Robert Hewison has published more than twenty books in the field of 19th and 20th century British cultural history. An authority on John Ruskin, he has held chairs at the Oxford, Lancaster and City Universities, and is an Associate of the Think Tank Demos. He has written on the arts for the Sunday Times since 1981. As a consultant he has worked for Arts Council England, the Heritage Lottery Fund, the Royal Shakespeare Company, and the Clore Leadership Programme. His latest book, on cultural policies and politics in Britain between 1997 and 2012, *Cultural Capital: The Rise and Fall of Creative Britain*, is published by Verso.

MARIJKE HOOGENBOOM

As head of research at the Amsterdam Theatre School, Marijke Hoogenboom leads the Performing Arts in Transition research group. Since 2003 she has also been in charge of the supra-faculty Artists in Residence program of Amsterdam School of the Arts. Hoogenboom was previously involved in the founding of DasArts, the international Master's degree for various theatre disciplines, where she was also part of the artistic management. Until 2013 she was a member of the Grants Committee of the Prince Bernhard Cultural Fund; until 2011 she advised the Inter-University Center for Dance at the UdK in Berlin; and until 2010 she shared responsibility for international policy at the Dutch Council for Culture. She is currently an advisor for the Performing Arts Fund NL and also on the editorial board of the Routledge journal Performance Research and the Palgrave book series New Dramaturgies. In 2008 she received the Marie-Kleine Gartman Pen for artists and theatre commentators from the Dutch Stage Association.

BIOGRAPHIES

PIETER VAN HUYSTEE

Filmmaker Pieter van Huystee started his own production company in 1995. Since then he has produced 135 film projects, most of them documentaries, but also features, short films and single plays. He has worked with both renowned Dutch filmmakers like Johan van der Keuken, Heddy Honigmann, Renzo Martens and Boris Gerrets, as well as young and talented directors such as Sabine Lubbe Bakker and Niels van Koevorden. In 2000 Pieter van Huystee was awarded a Golden Calf, the highest distinction in the Dutch film industry, for his work as a producer. By combining daring with decisiveness, Pieter van Huystee Film has today become one of the leading Dutch independent production companies, highly regarded for the quality and wide range of its projects. Many of its documentaries and features have been screened at festivals all over the world and have received numerous awards.

ELA KAGEL

Cultural producer Ela Kagel specialises in art, culture and technology. Since the mid-1990s she has produced and designed media art exhibitions, networked performances, mobile and location-based applications, as well as temporary spaces for cultural exchange. She has been a long-time collaborator and researcher at the Public Art Lab in Berlin, and from 2009 to 2011 she was a program curator for the Transmediale Festival for Art and Digital Culture in Berlin. While at Transmediale Ela developed the Free Culture Incubator, a series of workshops and events based on free and open culture. Central to Ela's practice is supporting bottom-up initiatives deeply rooted in particular communities of practice. From this perspective she also established and curated Upgrade! Berlin in 2006 and founded SUPERMARKT in 2012, which is a creative resource center for Berlin. Ela currently works as the Director of SUPERMARKT, where she curates the cultural program and supports the everyday running of the organization.

BIOGRAPHIES

MORGAN KNIBBE

Morgan graduated from the Dutch Film Academy in 2012 with his short experimental film *A Twist in the Fabric of Space*. The film was selected for IDFA and won a Wildcard from the Netherlands Film Fund, which gives young directors the opportunity to develop their own signature. He seized this opportunity to make *Those Who Feel the Fire Burning*. Morgan also directed the short film *Shipwreck*. It was awarded a Silver Leopard at the Locarno International Film Festival 2014. In addition, the film was nominated for a European Film Award and is selected for AFI FEST, Camerimage and ZINEBI Bilbao. *Those Who Feel the Fire Burning* is Morgan's first feature length documentary. He also did camera work for both *Shipwreck* and *Those Who Feel the Fire Burning*.

ROB VAN KRANENBURG

In *The Internet of Things* Rob van Kranenburg critiques ambient technology and the all-seeing network of RFID (Network Notebooks 02, Institute of Network Cultures). He is co-founder of bricolabs and the founder of Council. Together with Christian Nold he published *Situated Technologies Pamphlets 8: The Internet of People for a Post-Oil World*. He currently works as Community Manager at the EU Project Sociotal. He is consultant to IoT China, Shanghai 2014. He Chairs AC8 – Societal Impact and Responsibility in the Context of IoT Applications of the IERC, The European Research Cluster on the IoT. Rob is Startupbootcamp Mentor for IoT & Big Data.

BIOGRAPHIES

GEERT LOVINK

Media theorist and internet critic Geert Lovink is the author of *Zero Comments* (2007) and *Networks Without a Cause* (2012). Since 2004 he has been a researcher in the School for Communication and Media Design at the Amsterdam University of Applied Sciences (HvA) where he is the founding director of the Institute of Network Cultures. From 2004-2013 he also taught in the new media Masters' program at Media Studies, the University of Amsterdam. Since 2009 he has been a media theory professor at the European Graduate School (Saas-Fee) and in 2011 he became an associated member of the Center for Digital Cultures at the Leuphana University (Lüneburg/D).

