Proto-DAOWO practices across Art, Commoning, and Decentralisation

DAOWO sits at the intersection of three fields - Art, Commoning, and Decentralisation. There is a long history of experimental collaborative practices and cultural-infrastructure building at these intersections which give rise to new disciplines, cultures and asset forms.[9]
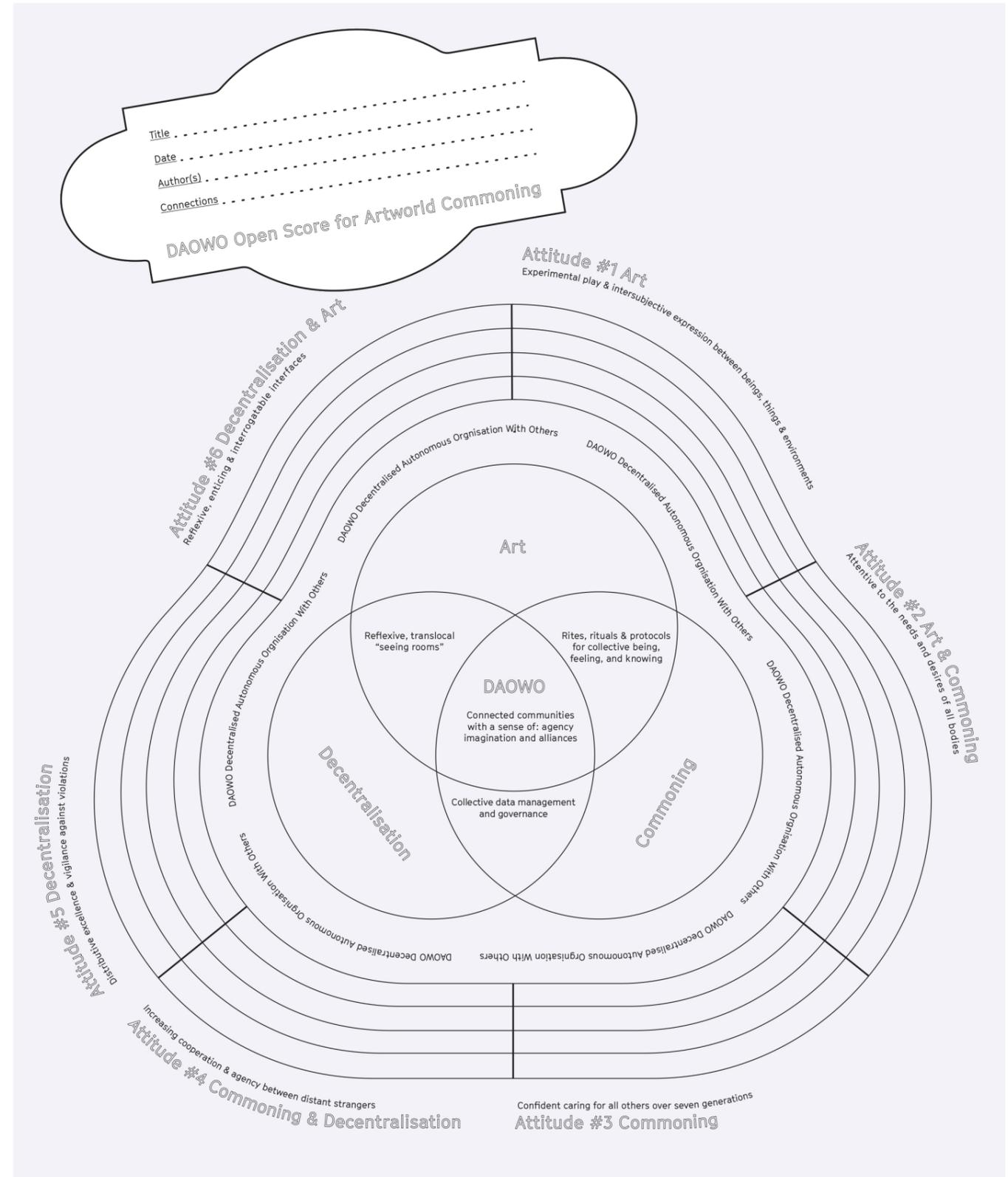
Art and commoning produce new cultural protocols, rites and rituals that in turn produce new forms of communal and collective being, feeling, and knowing. E.g. Constallations Methodologie by Annie Abrahams, Pascale Barret & Alix Desaubliaux; the Cryptorave by !Mediengruppe Bitnik and Omsk Social Club; Real Game Play by Omsk Social Club; Bank Job - The artists' renegade "bank" a symbolic and practical intervention into debt slavery, and Open Source Embroidery by Ele Carpenter is an early inspiration for bringing together cultures and communities of code and craft.

