



Quarterly Community Calls

About this call

This is a space to collectively connect the dots around the areas that we see as key for meaningful infrastructural transformation for art x advanced technology ecosystems

Once a quarter we host an online Community Call, an opportunity to convene the wider FAE community and share and exchange ideas in an informal setting.

How to join

When?

Next call: 23 October 2025 5pm (London/UTC)

How?

<https://zoom.us/j/99104955836?pwd=brqRnW1ROXD5FA2xZnnaArU3l660mj.1>

Who?

Our community calls are open all!

If you have any questions or concerns you can email us on fae@serpentinegalleries.org.

Feb 20, 2025

Agenda

- Welcome from Victoria Ivanova, R&D Strategic Lead
- Pls introduce yourselves! [call attendees]
 - Tommie Introna, R&D Producer
 - Sara Groborz (sarabiotic.com) - audio-visual artist, Barcelona/London
 - Niklas Egberts (Digital Cultures Researcher @ TU Dresden)

- Olga Shishko (chief Art Curator on CIFRA Platform for Media Art - <https://cifra.com/>)
- Vincent Charlebois (artist, developer and member @ hypha.coop)
- Rodrigo Garrido, artist creating Sentient Sculptures, [rodrigogarrido.com](https://www.instagram.com/_rodrigogarrido_), https://www.instagram.com/_rodrigogarrido_
- Kay Watson, Head of Arts Tech at Serpentine :)
- Julia Krasilnikova, Editor & Producer at [CIFRA](https://cifra.com/)
- Portland Green, Producer, Curator
- Chris D-O (arts & research)
- FAE Updates
- Reema Selhi
- Primavera De Filippi
- Community updates

Oct 31, 2024 12:00 PM

Agenda

- Welcome from Victoria Ivanova, R&D Strategic Lead
- Pls introduce yourselves! [call attendees]
 - You can add you're names here if you want!
 - Tommie Introna, Future Art Ecosystems
 - Portland Green, Producer
 - Phoebe Lartisant, Art History Researcher
 - Malik Lakoubay, RadicalxChange Foundation
- FAE Updates
- Data Trust Experiment w/ Mat Dryhurst
- Community updates

Discussion/Links

- Feel free to link you your work and project here!
- <https://source.plus/pd12m> Mat's Public Domain dataset & model

Jul 25, 2024

Agenda

- Welcome from Victoria Ivanova, R&D Strategic Lead
- Pls introduce yourselves! [call attendees]
 - Tommie Introna R&D Producer, Serpentine Arts Technologies 🐘
 - Torsten Goerke, Computer science researcher, Center for Open Digital Innovation and Participation (CODIP)
 - Santiago Petruzzello (aka Bulls). Founder NewtroArts (LATAM collective of artists and cultural managers onchain). Aleph Pop-Up City Culture track lead.
 - Lucy McRae, Science fiction artist, *Future Sensitive* Co-Founder
 - Zeelie Brown: Cellist, Farmer, Artist, Chef. All about food justice and the Gulf South.f
 - Channing Smithson The New Museum NEW INC Alumni
 - Portland Green, Producer
 - Susanna Barla, Managing Partner, Creators Fund
 - J.Waring Rago - Artwork producer, theorist and researcher - interested in human made art and artificial intelligence synergy
 - CROSSLUCID, an artist collective that engages in highly collaborative cross-disciplinary projects in co-evolution with technology
 - Sara Groborz, audio-visual artist, MSc Creative Technology and Digital Arts
 -
- FAE Updates
 - What we've been up to since we last spoke
 - PCO
 - Fairclouds
 - Data Trust
- Today's special guests <3 🍷
 - Graven Prest, GeoWeb
 - Jack Henderson, RadicalXChange
- Community updates
- Discussion/Links
 - Future Art Ecosystems website:
 - <https://futureartecosystems.org/>
 - Partial Common Ownership notion page:
 - <https://proud-paprika-325.notion.site/Partial-Common-Ownership-a5cd82beec454f69ae89fef4aac4b6d7>

- PCO Art Wiki on the RadicalxChange website:
 - <https://www.radicalxchange.org/wiki/pco-art/>
- We are keen to hear about your projects that could incorporate PCO. Get in touch if this is of interest: fae@serpentinegalleries.org

