Collaborative Change Schedule

9.30	**Introductions**	
9.40	**Panel 1**	**Networks and Commons**
	Michel Bauwens, p2pfoundation	The rush by some to brand the recent Arab uprisings as a social network revolution has been premature, myopic and lazy but characteristic of Web 2.0 hyperbole. In this context, what is the role of the network in the production of the commons as a space for collaboration, co-operation and co-ordination? What does the "free cooperation" and equality of the network mean? Do the modalities of the crowd and open sourcing, peer-to-peer networks and 'the cloud' mark a revolutionary shift towards or new egalitarianism and redistribution or towards new regimes of 'free' work, control and exploitation?
	Branka Curcic, kuda.org	
	Renée Ridgway, n.e.w.s	
	Chair: Martin McCabe	
11.15-11.30	Break	
	Panel 2	**Education and the Commons**
	Adrià Rodríguez de Alòs-Moner universida nómada	The recent strikes, sit-ins and occupations across US, Europe and the UK in the struggle against the neo-liberalisation of the academy and its regime of cut-backs, rationalisation and privatisation. Also there has been a number of calls for 'free' universities, para-educational initiatives, all moving beyond the formal structures, accreditation, etc. The Italian collective Edu-Factory indicate efforts to theorise possibilities of alternatives to the marketisation of the academy and the reproduction of the human capital model of education. This session focuses on the educational commons and the debates around the future of the university.
	Paddy Bresnihan, provisionaluniversity	
	Nicholas Malevé, academycommons	
	Chair: Mick Wilson	
1-2.00pm	**LUNCH**	
	Panel 3	**Crowd-funding and the Arts**
	Andrew Hetherington, fundit.ie	In the current moment of crisis, what new forms of exchange are possible? In the past, some have argued 'the gift', for instance or recently time-bank exchanges, bartering systems, etc. whilst others continue to work within the given economies. Focused on the cultural space, this panel examines amongst other issues the crowd-funding models enabled by networks and alternative methods of fundraising and raises some questions about this as a sustainable or pertinent model.
	Aebhric Coleman, Mondrians Room	
	Michaele Cutaya, Fugitive Papers	
	Chair: Daniel Jewesbury	
3.15-3.30pm	Break	
	Panel 4	**Exchange and Collaboration**
	Tom Savage & Franciska Ruhnau, Exchange Dublin	Working across a number of fields and spaces, activists, organisers and collectives both local and international are invited to discuss their practices, enterprises and experiments as collaborative projects that involve exchanges of different kinds, the production of commons and social and the redistribution of skills. What kinds of issues and questions do these practices bring with them? When collaboration and cooperation might be deemed the 'new' social virtues, what marks their difference?
	Anne Bedos, Rothar	
	Moritz Neumuller, PhotoIreland	
	Gergely László , Lumen	
	Chair: Martin McCabe	
5-5.30pm	Plenary Q + A	

Speakers

Michel Bauwens is an active writer, researcher and conference speaker on the subject of technology, culture and business innovation. He is the founder of the Foundation for Peer-to-Peer Alternatives and works in collaboration with a global group of researchers in the exploration of peer production, governance, and property. He has been an analyst for the United States Information Agency, knowledge manager for British Petroleum, eBusiness Strategy Manager for Belgacom, as well as an Internet entrepreneur in his home country of Belgium. He has co-produced the 3-hour TV documentary *Technocalyps* with Frank Theys, and co-edited the two-volume book on an anthropology of digital society with Salvino Salvaggio. Michel is currently Primavera Research Fellow at the University of Amsterdam and external expert at the Pontifical Academy of Social Sciences (2008). Michel currently lives in Chiang Mai, Thailand, assisting Richard Hames with the development of the Asian Foresight Institute. In Thailand, he has taught at Payap University, CMU, and Dhurakij Pandit University's International College. He is a founding member of the Commons Strategies Group.

Branka Ćurčić is writer, art critic and program editor in the New Media Center_kuda.org, Novi Sad <http://www.kuda.org/>, since 2002. She graduated Fine Art and Theory of Art and Media (MA) in Novi Sad and Belgrade, Serbia. In the Center_kuda.org, she is the editor of publishing project (*kuda.read*), which is focused on examining critical approaches towards new media culture, new cultural and political relations, contemporary artistic practice and the social realm. Within kuda.org, she actively participates in (co-)curating exhibitions, in organizing lectures, conferences and workshops regarding issues of new media art, critical internet culture, experimental art practices, art theory, activism. She's also taken part in several international research projects and her essays have been published in many magazines and publications in the region and internationally. Some of them are: eipcp – European Institute of Progressive Cultural Policies Vienna, n.e.w.s., etc. Since 2005, within kuda, she is extensively dealing with the preservation and actualization of Yugoslav political art movements. She lives and works in Novi Sad, Serbia.