Commoning and decentralisation technologies combine to enable systems of collective data ownership, management and governance. E.g. DisCO Manifesto for Open Distributed Cooperatives by Stacco Troncoso and Ann Marie Utratel, Axn Alliance distributed art curation mechanisms and open art data; DAOStack, Aragon, Moloch DAO & Colony collective decision making and governance tools; the forthcoming Algorithmic Food Justice prototype by Sara Heitlinger, for a more-than-human value system for the food commons.

Decentralisation technologies and art support decentralised artworks with the power to own themselves, create and circulate assets, and to provide a critique of dominant economic theory, and explore money as a medium. They also create translocal "seeing rooms" that act as interfaces to distributed data sets, providing communities with new narrative engines. E.g. Respiratory Mining a speculative dystopian cryptocurrency that mines human breath by Max Dovey; Plantoids evolutionary artforms on the blockchain by O'Khaos and Primavera De Filippi; TerraO, an artwork and prototype for a self-owning, self-exploiting forest, that explores the consequences of cooperating peer-to-peer and at scale across human and nonhuman divides; the feminist crytpocurrency event series at the People's Bank of Govanhill run by artist Ailee Rutherford, and the "advanced spatial and media investigations into cases of human rights violations, with and on behalf of communities affected by political violence" by Forensic Architecture.

Notes

1 DAOWO by Rob Myers (2015) https://bit.ly/2ZwTpAy and informed by ongoing collaboration with Ben Vickers and DAOWO workshop participants http://daowo.org
2 From CreaTures - Creative practice and transformations to sustainability, forthcoming EU Horizon2020 cooperation project.
3 We need new words for audiences
4 David Bolllier in Commons Transition Primer Commons Transition Primer by Michel Bauwens, Vasilis Kostakis, Ann Marie Utratel and Stacco Troncoso (2018) https://bit.ly/31iL7Nu
5 Explaining DAOs to a non-technical person in 10 points by Maciej Olpinski (2016), Medium http://bit.do/eQhyM
6 Thanks to Constallations Methodologie for the use of "attitudes".
7 Though many will be hybrid players - acting across two or three roles
8 The United Nations "high variant" has world population growing to 28 billion by 2150", the year approximately 7 generations from now. The End of the World Population Growth by Bob Blain (2009) http://www.siue.edu/~rblain/worldpop.html
9 See and contribute links to the DAOWO Open Score on Github https://github.com/DECAL-Decentralised-Arts-Lab/DAOWO-Open-Score

furtherfield

DAOWO Open Score for Artworld Commoning

Title . . . .
Date . . . .
Author(s) . . . .
Connections . . . .

Attitude #1 Art
Experimental play & intersubjective expression between beings, things & environments

Attitude #6 Decentralisation & Art
Reflexive, enticing & interrogatable interfaces

Attitude #2 Art & Commoning
Attentive to the needs and desires of all bodies

DAOWO Decentralised Autonomous Orgnisation With Others

Art

Reflexive, translocal "seeing rooms"

Rites, rituals & protocols for collective being, feeling, and knowing

DAOWO
Connected communities with a sense of: agency imagination and alliances

Decentralisation

Commoning

Collective data management and governance

Attitude #5 Decentralisation
Distributive excellence & vigilance against violations

Attitude #4 Commoning & Decentralisation
Increasing cooperation & agency between distant strangers

Attitude #3 Commoning
Confident caring for all others over seven generations

Key for Players: Name/Role

Key for Assets and Resources Created

Visit and Build the DAOWO Artworld Commons

https://github.com/DECAL-Decentralised-Arts-Lab/DAOWO-Open-Score

The DAOWO Open Score for Artworld Commoning

DAOWO (Decentralised Autonomous Organisation With Others)[1] is the second wave of global artworld restructuring against the toxic cult of the individual artistic genius which first found expression in the punk spirit of networked collaboration called DIWO (Do It With Others). DAOWO increases the resilience and resourcefulness of connected communities with an increased sense of: agency, imagination and alliances.

Art for the living

Art is practical philosophy and creative play with everyday rules, matter, behaviours and structures. It is a means to extend intersubjective expression between living beings, things, and environments - decoration, a conversation piece. It is a field of practice that, while real, requires no defence of what constitutes truth (Catlow and Vickers, 2017). Radical, rooted, artworld events can produce new timespaces that cultivate new ways of being, feeling and knowing[2] for individuals and collectives of people.

The intense commodification of art since the 1980s has been accompanied by the hyper-individualization and beggering of artists on the ground in even the world's wealthiest countries. The unsatisfactory relationship between art and money tends towards a total financialisation of artworks, detached from communities of artists from which they spring. *A Guide to the Market Oligopoly System* by William Powhida depicts the pyramidic artworld, structured via markets and business interests. The collective values generated through collaborative artistic production and diffusion in grounded communities (Crompton, 2010; Marçal, 2016) have no part in this view of art. And so art is stripped it of its potential contribution to positive global transformation.