Apr 25, 2024

Agenda

- Welcome from Victoria Ivanova, R&D Strategic Lead
- Pls introduce yourselves! [call attendees]
 - Lina Martin-Chan – hi!
 - Lisja Tershana, CSM student of Innovation Management
 - Sofya Rakitina, CSM Graphic Communication Design student
 - Frances Liddell, DECaDE Research Centre/Design Informatics/Uni of Edinburgh
 - Tommie Introna, R&D Producer, Serpentine Arts Technologies 🦔
 - Pedro Victor Brandão, artist, part of The Sphere team
 - Julia Read, Creative Director, Immersive Producer, SIGGRAPH VR Theater Director 🖐️
 - Holly Grimm, Navajo artist and AI engineer, working on data trusts/co-ops for Indigenous language data and open source language models
 - Jane Lee, a curator and art director for interdisciplinary projects - currently at RCA. Hello!
 - CROSSLUCID, an artist collective that engages in highly collaborative cross-disciplinary projects in co-evolution with technology. ✨ *hello dears*,
 - Paula Berman, Angela Corpus, Jack Henderson, Alex Randaccio - RadicalxChange team
 - Portland Green, Producer
- FAE Updates
 - What we've been up to since we last spoke
 - [Oakland gathering](#)
 - [FAE4: Art x Public AI launch](#)
 - Read [FAE4](#) here
 - Check out [Future Art Ecosystems website](#)

- New team members!
- What we are working towards this Spring and Summer
 - Partial Common Ownership / Stewardship prototype
 - Beyond Cultures of Ownership projects
 - Data Trust experiment
- Today's special guests <3 🍷
 - [CROSSLUCID](#)
 - Reema Selhi, Head of Policy and International at [DACS](#)
- Community updates
- Discussion
 - <https://www.alias.studio/>
 - <https://braiduk.org/>
 - <https://www.adalovelaceinstitute.org/>
 - <https://ainowinstitute.org/>
 - <https://metagov.org/projects/ai-palace>
 -

Minutes

Jan 25, 2024

Agenda

Welcome from Victoria Ivanova, R&D Strategic Lead

Pls introduce yourselves! [call attendees]

- a. Lina Martin-Chan, project coordinator, Serpentine Arts Tech
- b. Kay Watson, Head of Arts Tech, Serpentine - Hi!
- c. Christina Lu, AI researcher working on Whole Earth Codec
- d. Severin Matusek, writer, researcher & strategist hiiii
- e. Eva Jaeger, Curator and researcher in the arts tech team serpentine
- f. **Alessandro Y. Longo**, researcher and writer ^_^
- g. Anna Fasolato, researcher and cultural manager
- h. Pekko Koskinen, a resident on the overlap of games and organizational structures

- i. Pedro Victor Brandão, artist, part of The Sphere team
- j. Lene Vollhardt, works as an artist and is a team member of the sphere predominantly employed as relationscape assembly designer
- k. Connor Hanna, architect and resident Trust Support

Upcoming in 2024

- Continued collaboration with RadicalxChange on BCO, PCO and Data Trusts
- Mat Dryhurst & Holly Herndon project
- Future Art Ecosystems Vol. 4: Art x Public AI

Updates from BCO conference and post-conference

- New Models for Interdependence and Ownership in Art and Culture Grant

Community updates

Discussion

Next community call:

 [FAE Community Telegram group](#)

Minutes

Mat Dryhurst and Holly Herndon project update

- Launching in October
- Centred around the primacy of new data economies – agency and consent layer around AI
- Choral database of UK choirs, the data will be held in a trust, prototype of bottom up data trust

FAE4 Art x Public AI

- How we create public value around momentum of AI development
- Speaking with leading voices in art and tech, laying out risks and opportunities for artists, organisations and the larger ecosystem

RadicalxChange collaboration

- Partial Common Ownership – update to come during the next community call
- Ownership and distribution paradigms within the culture sector
- Beyond Cultures of Ownership leading to the grant program
 - Whole Earth Codec
 - Multi-modal foundation model trained on environment

- Discursive object, looking now at governance
- Planetary infrastructure for non-human data and how that complicates paradigms of ownership
- The Mesh
 - Reimagine circulation of films (outside of film festivals, archive, funds in the global North), specifically in the global South
 - Activating cinephile networks
 - Drawing from historical political movements such as Third Cinema
 - Thinking about licensing structure – going beyond paradigm of ownership to create distributed organisations that open up possibilities for how films are shared
- The Anarchiving Game
 - Project grows from [The Sphere](#)
 - Working with the data collected from the Sphere
 - [Anarchiving](#) imagines archive as trace for future iterations
 - conceived as a verb – divinating the future, value discovery process of a network
 - Structure based on smart contracts, invites people to be archivists
 - Collaborating with Zora