Renée Ridgway is an artist, free-lance curator, writer and educator based in Amsterdam, the Netherlands. Since completing her studies in fine art at the Rhode Island School of Design, (BFA) and Piet Zwart Institute (MA), she has exhibited widely in the Netherlands and internationally (Manifesta8, P.S.1 MoMA Hotel New York, Centraal Museum Utrecht, Museum De Lakenhal, Conflux Festival), made numerous public presentations at various conferences and forums and taught at several universities in the Netherlands and abroad. Ridgway organises 'Negotiating Equity' (http://negotiatingequity.net) at DAI, (Dutch Art Institute) a collaborative master's project that investigates the position of curation as artistic practice. Ridgway is co-initiator of n.e.w.s. (http://northeastwestsouth.net), a collective online platform for the analysis and development of art-related activities.

Nicolas Malevé is an artist, free software programmer and data activist developing multimedia projects and web applications for and with cultural organisations. His current research work is focused on cartography, information structures, metadata and the means to visually represent them. He lives and works in Barcelona and Brussels. Since 1998 Nicolas collaborates with Constant, a non-profit association, based and active in Brussels since 1997 in the fields of feminism, copyright alternatives and working through networks. Constant develops radio, electronic music and database projects by means of migrating from cultural work-to-work places and back again. He currently collaborates with Octavi Comeron and Anja Steidinger in Academy Commons. Academy Commons is a platform conceived to connect and empower our academic and research practices, born in the awareness of the higher education transformations, debates and conflicts. The basis of the project is to offer a tool to explore the notion of the commons here applied to our research activities, both inside and outside the official academic system. http://academycommons.net

Patrick Bresnihan is part of the Provisional University, an autonomous education project based in Dublin. The Provisional University is currently involved in a campaign for the old city arts building on city quay, Dublin. The building is currently vacant and under the control of the National Assets Management Agency. The campaign has two demands: to have the building opened up as a collectively run educational and cultural space, independent of private or state institutions; to have the legislation changed so that all NAMA buildings can be opened up for public use.

Adrià Rodríguez (Barcelona, 1987) studied Fine Art in the University of Barcelona. He works as a cultural producer and videomaker. He is part of Universidad Nómada [www.universidadnomada.net <http://www.universidadnomada.net>], a militant research and knowledge production network that works with social movements all around Spain. Universidad Nómada works on developing theories and practices around the notion of the common, engaging in new institutionality experiments and claiming for new social rights. Adrià is specially interested in basic income as a new social right for the cognitive and precarious generation. He is also part of Knowledge Liberation Front, a European network that works around conflicts and struggles regarding the crisis of university. Nowadays, he is also taking part of the big political movements that have taken place in Spain against precarity, political corruption and austerity.

Andrew Hetherington is Project Director at *Business to Arts* and co-founder of *Fundit.ie <http://www.Fundit.ie>.* He has led and written a number of key research projects for the organisation including *The Private Investment in Arts & Culture Survey Report* conducted with Deloitte, *The Philanthropy/Giving Study* commissioned by the Arts Council of Ireland and *Shining the Light on Successful Sponsorships* conducted with PWC. He has also developed and managed a number of innovative programmes for businesses that have become successful new models in arts and business engagement. Andrew joined Business to Arts in 2007 from *De Lage Landen* (part of the Rabobank Group) and holds an MA in Cultural Policy & Arts Management. He is also a board member of the Butler Gallery, Kilkenny.

Aebhric Coleman an art gallery director, consultant, and exhibition and project manager based in Dublin, Ireland. Director and Co-Founder of Mondrian's Room, he is working on relaunching the business as a Web 3.0 online art space that will bring together context and personalization as a new way to learn, experience and buy art online. As exhibition and project manager for art projects, he is currently working on a major artist's retrospective exhibition and catalogue at the National Museum of Modern Art, Reina Sofia, in Madrid Spain. With over 15 years experience working with major international contemporary art museums, including the Pompidou (Paris), Tate Modern (London) and MACBA (Barcelona), he is also a technology researcher with expertise in the area of the conservation of time-based media and photographic works. In June 2010, he participated in the international conference "Contemporary Art, Who Cares?", with a written contribution appearing in the book "Inside Installations: Theory and Practice in the Care of Complex Artworks" (Amsterdam University Press, 2011).

Michaële Cutaya, is a writer on art living in Galway. She graduated in Fine Arts at Galway-Mayo Institute of Technology, Galway in 2002 and completed a master by thesis in the history of art and design at the National College of Art and Design, Dublin in 2004. Since then she has been a free lance lecturer in art history at National University of Ireland, Galway and has been contributing reviews and essays to Circa art magazine and various blogs as well as writing essays for artists catalogues. She has been researching issues around aesthetics since 2007 when she first started a PhD. It is a work in progress. She is currently collaborating with artist/writers Fiona Woods and James Merrigan on a research project *Fugitive Papers* which aims to explore the possibilities of an art journal in Ireland today.