SVEN LÜTTICKEN

Art historian and critic Sven Lütticken studied art history at the VU Free University of Amsterdam and the Freie Universität in Berlin. Lütticken now teaches at VU Free University in Amsterdam. He is the author of *Secret Publicity: Essays on Contemporary Art* (Rotterdam: NAI publishers, 2006) and *Idols of the Market* (Berlin: Sternberg Press, 2009), and *History in Motion: Time in the Age of the Moving Image* (Berlin: Sternberg Press, 2013). He is a participant in the Autonomy Project and is editing a reader on art and autonomy.

BIOGRAPHIES

SABINE NIEDERER

Besides her work as director of CREATE-IT Applied Research, Sabine Niederer is PhD researcher with the Digital Methods Initiative at the University of Amsterdam, and curator of new media exhibitions and events. Until 2012 Niederer was the managing director of the Institute of Network Cultures, where she organized such conferences as A Decade of Web Design (2005), Incommunicado 05 (2005), Urban Screens (2005) and The Art and Politics of Netporn (2005), and was responsible for publications as the INC Reader Series and NAI Book Series. Sabine is co-curator of the demos section of the open access journal Big Data and Society and is currently setting up a Citizen Data Lab as part of the Amsterdam Creative Industries Network.

SEBASTIAN OLMA

INC researcher Sebastian Olma works internationally as author and consultant at the interface between creativity and economy. He was trained as an organization economist and cultural theorist at universities in Germany, New York and London. At the Institute of Network Cultures he is preparing a book on the conditions of creative production in the age of manufactured serendipity and creative industries.

BIOGRAPHIES

MADS PANKOW

Mads Pankow studied Media Culture and Organizational Sciences in Marburg, Weimar and Malmö. In 2013 he founded the magazine DIE EPILOG, a journal for social change. Currently he is working on a digital Bauhaus manifesto.

MIRIAM RASCH

In June 2012 Miriam Rasch started working as a publication manager at the Institute of Network Cultures. She holds Masters' degrees in Literary Studies (2002) and Philosophy (2005). Since graduating she has worked as a (web) editor and from 2008 on as a programmer for Studium Generale, the public lectures department at Utrecht University, organizing events and taking care of digital broadcasts and online representation. She also worked as a lecturer in Liberal Arts and Sciences, and teaches philosophy and media theory in the Media, Information and Communication department. She writes book reviews and guest posts for different websites and magazines; her personal blog can be found on miriamrasch.nl.

BIOGRAPHIES

FRANK RIEGER

German hacker, author and internet activist Frank Rieger is a prominent speaker for the Chaos Computer Club (CCC) and often contributes to the yearly Chaos Communication Congress. Together with Felix von Leitner he produces a podcast called *Alternativlos* (alternative-less), which was awarded the title of German Political Podcast of the Year in 2011. Rieger regularly publishes articles in the *Frankfurter Allgemeinen Zeitung*. The CCC and its speakers received the Werner-Holtfort-Preis in 2012 for their citizen and human rights engagement. Rieger is the author of books such as *Die Datenfresser* (the Data-Eaters, 2011, with Constanze Kurz) and *Effizienzwahn* (Efficiency-mania, 2013).

MARGREET RIPHAGEN

New media expert Margreet Riphagen holds a Bachelor's degree in Integrated Communication Management, a post-Bachelor's degree in Business Science, and a Master's in Information Studies (track: Human Centered Multimedia). After working at the Waag Society and Media Guild for over five years, she has worked for the Amsterdam University of Applied Sciences since 2008. She is involved with various research projects at the INC and also works at MediaLAB Amsterdam, which conducts applied research into innovative interactive media applications in collaboration with partners from the creative industries and education.

BIOGRAPHIES

SARAH SHARMA

Researcher Sarah Sharma is an Associate Professor in the Department of Communication Studies at the University of North Carolina at Chapel Hill. Her research and teaching explores issues at the intersection of technology, labour, social space, and temporality. She has published essays and articles on autonomist politics and time (*Journal of Communication Inquiry*), bare life and the modern airport (*Cultural Studies*), brown space and the taxi after 9-11 (*Cultural Studies*), media, materiality and the taxi (*Social Identities: Journal of Race, Nation and Culture*), and the politics of stillness (*M/C Journal of Media and Culture*). She is the author of *In the Meantime: Temporality and Cultural Politics* (Duke University Press 2014).

SMARTNL

SMartNL is a non-profit organisation that offers solutions and services for creative and cultural professionals who work by the project. While providing freelancers with transparency regarding when they will be paid and how to save money, the organisation also works to create a network between the creatives it caters to, and facilitates knowledge exchange and collaboration.