Sep 28, 2023

Agenda

Welcome from Victoria Ivanova, R&D Strategic Lead

Pls introduce yourselves! [call attendees]

- l. Lina Martin-Chan, Serpentine, Project Coordinator
- m. Eva Jäger, Curator & Principal Investigator, Creative AI Lab
- n. mashbean, web3 architect, ministry of digital affairs, Taiwan
- o. Hello! I am Sha Li, a curator who is conducting research and building a Digital Garden on emerging technologies and digital transformation for the arts sector. The project is here: [Ethereal Garden](#) (early stage, trying to practice peer to peer “stewardship”), which is funded by the Canada Arts Council. if you are interested in collaborative knowledge exchange ✨ or have any digital

transformation experiences^^ feel free to reach out to me:

shalicurating@gmail.com

- p. Bernat Cuní, artist & designer, working on creative applications of emerging technologies from a post-capitalist lens. (3D/AR/AI - based in Barcelona)
- q. Mai Omer, independent artist and researcher working on digital ownership and decoloniality
- r. Linda Rocco, @lindaonmars in Telegram, Curator & PhD researcher at RCA 🖐️
- s. Andrew Robinson, Marshmallow Laser Feast, Infrastructure Lead.
andy@marshmallowlaserfeast.com
- t. Portland Green, Producer / Curator
- u. Andrew Stone- immersive tech and bio-art producer person - ex-museums/exhibitions etc
- v. Liz Allen, my background is photography and computer vision, academic lead for Arts and Technologies area at University of Westminster School of Arts, and working on funded project to develop 'Advanced Technological Literacies' in new and emerging technologies for arts and media students and researchers - also involved in expanding our Emerging Media Arts space and validating an MA in Art & Emerging Technologies. . allene@westminster.ac.uk
- w. [Amy Youngs](#), Artist and professor of Art & Technology at the Ohio State University. Ecoart and amplifying the non-human via technologies.
- x. Andrés. México, artist working in funding and modes of production of the arts, distribution and circulation. Part of Arts Collaboratory Network in México city.
- y. Nik Rawlings, Artist/Immersive composer and Creative Producer at The Studio, Bath Spa University (Creative Tech & Arts incubator in SW UK often funding creative tech, community projects and prototyping) - feel free to reach out nik@ni-ku.net
- z. Ruth Waters, producer at Serpentine Arts Technologies:
ruthw@serpentinegalleries.org
- aa. Tautvydas Urbelis, curator at [Rupert](#) (Vilnius, LT) and artistic director of [Audra festival](#) (Kaunas, LT). Currently developing the future infrastructure of Rupert, in part based on Partial Common Ownership and certain aspects of DAO.
- bb. [Christie Morgan](#), creative director, digital artist, educator - I also run my own studio and consultancy [Pitch Studios](#). Very much in the hybrid art/design space, working with a range of technologies XR, AI, CGI christie@pitch-studios.com
- cc. Connor Cook, Amsterdam based media artist, researcher, and educator @ Design Academy Eindhoven. I create audiovisual performances and installations

with game engines and real time software environments. Research interests include technological evolution, information theory, computation and aesthetics.

dd. [Esmeralda Conde Ruiz](#), London based audio-visual artist.

Works about Big Data (performance of 150 singers) and digital infrastructures (audio-visual installation). Currently developing a chorus of artificial voices.

Deputy chair of the Future Sound Experience Council at [The Ivors Academy](#).
info@econderuiz.com

ee. [Dalena Tran](#), media artist and filmmaker based in Los Angeles. Working on Whole Earth Codec. Editor of [Flat Journal](#).

Conference (updates from last call when it was announced)

Future Art Ecosystems Vol. 4: Art x Public AI

[Creative AI Lab database](#) with Alasdair Milne

Community updates

Discussion

Next community call: December 28

 [FAE Community Telegram group](#)

Pls feedback:

1. thoughts on the framing and language around Partial Common Ownership?
 2. what associations are triggered for you with the concept of 'public AI'?
 3. are you aware of any artistic or community/civic projects where the artwork/intervention deploys data sets or governance structures as medium?
-