Anne Bedos is a French political scientist specialising in gender equality and social inclusion. She has worked in the charity and community development sector for more than 10 years as an activist. She set up Rothar <rothar.ie> in May 2008 to offer affordable and environmentally sustainable transportation options for commuters, recreational bikers and messengers. Rothar operates a community based bicycle shop that sells refurbished bicycles, accessories and second hand parts and offers classes on bicycle repairs and a workshop for repairs. Since its creation, Rothar has salvaged many bikes from the waste stream and works closely with charitable organisation to train at-risk people in bicycle mechanics as well as building skills in basic business concepts.

Franziska Ruhnau and **Tom Stewart** are active members of the Exchange Dublin Collective. Their interests include photography, waffle-baking, dance, and open organization, and they have academic backgrounds in cultural and art studies, social policy, and psychoanalysis from Trinity College Dublin and University of Bremen. Exchange Dublin seems to have been on ongoing experiment since 2009 in

developing an all-ages non-alcohol noncommercial open space as a collaborative commons, providing a development umbrella and facilitative platform for social and cultural production and participation. It is coordinated by an open collective within an operating ethos of consensus decision-making, egalitarian voluntarism, and engaged enjoyment.

Moritz Neumüller (Linz, Austria, 1972) has graduated from the University of Vienna in Art History and from the Vienna University of Economics in Commerce. He has worked for the Department of Photography at the Museum of Modern Art in New York and supervised several international book and exhibition projects on photography and video art. He has directed various activities of PhotoEspaña, the Spanish Festival of Photography and Visual Arts, in the editions of 2004-2007, and the International Video Festival & Fair LOOP Barcelona, in its edition of 2008. At the moment, he is appointed Festival Curator of PhotoIreland, and directing a study program called European Master of Fine Art Photography for the Istituto di Design in Madrid.

Gergely László (1979) lives and work in Budapest. He is an artist and an art-activist. He is a member of Tehnica Schweiz, the artistic collaboration of Gergely László and Péter Rákosi since 2004. All the projects and artworks that they have been involved in, together or separately since the start of their collaboration, are signed to this label. Tehnica Schweiz is member of POC - Piece of Cake, international network of photographers, since 2007. / www.pocproject.com. Tehnica Schweiz has been exhibited internationally: Secession Wien, Ernst Museum Budapest, ISCP NY, NBK Berlin, ZTK Karlsruhe, etc. Most Tehnica Schweiz projects are process-based, working around the theme of community. In latest works, like The Garage Project (2007-2009), The Collective Man (2008-2010) and The Heroes of the Shaft (2010), TSCH has been relying on the participation of a large group of volunteers. All TSCH projects engage in extensive research, archival work on occasions. Gergely László is a founding member and representative of Lumen Photography Foundation: www.photolumen.hu

Mick Wilson is an educator, artist and writer based in Dublin. He is the founder Dean of the Graduate School of Creative Arts and Media, the national platform for cultural practice and research in Ireland (www.gradcam.ie). He lectures and leads workshops internationally on art research, public culture and education. He is a member of the European Art Research Network (EARN) and principal investigator for 'SHARE' EU-wide network for creative practice doctorates across all the arts. He is co-editor with Paul O'Neill of *Curating and the Educational Turn,* Amsterdam/London, (2010). Recent essays include: "Fundamental Questions of Vision: Higher Arts Public Education, Research and Citizenship" in K. Corcoran, C.Delfos, and F. Solleleveld (eds.) *Art Futures: Current Issues in Higher Arts Education*, Amsterdam: ELIA. (2011); 'Sex and the City: Another Urban Imaginary', in *Frontiers: A Journal of Women Studies* (2011); 'Curatorial Counter-Rhetorics and the Educational Turn' (with P. O'Neill) in *Journal of Visual Arts Practice,* London, (2011); 'Retro-Spective: "Places with a Past" – New site-specific art in Charleston, Spoleto Festival USA, 1991' in *Art & the Public Sphere*, 1:1 (2011); "Wenden und Wendungen in der Kunstausbildung" (with Paul O'Neill) in Tom Holert and Marion von Osten (eds.) *Das Erziehungsbild: Zur visuellen Kultur das Padagogischen*, Vienna: Schriften der Akademie der bildende Kunste Wien. (2010)

Daniel Jewesbury (b. London, 1972) studied Sculpture at the National College of Art & Design, Dublin, before moving to Belfast in 1996, where he is now based. Daniel is an artist, a writer, an editor, an educator and an arts programmer. In 2010 he curated the 're:public' exhibition for GradCAM at Temple Bar Gallery, an ambitious series of events and provocations examining the vestiges of 'publicness'. As a film-maker and writer, Daniel is particularly interested in issues of urban space, exclusion and regeneration. He is a co-editor of Variant magazine (www.variant.org.uk).

Martin McCabe studied Fine Art and Film and Television in Dublin. He currently lectures in the DIT in Critical and Theoretical Studies on the BA Photography programme. He is also an associate of the Centre for Transcultural Research and Media Practice (CTMP) since 2000. Since January 2009, he was seconded as the DIT Fellow at the Graduate School of Creative Arts and Media (GradCAM). His research interests include visual and network cultures.