The Current Museum was an experiment started in 2016 that ran through 2019 in NYC. You can still find it online at thecurrent.art

The Current // Identity – Salon Discussion with Nora Khan and Members of The Current (*February 2018*)

The Current was a decentralized museum, thinking deeply about how to preserve data together.

At the core of the model is the idea that we are creating an intimate salon 'happenings' where the work is installed in a home-like setting

members are invited to spend time with the works, get to know the artists and engage in dialogue about the issues present in the works.

We organize acquisitions around topics central to technology's impact on the human condition.

Our salons offer an intimate encounter with contemporary art

Private salon gatherings host the next generation of patrons to discover boundary-pushing artists, and learn about collecting.

We brought people together in salon style gatherings, we started with 15 and grew to 75 quickly.

The idea is to invert how cultural legacy is determined, instead by a wealthy few people we opened up the act of museum acquisition to many more people.

Salon acquisition is $250 making it more accessible than the entry point of upwards of $10K for most museums

The Current // Identity – Installation View of Meriem Bennani's *Faradous Funjab* (2015-2017)

Rotating invited curators kept the salons fresh, new perspectives helped informed what we brought to the patrons to consider for collection.

The Current // Identity – Installation View of Jacolby Satterwhite's *Domestika* (2017) 360° Video on Oculus Rift

Upon entering each salon, patrons would received a folio with information about the work including the background and artist info, but also information about what it means to 'own' the work, how much it costs to maintain, and how it will be shared with the patrons for appreciation in their homes.

# Members have direct access to the works they support.

During the salon, members vote on artworks for the collection and they receive private exhibition copies after acquisition.

This was the leading new idea – that individuals could live with a museum collection in their home. We achieved this through a lot of very careful work directly with galleries and agents, and legal support to develop new contracts for 'private exhibition copies' that shifted the model of ownership to collective care and enjoyment.

The Current // Identity – Installation View of Ryan Kuo's *Family Maker* (2018) an iOS app with Etherium-based license

We were thinking about new ways to live with work and engage with it in a new way.

# Distributed museum model, backed by our members.

Members have access to the museum's collection in their home, and participate in stewardship and storage of the collection.

Beyond Brick-and-mortar, thinking of exhibition space in a new way

….so instead of pursuing a traditional brick-and-mortar format that more and more feels irrelevant to modern audiences, our collection goes to them.

– activating privately supported public spaces
- Salon / in-home exhibition
- Screenings and experimental exhibitions
Peer-to-peer stewardship
new models of 'radically participatory patronage.

Member's have a NAS drive in their home, and are responsible for seeding the collection and keeping the drives online.

The Current // Permanence – Installation View of Steina Vasulka's 'Warp' (2000)

In addition to collecting online public artworks, we also collected iconic video works like this piece from Steina Vasulka.

A museum collection on display in your home.

We're experimenting with rights management and access, encouraging members to install and appreciate the works.

When you join the committee you receive this at the end of the salon – a nice package with the contract and legal language about your rights to display work, and instructions, in addition to a USB that made it easy to install the work.

