

## **From Split Sheets to the Streets** **how we credit, share and collect for intellectual property today and tomorrow**

This one-day symposium and reflection day will examine the worlds of intellectual property and ownership of music - beginning from the present and extending into models for the future. It aims at dissecting and reconstructing ideas of copyright, the distribution and monetisation of intellectual property, and at analysing formats for appropriation. It brings together experts from diverse sides of the copyright universe from practical publishing to sharing culture thinkers, artists and philosophers.

Copyright as ownership of intellectual property is a burning issue in the dissemination of music, since its reproducibility. Already in 1936 however, Walter Benjamin observed that precisely this reproducibility also “brush[ed] aside a number of outmoded concepts, such as creativity and genius, eternal value and mystery”. Still, these concepts seem to form the basis of copy right law and practices today, thus creating a vacuum between thought and practice in which companies see possibilities to change intellectual property into commodity. By means of diving into philosophical and practical issues, we might understand better how to fill this vacuum with a more positive alternative, appropriate for the actual creators of music.

The symposium is to take place in AB Salon Brussels on November 24th 2018 and is a collaboration between Melissa E. Logan (UniCAT - University of Craft Action Thought / Chicks on Speed) and Q-O2 werkplaats, in the framework of an artistic project by Logan. The conference will be filmed and fragments of the conversation might be used as material for a video work by the artist, with prior agreement of the participants.

The project is part of the Interfaces Network, and co-funded by the Creative Europe Programme of the European Union.

With:

Christian von Borries (conductor, composer, filmmaker and producer)

Dr. Prodromos Tsiavos (Head of Digital Policy and Development, Onassis Group)

Femke Snelting (Constant, working with Free Software, feminisms and authorship)

Matthias Hornschuh (composer, publicist, authors rights activist)

Melissa E. Logan (UniCAT - University of Craft Action Thought/Chicks on Speed)

ooooo (constellatie, performer, activist)

Dr. Yoni Van Den Eede (Postdoctoral Fellow and Assistant Research Professor Vrije Universiteit Brussel)

Moderator:

Tamar Shafir (writer and researcher)

Venue, date, hours:

AB Salon, Boulevard Anspach/ Anspachlaan 110, 1000 Brussels

Saturday November 24th 2018, 12:00-18:00

**Uni-  
CAT**

Q-O<sub>2</sub>



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Creative Europe Programme  
of the European Union

inter|f|aces

## **Program & speaker biographies:**

### **Christian von Borries**

#### *Media determine our situation*

We have to start thinking technologies of distribution, content identification and surveillance as being part of content itself. This talk includes a survey from early hip hop to today's music production by christian von borries.

Christian von Borries produces media from other media. He is a conductor, composer, filmmaker and producer of sitespecific psychogeographic projects. His work has been commissioned by the Lucerne Festival, Kunstfest Weimar, Volksbühne Berlin, Kampnagel Hamburg and documenta 12, among others. His CD "Replay Debussy" won an Echo Award. His first film "The Dubai in Me" won an award at the FID Marseille Film Festival and has been screened at film festivals around the world, as well as the Yekaterinburg Industrial Biennale and the Principio Potosi exhibition in Madrid and Berlin. His second film "Mocracy" won the Klaus Wildenhahn Prize at the Documentary Film Week Hamburg. His third film "I'm M" first performed in Mexico City, was shown at the Bergen Assembly Biennale 2013. His fourth film "IPHONECHINA" was shown at Festivals in Europe and in China. In 2017 he finished his last movie "DESERT OF THE REAL" which premiered at the CPH: DOX Film Festival Copenhagen. Christian von Borries is an anti-copyright activist and lives in a greenhouse in Berlin. In 2011 he was Visiting Professor of Architecture at the Art Academy in Nuremberg, in 2012 he taught at the Filmhochschule HFF in Potsdam. In 2014 he exhibited in the Central Asian Pavilion of the Venice Biennale, the Bergen Biennale and the Werkleitz Biennale in Halle. In 2015 he staged the music project "Conflict Music" for the Cologne Academy of the Arts, from which, together with Wolfgang Voigt, the CD "conflict / re-conflict" was made for the label Compact. In 2017, for the first time, he and the Dresdner Sinfoniker have performed a score that was created entirely by AI algorithms at Dresden's Frauenkirche. At the end of 2017, he co-curated an exhibition on the digital subject entitled A BETTER VERSION OF YOU in Seoul and Beijing.

### **Dr. Prodromos Tsiavos**

#### *Between the Commons and the Platform Economy: towards an IPR model for the arts in the 21st century*

This talk will focus on different forms of value production on platforms (social media, streaming services, sharing economy) and the implications they have in terms of the intellectual property management models most appropriate for the production of different kind of value. Following a three tier flow model (value, rights, content) we explore how intellectual property licensing schemes are combined with Service Agreements and data management plans in order to support the business and distribution models of different artists.