Commoning the arts

Commoning provides a crucial extension to political analysis and action beyond wage struggle. A commons is owned not by a state or any individual. It is collectively owned, managed and controlled and is characterised by images and systems of "intense social cooperation". Through this concept, the history of the class struggle can be rewritten so that the indigenous peoples' resistance to colonial expropriation [...] can be described as a complement to struggles of anti-intellectual property programmers in the free software movement". (Federici 2019)

A commons is made up of "the synergy between the elements of a community, a resource and the rules for its co-governance." Commoning the arts means turning the current pyramidal art market system upside down and inside out. Instead, aiming for a circular economy and working to establish assets created by art workers (culture, knowledge) as a shared resource, co-governed by its communities (of art workers, participants, and audiences[3]) according to the new rules and norms of those communities.[4]

What is a DAO and what can it do for the commons?

Emerging decentralisation technologies of blockchains, cryptocurrencies and smart contracts are moving beyond their initial promise to disintermediate banks. Along with other Web3.0 technologies (for a decentralised, distributed web of data, money and digital assets) Decentralised Autonomous Organisations (DAOs) now allow people to exchange economic value, to pool resources and form joint-ventures, without control from the centre, in ways that were impossible before blockchains; to agree on how risks and rewards should be distributed and to enjoy the benefits (or otherwise) of the shared activity in the future.[5] DAOs provide both the technical underpinnings and the context for re-imagining a distributed global commoning infrastructure.

An open score

The DAOWO Open Score is an experimental framework for nurturing the artworld commons after Web3.0 at the intersection of three fields of practice: art, commoning and decentralisation engineering. The score template is used to notate the patterns and rhythms of artistic collaboration, resourcing, and dissemination. Other local and distributed communities-of-players can then iterate across distance, difference and time.

A score in six attitudes[6]

DAOWO pieces can take place across any combination of Art, Commoning, and Decentralisation and their intersections. The score sets out the suggested attitudes that players might adopt in the production of a piece. Some pieces may only move through a few of the attitudes. The six attitudes

Attitude #1 **Art** *experimental play & intersubjective expression between beings, things & environments*
Attitude #2 **Art & Commoning** *attentive to the needs and desires of all bodies*
Attitude #3 **Commoning** *confident caring for all others over seven generations*
Attitude #4 **Commoning & Decentralisation** *increasing cooperation & agency between distant strangers*
Attitude #5 **Decentralisation** *distributive excellence & vigilance against violations*
Attitude #6 **Decentralisation & Art** *reflexive, enticing & interrogable interfaces*

The players

DAOWO scores notate the acts of at least 3 players - artists, commoners and decentralisation engineers - who all play a key role[7]: -

- **Artists** - the initiators of moment, mode and medium; the selectors of context, subject and action form.
- **Commoners** - the commoner shapes the interplay of commercial (market), public (socially oriented) and communal interest (within a set boundary) over short, medium and long term.
- **Decentralisers** - the engineers specify and maintain secure and equitable access to data, deliberation, voting, and distribution of assets across distance and difference.

An Open Score for 3 to 28 billion players[8]

Many thousands (or millions/ billions) of amateur, enthusiast free-players (who may be cross-disciplinary experts from all fields) - may be encouraged to adopt the six attitudes to join, learn and perform a piece of artworld commoning. Non-specialist participants play a crucial role in the creation and meaningful diffusion of the piece to their neighbourhoods, locally and translocally.

Guide to creating the DAOWO Score

Download and print the DAOWO Open Score template from Github. Then draw, write, paint or collage icons, symbols and notes into the main writeable areas of the template.

- Place an image at the heart the score to best represent the spirit of the piece.
- Provide a key for the people (and roles) required to realise the piece - include ALL participants
- Provide a key for assets and resources, created and used (include technology, space, time, natural resources). Aim for a circular economy.
- Draw onto the stave (the parallel lines surrounding the venn diagramme) the patterns and rhythms of action, collaboration by all players. Show the flow of resources throughout. Consider behaviours, relationships, events, materials, and asset forms to be coordinated.
- Open space can be used for capturing quotes, images, examples and inspirations.

The DAOWO Open Score template is available at the DAOWO repository on Github. People can upload their own scores and can add their own tactics and examples of projects and initiatives to build the DAOWO knowledge commons.

Final note on the limitations of diagrammes
In the score each field is shown as intersecting across only half of their area. However the elements of real DAOWO productions may barely intersect, or overlap entirely: the decentralisation technologies and infrastructure may themselves *be* art and/or commoning practices; the art may be an exemplar of decentralised commoning; the commoning may both *be* art, and support the decentralised management and governance of *decentralised 'arting.'*