The Current // Truth – 'Print Wikipedia' (2015) Michael Mandiberg

This is an example of a physical work that we collected – the work is a set of instructions, so it anything happens to the physical items they can be reconstructed with the artist's guidance. All that information is preserved in our system.
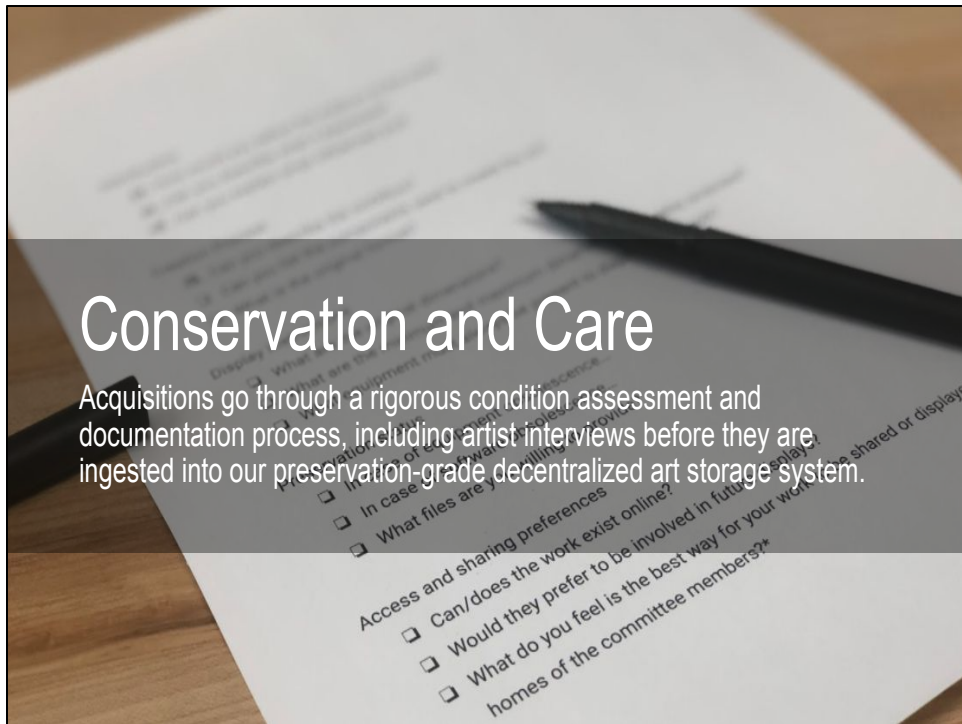
# Conservation and Care

Acquisitions go through a rigorous condition assessment and documentation process, including artist interviews before they are ingested into our preservation-grade decentralized art storage system.

All the works went through extensive conservation before being placed into our preservation-grade storage system. We were doing preventive conservation, bringing rigorous care up into the lifecycle of a work to the time of acquisition.

Similarly, this experiment was about bringing museological care into the space of NFTs.

'Pieces of Me' was a very critical experiment in space of speculation and hyper capital consumption.

You can still see this exhibition online at piecesofme.online

In response to the aggregate hype of the emerging global NFT marketplace, TRANSFER presents *Pieces of Me* – 50 artworks are offered in the browser as a respite from the frenzy and dystopia surrounding the boom. We invite you to reflect and transact with intention.

Explore the show by swiping through the thematic rooms.
Click on 'Pieces of Me' (top) for the full artist list.
Please have patience while the tabs load, these artworks are substantial.

THIS IS WHO I AM

This is the part of myself that I present to you. I'm here, plain for you to see. This is how I make real what I want to be. *Each of the pieces in this room is a deeply personal offering or self-portrait.*

Ryan Kuo                    LaJuné McMillian                    Krist Wood

Our goal to bring together a range of perspectives on NFTs, from artists who were 'all-in' to artists to completely rejected the hype.

The exhibition is organized into different thematic online 'rooms', and you can view works fullscreen to 'try before you buy'

These artists are envisioning what it means for artworks to have a decentralized footprint, have multiple fluid modalities, and the exhibition is fully hosted on IPFS and decentralized storage protocols.

# PIECES OF ME

## VIEWING ROOMS

50 artworks are installed in 8 thematic rooms containing a sentiment or idea that threads throughout the artworks: identity, resistance, desire, liminality, premonition, mysticism, beauty, hope.
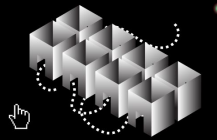
## UNIQUE OFFERINGS

All of the artworks in *Pieces of Me* are 1/1 offerings from the artists, carefully selected for this exhibition. We put art before NFTs – collectors have the choice of acquiring these artworks on-chain, or off.
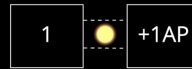
## SOLIDARITY MODEL

Comissions from sales are pooled and redistributed to the entire group of exhibiting artists and knowledge workers who participated. The exhibition is backed by TRANSFER and left.gallery.

| 1 | | +1AP |

| 70% | 30% |
| TO ARTIST | TO COLLECTIVE |

**http://piecesofme.online**

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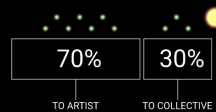
This proposition was not about money, in a space where everything else was. It was first and foremost about digital art, specifically art in the browser, which is public art free and available for all, a key cornerstone of my programming in past 10 years.