Dr. Prodromos Tsiavos is the Head of Digital Policy and Development at the Onassis Group and a Senior Research Fellow at The Media Institute (TMI), London. He is currently teaching and researching on the issue of Legal and Ethical Aspects of Data Science at the Athens University of Economics and Business and Athena Research Center. Prodromos has worked for the National Hellenic Research Foundation (National Documentation Centre), the European Commission, Oslo University and the London School of Economics and Political Science (LSE). He read law and Information Systems in Athens and London and holds a PhD in Law and Information Systems from the LSE. Prodromos has worked as an adviser for the Greek Ministry of Infrastructure, Transport and Networks, the Special Secretary for Digital Convergence, as well as public sector bodies and private companies in the cultural and creative industries. In particular, he has provided legal advice for multiple European e-infrastructures and research infrastructures, including the setting up of the OpenAIRE Legal Entity, CLARIN, META-SHARE, EOSC, DARIAH, HELIX (Greek Digital Infrastructure for Research) etc. He has over 120 publications and talks on legal and business aspects of open technologies, digital content, IPR and innovation policy and strategy. Prodromos is the Chair of the Administrative Council of the Greek Industrial Property Organisation (OBI) and of the Supervisory Board of the European Patent Academy (EPA).

## **Femke Snelting**

### *Authors of the future*

Conventional copyright law places authors and their hybrid contemporary practices in a framework of ownership and possession. Creations are by default conceived as original and individual works, making collective, networked practices difficult to fit. Within that legal and ideological framework, Open Content Licenses such as Creative Commons and the Free Art Licence introduce a different perspective. These “legal hacks” on copyright allow artists to re-imagine authorship as an entangled, geneological and generative practice. But what are the limits of that imaginary?

Femke Snelting works as artist and designer, developing projects at the intersection of design, feminisms and free software. In various constellations she explores how digital tools and practices might co-construct each other. She is member of Constant, a non-profit, artist-run association for art and media based in Brussels. Since 1997, Constant generates performative publishing, curatorial processes, poetic software, experimental research and educational prototypes in local and international contexts. With Jara Rocha she activates Possible Bodies, a collective research project that interrogates the concrete and at the same time fictional entities of “bodies” in the context of 3D tracking, modeling and scanning.

## **Matthias Hornschuh**

### *About Authorship & Authors Rights*

Being an author in the digital era is complicated. Because being an author is and always was complicated. Nothing new. What’s new then? 1. The gate keepers. 2. The narrative of free. 3. The solidarity between authors, artists, and their respective partners, United in their fight for survival. Time for a more holistic approach; time for a change!

Matthias Hornschuh works as a composer for film/tv/radio. Moreover he is musician and musicologist, moderator and programmer, lecturer and publicist, activist and functionary in the sphere of cultural & media policy. Hornschuh serves/served as founder & president of mediamusic e.V., founder & programmer with SoundTrack\_Cologne 1-14 (2004 - 2017), board member @ Kulturrat NRW, Landesmusikrat NRW, Landesmedienkommission NRW and, as of May 2018, as a member of the board of GEMA. The guiding thread through his engagement is his quest for holistic perspectives on society, culture, and digitization.

## **Melissa E. Logan**

Melissa E. Logan is focusing on copyright during her November residency with Q-O2. The work will open into this symposium From Split Sheets to the Streets – on intellectual property and copy right – Melissa E. Logan & UniCAT. Logans interest in copyright grew from a hoarding of her and collaborators creative output. This hoarding has been going on for the past six years and before that she was suffering from a feeling of worthlessness in regards to her musical output. This feeling of worthlessness came about from the distribution process and the non transparency of the business side of the music world. Through conversations she found the different relationships artists have with distribution, sharing, iTunes/Spotify. Some artists said “hay, at least iTunes works, it functions” (Malakoff Kovalski). Or others who release short versions of songs onto Spotify, the real versions are sold on Vinyl to DJs or as digital download from sites which actually pay the artists (DJ Aroma & her ambient /house label). Still Logan could not release the music: there was not a satisfactory label structure, we need the label now mostly for marketing and as a production/management organization, or what do we need it for?

Logan took a music business strategy course at Berklee Collage of Music and found most of the course to be on the worlds of copyright, that many of the laws are outdated and based on technology which are irrelevant to digitization. As articles 11&13 were cleared for passage by the EU Parliamentary vote, to go from a directive to become integrated into each European country to be made law, the symposium has gained in urgency as a

chance to understand our copyright, the laws about our creative output, our rights and our payment, shares.

Melissa E. Logan is an artist living in Hamburg. Performance, installation, video, painting and electronic music are her usual tools for making work. Logan works in groups by gathering artists together, connecting themes, layering meaning, using contradiction and process, clichè and duration, live installations. For example 'On Air' at Gold+Beton Gallery in Cologne where musicians performed for eight consecutive days, original material for thirty minutes as a 'live radio' program. At the Tinguely Museum in Basel, Logan is injecting artificial voice commands into the public space, of which field recordings will be aired daily via live radio. The works shudder between authenticity, subaltern, touch on theory, shift to artificial exaggeration, post punk urgency in the tradition of avant-garde nonconformism.