Minutes

Conference

- Partial Common Ownership update → <https://www.radicalxchange.org/wiki/pco-art/>
- Infrastructural blockchain layer – beta version is currently being tested, the first test project with Tomas Saraceno will be launched
- If projects or artists want to feedback or test the system please get in touch!
- Desire to move beyond orthodox ownership models is shared by many activist and artist communities – opportunity to rethink ownership on practical and operational level
- Nov 3 gathering with RadicalXChange and Dark Matter Labs – beginning of a new chapter of experimentation on this topic, as part of a longer project in collaboration with RadicalXChange

Future Art Ecosystems Vol. 4: Art x Public AI

- In thinking about questions of governance and new forms of ownership, question about AI emerges
- How can culture and art participate in the creation of this new technology

[Creative AI Lab database](#) with Alasdair Milne

- Gives an overview of the field, while also being relevant for artists and culture
- Develop system that allowed there to be some assessment of the tools but not assume findings of the research since its ongoing
- Set of metrics can be found in the about section, are incorporated in the copy describing each tool
- There's a plus sign on the website, it will lead you to a telegram where you can add tools which are then fed into the website

→ Report on ownership models for art which used Pol.is is forthcoming

→ Practices involved in negotiating rights to data, or data collectives or cooperatives working in interesting ways we would love to incorporate them into the Future Art Ecosystems research

Community updates

Update from Tautvydas Urbelis

- Working on rethinking future of the institution – activating foundation within the institution for collecting artworks that are coming from people who are working in the network of [Rupert](#)

- Works well with the idea of PCO, wanted to develop collection that collects experimental art – move the collection to the foundation which will take care of the works (stewardship)
- Relies on a system that would support the ecosystem rather than regurgitating old models

Comment from Andrew

- Victoria + Eva - We have previously worked with Barbican on the creation of smart contracts to align with editions of digital art which aligns well I think with the “stewardship” methodology of digital art. Really interested to hear more about your work on this, and thank you for setting this up (and Alasdair for the demo!).

Feedback?

Get in touch via [email](#) or [telegram](#).

Jun 29, 2023

Agenda

Welcome from Eva Jaeger, Curator & Principal Investigator, Creative AI Lab

Pls introduce yourselves! [call attendees]

ff. Lina Martin-Chan, Serpentine, Project Coordinator

gg. Cem F Dagdelen, Curve Labs co-founder & mechanism designer @ [Sphere](#)

hh. Marios Isaakidis, technologist, [infotropic](#)

ii. [Martin Disley](#), PhD candidate, Institute for Design Informatics, co-founder [Unit Test](#)

jj. Portland Green*, Curator, Producer, developed an action research project with Dr James Doeser looking at measuring demand in the digital arts marketplace.

kk. Elena Viktorovna Bushueva, artist, designer and researcher

- ll. Susanna Barla, co- founder, CEO of an LA based [venture studio](#) that initiates and invests in new ventures & interdisciplinary projects at the intersection of art, science and technology
- mm. Maria-Elena Pombo, artist based in NYC (info@fragmentario.co) *
- nn. Marisa Olson, artist, writer, Founding Director, RADlab
- oo. Angela Ferraiolo, systems artist, aferraiolo@gmail.com
- pp. Su Kim(www.sukim.art), Media artist and White kimchi producer, i@sukim.art
- qq. Daria Jelonek, Artist, Co-Founder @[Studioaboveandbelow](#)

Updates

FAE updates

- a. Website
- b. Partial Common Ownership (PCO)
- c. Conference – Beyond Cultures of Ownership: Emerging Strategies for Relationality & Interdependence

Community updates

Discussion

Next community call: September 28, 5pm GMT

 [FAE Community Telegram group](#)

Minutes

FAE intro

Future Art Ecosystems working on a new website: moving FAE work from publication towards larger strategy and protocol building

- Looking towards projects that build in public → inspired by projects like Summer of Protocols and Big Science
- Working on projects that prototype infrastructural propositions that we have been outlining in the publications

Four key areas: Advanced production capabilities, Protocols inter-org interoperability, New ownership and distribution models, New systems of measurement

- Economic and larger ecosystem mediated by the market and the art institution, we are interested in seeing how institutions can be instrumental in building out infrastructural propositions
- New ownership and distribution models was most interesting in the telegram poll

→ **Partnership with [RadicalxChange](#)**

- How can we engage in long-term partnerships that align certain goals as different organisations
- Exploratory phase led into this topic of new ownership models and a project on [Partial Common Ownership](#)
 - Thinking about better ways for distributing value in artworks that have clear community context
 - Rethink the transition into the market outside of lens of commodity-based ownership
 - This licence is currently being built, a beta system will be ready in September

→ **Call out!** If you are interested in testing and giving feedback on the prototype add an asterisk to your name or reach out via [email](#) or [telegram](#).