BIOGRAPHIES

BRUCE STERLING

Author, journalist, editor, and critic Bruce Sterling is best known for his ten science fiction novels. He also writes short stories, book reviews, design criticism, opinion columns, and introductions for books ranging from Ernst Juenger to Jules Verne. His non-fiction works include *The Hacker Crackdown: Law and Disorder on the Electronic Frontier* (1992), *Tomorrow Now: Envisioning the Next Fifty Years* (2003), and *Shaping Things* (2005). He is a contributing editor of WIRED magazine and writes a weblog. He has been the visionary in residence for the Art Center College of Design in Pasadena, the Sandberg Instituut in Amsterdam, and the Center for Science and the Imagination at Arizona State University. In 2008 he was the guest curator for the Share Festival of Digital Art and Culture in Torino, Italy. He has appeared in ABC's Nightline, BBC's The Late Show, CBC's Morningside, on MTV and TechTV, and in Time, Newsweek, the Wall Street Journal, the New York Times, Fortune, Nature, I.D., Metropolis, Technology Review, Der Spiegel, La Stampa, La Repubblica, and many other venues.

BART STUART

Artist Bart Stuart works with governments, businesses and social organizations to introduce an element of play into their practices. Indeed, taking play very seriously, he urges them to look for something unknown, to fail and to try again. Stuart lets those who participate in his explorations see their organization in a different light, and re-evaluate what they are doing and how they are doing it.

BIOGRAPHIES

MARIA TARANTINO

Besides being a passionate filmmaker, Maria Tarantino is a food writer and thinker. She studied philosophy for several years before turning to journalism and documentary filmmaking. Her first film, about theatre inside a prison (*Inside Out*, 2009) was produced by Belgian television Canvas and shown on BBC. “Kubita” (2011, TV5) was a personal project about torture in Burundi. She set up her own production company, WILDUNDOMESTICATED, in 2012, to make *Our City*, a portrait of the capital of Europe, which premieres at IDFA 2014.

TEMPLATE

Designers Lasse van den Bosch Christensen and Marlon Harder of Template critique design contest platforms such as 99designs. While the clients offer a small monetary reward for the one lucky winner after choosing from many possible options, the design-crowd enters into a half-hidden and unpaid labor system that does away with individuality. The clients can create design briefs through the use of contrast-sliders (feminine-masculine, young-mature, loud-quiet), and as the designers start creating and copying, they fight for a glorified bounty of next to nothing.

BIOGRAPHIES

PATRICIA DE VRIES

As a project coordinator at the INC, Patricia de Vries is responsible for coordinating the MyCreativity Sweatshop. She has an academic background in Media Studies (BA), Cultural Analysis (MA) and Liberal Studies (MA). She has previously worked as a film programmer, a researcher, and the editor of an art magazine. From 2010 until 2012 she was based in New York where she served as a research associate at the World Policy Institute think tank, and as a teaching assistant to Professor James Miller at The New School for Social Research.

COLOPHON

MyCreativity Sweatshop is an initiative of the Institute of Network Cultures, Hogeschool van Amsterdam, CREATE-IT applied research, Amsterdam Creative Industries Network, Arts in Society Rijksuniversiteit Groningen and the Netherlands Organisation for Scientific Research

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CREATIVE.
Cluster Kultur- und Kreativwirtschaft

COLOPHON

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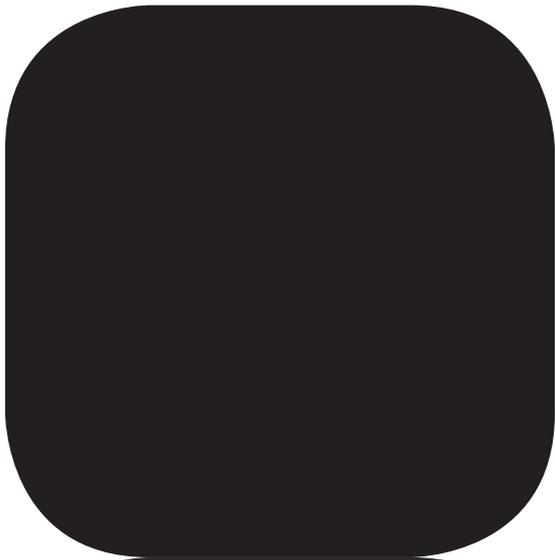
All conference documentation
will be available at our website
networkcultures.org/mycreativity

For more information, please
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THE INSTITUTE OF NETWORK CULTURES PRESENTS THE CROWDFUNDING TOOLKIT

Choosing a suitable crowdfunding platform for your project brings many questions: how much money can you expect and how much work does that require? How many donators do you need and where are the donations coming from?

The MoneyLab Crowdfunding Toolkit is a web-based informative toolkit catering to the questions future crowdfunders in the creative industries have. It offers a detailed 'platform browser' as well as background information on how previous crowdfunders have experienced crowdfunding on different platforms. Do's and don'ts of crowdfunding are discussed, and various insights gained through interviews and survey results are visualised in helpful info graphics. Filters and a legend help you decide where to start your campaign.

You can find how much money can be expected on average on a certain platform, or how many donators are involved. The Crowdfunding Toolkit tells you in what kind of industry a platform is specialised, and how each platform assists you, or not.

Research: Irena Enache &
Robert van Boeschoten
Design: Gabriele Colombo

Download the Crowdfunding Toolkit from the INC website:
<http://networkcultures.org/moneylab/crowdfunding-toolkit>

For more information on the crowdfunding toolkit contact Robert van Boeschoten or Patricia de Vries

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