Logan studied painting at The Academy of Arts in Munich where she started the collective Chicks on Speed with her colleagues there. With CoS Logan has exhibited, performed and lectured at diverse locations: Kyoto Cont. Art Museum, MoMA, MoMA PS1, Pompidou, Dundee Cont. Center for the Arts; TBA-21 Vienna, CAC Vilnius, Tate Briton, Victoria & Albert Museum, KC GRAD, just to name a few.

Chicks on Speed are represented by Milani Gallery, Brisbane. Melissa E. Logan is represented by Galerie Gisela Clement, Bonn. University of Craft Action Thought is a label and performance company founded by Logan in 2016.

**ooooo**

*Sourcetracking enclosure of the commons: 'who owns what' or 'are we talking about responsibility?'*

Intellectual property is the regulatory structure of the knowledge economy in the contemporary 'information' society. It exists to regulate rights to 'access' of ideas and information and in so doing, it inhibits the possibility of many to participate in the creation, innovation, and production of alternatives. How can we contribute to civil society, share resources, and redistribute ideas, plans, stories, songs, compositions, critical reflections, practices, ...? Ooooo posits that it is time to break from legislative structures rooted in ideas of 'genius' and 'originality' in order to allow for an autonomy of users/developers (DIWO\*), and transition towards broader participation in creating culture countering repression and control.

Intellectual property is the regulatory structure of the knowledge economy in the information society. It inhibits the right to access and hence to participate in the creation, innovation and production of alternatives. How to contribute to the civil society, share resources, and redistribute ideas, plans, stories, songs, compositions, ... as well as critical reflections and practices? It is time to break myths around geniality and originality and have user/developer autonomy (DIWO) and transition towards broader participation in creating culture countering repression and control.

(\*do-it-with-others)

ooooo is a transuniversal constellation that initiates, mediates and facilitates, curates and appropriates projects, abducting thought, reflection and praxis on relevant issues. oooo is hosted by Marthe Van Dessel, an activist and performer who creates interfaces, devices & protocols to instigate our urban and institutional hardware & software. She engages in the administrative, cultural, socio-political dimension of personal and collective identities. By triggering intersubjective alliances she confronts the 'self & other' to the commons, co-authorship and the redistribution into the public domain.

**Dr. Yoni Van Den Eede**

*Technology and Art in the Global Village*

This contribution takes the general perspective of philosophy of technology and in particular the work of Marshall McLuhan as entry points for thinking about intellectual property. In random order, McLuhan's insights on the blurring boundaries between humans and technologies, the global village, tribality, the evolution of media through time, and work and education can serve as springboards for (re)evaluating artistic and cultural production

and consumption in the 21st century. One central thread throughout all this concerns the purported “human” prerogative when it comes to making and appreciating art – this at least needs to be reassessed in the light of contemporary technological developments.

Yoni Van Den Eede is Postdoctoral Fellow of the Research Foundation – Flanders (FWO) and part-time Assistant Research Professor, affiliated with the research groups Centre for Ethics and Humanism (ETHU) and Center Leo Apostel (CLEA), both at the Free University of Brussels (Vrije Universiteit Brussel), Belgium. His research concerns the philosophy of technology, media theory, and media ecology, with an emphasis on phenomenological, cultural, existential, and political themes. He is the author of *Amor Technologiae: Marshall McLuhan as Philosopher of Technology* (Brussels, VUBPRESS, 2012) and of (in Dutch) *Mens en media* (Tielt, LannooCampus, 2014) and *Vanzelf* (Leuven, Acco, 2015). He has (co-)edited special issues of *Techné: Research in Philosophy and Technology*, *Foundations of Science*, and *Explorations in Media Ecology* as well as the book *Postphenomenology and Media: Essays on Human–Media–World Relations* (Lanham, Lexington Books, 2017). Since 2011 he is a member of the Board of Directors of the Society for Phenomenology and Media, and from 2014 to 2016 he served as President of that same organization.

### **Tamar Shafir**

Tamar Shafir is a writer and researcher in the extended fields of design, visual culture, and technology. Her essays have been published in magazines including *Disegno*, *Volume*, *PIN-UP*, *MacGuffin*, *Dirty Furniture* and *Real Review*, and books including *Material Utopias*, *Symbolic Exchange* and *Printing Things*. She works at Design Academy Eindhoven as the co-head with Agata Jaworska of the Design Curating & Writing master’s programme and is also a thesis advisor in the Contextual Design and Social Design master’s departments. She is also a lecturer in the Graphic Media Design master’s programme at London College of Communication. Previously, she was the researcher for Things & Materials at Het Nieuwe Instituut, where she investigated design through public programmes including *Garden Broadcasts*, *Canteen Curriculum*, and *Design Dialogues*. In 2013 she co-founded the studio *Space Caviar* with Joseph Grima, with whom she also co-curated the 2018 exhibition *Not for Sale* in Milan. She was part of the organising team of *Atelier Clerici* at the *Salone del Mobile* in Milan from 2014 to 2017.