Further reading: [Blogpost on Rethinking Art Ownership](#)

Cem F Dagdelen from The Sphere

[Feedback: diagram clearly labelled to describe functions of the actors]

Interested in automated institutional functions and blockchain – for artistic production and distribution

[The Sphere](#) – contemporary circus arts DAO

- Began as research project
 - Through research and interviews with artists, the team discovered that circus arts are a fundamentally physical and high risk medium with little financial security, there were also no established nodes for collaboration
- [Web3 based game that incorporates smart contracts and NFTs in playful way](#)
 - The public can stake ethereum to the digital souls/projects that they like (museums of past performances)
 - Once there is sufficient attention and capital, the karmic engine commissions a new derivative performance of that work from a new artist – ephemeral performances are given second lives via new performers
- Inspired by Primavera De Felipi's project [Plantoid](#)
- Pursuit of experimentation at the intersection of institutional capabilities and artistic intent

Martin Disley: [A team I work closely with has been working on a framework they call EKILA. It's positioned more in the context of tracking the provenance of synthetic images rather than specifically artworks and artist/communities. But they also flip the current NFT model and introduce smart contract based licence tokens <https://arxiv.org/abs/2304.04639>]

- Research from Surrey University – [EKILA](#), synthetic media provenance tracking system that runs on smart contract
- Essentially a back-end for distributing licence tokens – NFT stays with creator as a rights contract, the contract can then issue licence tokens which always link back to the original contract which can't be traded
- The project combines this provenance system with a visual similarity engine, to find images that have contributed to the generative image (content based), automatically attributing a weighted sum of the contributing images
- Royalty framework can be adjusted to account for attribution and value distribution

Creative AI Lab update – we will share more details in the next community call

[Chat question] lj: Question.

The actors in either sphere or the FAE questions,

what relationship is the institution or smart contract reinforcing among the actors? ...

The main relationships described here are economic.

[Cem F Dagdelen response]: In the sphere an artist who has choreographed and performed a work shares it for further derivation by another artist, which is quite an intimate and vulnerable process (as we have experienced). I think it's possible to expand the ontology of economics to any relationship (see: economic imperialism or "the gift") however this type of creative sharing in my view goes quite beyond the current paradigms of hoarding and capitalization of intellectual property.

unConference/gathering in November at Somerset House – co-hosted by Serpentine, RadicalxChange with Dark Matter Labs and Somerset House

- Will be a wider lens approach to looking at models for trying to go beyond ownership
- Will share more information via the newsletter once there are more details and once its live

[AngelaFerraiolo:] Thanks so much for the session - a lot of exciting ideas - can you give a sense of what beta testing would involve - maybe that is already explained in the doc?

Mar 30, 2023

Agenda

Welcome from Eva Jaeger, Curator & Principal Investigator, Creative AI Lab

Pls introduce yourselves! [call attendees]

- a. Kay Watson, Serpentine, Head Arts Technologies
- b. Victoria Ivanova, Serpentine, R&D Strategic Lead
- c. AC Coppens, Founder, [THE CATALYSTS](#)
- d. Tyler Miller, cofounder at [Mochi.game](#)
- e. Karin Fyhrie, Sovereign Objects, Founder & Creative Officer (formerly Collins, IDEO, Google Creative Lab, Stanford Media Grant in VR)
- f. Paula Bogutyn, Head of Programme Delivery, KANAL-Centre Pompidou (Brussels)
- g. Nick Meehan, Director Berlin ISM, co-founder SUPERPOSITION
- h. David O'Flynn Director Adamson Collection
- i. Joanna Petkiewicz, Strategy, Berlin ISM, co-founder SUPERPOSITION
- j. Frances Liddell, Lecturer University of Manchester & Sotheby's Institute of Art
- k. Pierre-Francois Gerard, PhD, co-founder, Architect and CPO at [Kinetic Art Labs](#), a XR design studio bringing art and play in immersive experiences.
- l. Frances Whitehead, ARTetal Studio, Prof Emerit Sch of Art Inst Chicago, SFAI Board
- m. Liying Wang, legal counsel at [AppWorks](#), a startup accelerator based in Taiwan, focusing on supporting the web3 industry. Also a contributor to [daO](#), a local community where we discuss the idea of web3 infrastructure for public goods.
- n. Gaynor O'Flynn, founder Beinghuman Ltd & The Beinghuman Collective cic www.beinghuman.com connect with me on LinkedIn here <https://www.linkedin.com/in/gaynoroflynn/>
- o. Rosie Broadhead, Researcher Ghent University, Founder SKIN SERIES (
- p. Roxy Zeiher, self-employed graphic designer and graphic design researcher
- q. Christie Morgan, Digital Artist, Educator + Immersive Art Director <https://xt-projects.com/> <> <https://www.linkedin.com/in/christiemOrgan/>
- r. virtual / material, exhibit, Edinburgh, @virtual_material
- s. Portland Green, Producer, Curator, Researcher, portland@portlandgreen.com

- t. Yipei LEE, Founder and curator from [SUAVE ART](#), a research-based curatorial institution which focuses on environment, nonhuman perspectives and nonspaces issues in islands, art and life.

Intro to Future Art Ecosystems

Updates

- u. Creative AI Lab
 - i. [Creative AI: Theory and Practice conference](#)
 - ii. [New Paper on Creative AI's positioning](#)
- v. Collaboration with RadicalxChange
 - i. [Rethinking Art Ownership](#)
 - ii. [pol.is deliberation](#)
 - iii. [Background discussion](#)
- w. [Legal Lab Live series](#)
- x. [Synthetic Ecologies Lab Compendium](#)
- y. [Hivemind knowledge game touring!](#)
- z. Next event: dmstfctn live demo their new AI-training game, Godmode Epochs, on [@serpentineUK Twitch](#), 18 April at 7pmGMT

Nick Meehan & Joanna Petkiewicz from [Institute for Sound and Music](#) on the development of a new organisational bridge model and entity designed to support ISM liquidity, membership, ownership and audience engagement using web3 tools for licensing and distributing shares

Discussion

Minutes

F AE's Key vectors for infrastructural transformation

F AE Advanced production capabilities

→ without these the public arts sector becomes beholden to tech PR and proprietary art stack initiative

Protocols inter-org interoperability

→ horizontal scaling is necessary in order to deliver on advanced production capabilities and to be able to serve an impactful public mission

New ownership and distribution models

→ to support interoperability and find more equitable ways to distribute value not just within the cultural sector but across society

New systems of measurement

→ e.g. finding more societally equitable ways for distributing value could be a new metric - oppressive nature of footfall count

30.03.23

Setting the scene with Serpentine :)

The future of FAE to prototype and build community, this is an experiment as to what building a community means in this context.

Future calls to be thematic around key vectors and the community to present WIP

Original idea for FAE to build language and concepts through research and analysis - moving toward a phase of building.

R&D Labs that are connected to Future Art Ecosystems:

1. [Legal Lab](#)
2. [Creative AI Lab](#)
3. [Synthetic Ecologies Lab](#)
4. [Blockchain Lab](#)

Archive of talks available through Twitch twitch.tv/serpentineuk

Nick and Joanna, ISM, Berlin4

Link → <https://www.berlin-ism.com/>

Note: an organisation that was not set up to do the work with or develop with advanced technologies in the way that it is now.

Adrian Ellis, AEA Consultancy

Radicle?

Web3 for Art & Culture - We Are Museums - Diane Drubay:

<https://wac-lab.xyz/wac-fellowship>

Starting an entity called Superposition - creating an interoperable ecosystem of services. ISM is test/use case.

Form of patronage, investment and engagement.

Recording comments and q's from the chat as they are great!

Q. If I put Web3 aside, is the biggest shift in addressing the gig economy challenge a move from project-based fees -> to patron-based monthly funding?

Q. its a really interesting idea but its so important consider what is unique to this new form of ownership, how is this different from other forms of patronage?

I think it is extremely important that as artists we value our creative rights & IP & unite to ensure tech plays & pays fair. We have established music publishing law that in my opinion can apply to all artistic 'tech' products & services.

Q. How much work has been placed into defining the ecology/service of art?

I think the most important thing about these technologies is perhaps not the tech but the way we can use it to extend our understanding of the key and ongoing issues such as value distribution?

Technology can evolve to serve humans need and become transparent by doing so. You know like a hammer. :)

How to record and value improvisational labour.

Web3 having a role in the 'Breaking of AI' and the use of creative work in the creation of large models.

Value placed on the R&D process rather than the final product - relates to moving away from project-based economy.