50 artists, at all stages in their career as digital artists and who had different political positions on the emergence of NFTs to
Goal bridge the polarizing dialogue that was emerging.

Because TRANSFER has been selling online works of art for a decade, we have well developed contracts and certificates for authenticity and legal sale of complex media artworks. This methodology is backed by the contemporary art market and much more sophisticated than the emerging ERC 721 which was a standard in it's infancy with a very superficial treatment of media art.

So, partnering with left.gallery, we made some improvements to NFTs and made it OPTIONAL for a collector to mint an NFT (addressing the mounting environmental concerns voiced by artists at that time) we also experimented with a solidarity model, offering 70% of a sale directly to the artist and another 30% to be redistributed to all exhibiting artists. The entire show was treated by time-based media specialists and opened up new care methods to so many artists.

# CONSERVATION & CARE

**Proof-of-concept framework presented in _Pieces of Me_, to support stewardship and longevity for NFT artworks**

**1** Our NFTs provide rights to "the Work" which consists of a number of assets – not just a single hashed file.

_Why it matters: NFTs attach a certificate of authenticity (or ERC-721 smart contract) to a singular shallow asset, flattening digital art. Many artworks in this exhibition are hybrid digital/physical objects. Better standards are needed that tend to the depth and longevity of artworks._

**2** Artists are encouraged to host a 'digital twin' of the NFT metadata file on their own webserver.

_Why it matters: The simple act of upload is a declaration of intent in a new space, and a prototype of how a group of artists might authorize not just their work, but also their identity in this newly forming system._

**3** We mint 1 + 1AP – passing one token to the collector's wallet, and one token to the artist's wallet.

_Why it matters: Our artists hold an asset for their work, and retain equity in their in artwork's value in a tangible way._

**4** We invest in time-based media conservation treatments before minting, and provide an archival package.

_Why it matters: Archival package provides context and supports value – documenting the artist's intent and carefully considered statements about how the work should be shown, cared for, and exchanged in the future._

**5** Artist Resale Rights are aggressively staked in a volatile marketplace – our contracts set the intention for 50%

_Why it matters: There is a long history of artists fighting for resale rights, and in this marketplace the mechanics exist to enact new values around an artist's equity in their artwork beyond primary market sales._

The exhibition was a demonstration of technology and principles.

*TRANSFER's recent celebrated exhibition Pieces of Me provides the most important test case, and lesson. A central component of the exhibition was to redistribute a portion of profits among artists. However, despite critical acclaim, only ⅓ of works sold, leaving too small of a profit for redistribution to be feasible (transaction costs would negate the pooled value). The Data Trust therefore will proceed with redistribution as a goal, but at the same time, account for the complex financial realities of what it takes to make redistributive justice sustainable*

Lawrence Lek, *AIDOL (Game Loading Screen)*, 2021, 4K video, color, sound, 1 minute. From "Pieces of Me."

To do this, we might look more closely at the alternative models for supporting and distributing digital practices that already have been developed by nonprofit organizations such as Electronic Arts Intermix and Rhizome in New York and Furtherfield in London. We also can look to the wisdom of galleries that have been promoting digital art since before the NFT gold rush and have successfully navigated previous hype cycles, from the dot-com bubble to the VR craze of 2016. This April, TRANSFER and left.gallery collaborated on an online group show called "Pieces of Me," which consisted of "tokens" representing the practice of over fifty leading digital artists. Collectors could buy these works using a regular contract and either fiat or crypto (NFT optional), with the artists receiving 70 percent of the sale. The certificate for each work stipulated that the artist would additionally receive a 50 percent royalty upon every resale—an amount far exceeding the tenuous 10 percent royalty granted by most NFT platforms. The collectors who chose to "mint" their purchase also had to pay the fees to mint one artist's proof. But more than simply maximizing individual artists' incomes, the show upended art-world economies by redistributing 30 percent of every sale to all the artists in the show, as well as to the art workers who made it possible. Implicitly, "Pieces of Me" asked whether it is possible to treat the field of digital art as itself a "distributed network" that redistributes resources instead of concentrating them. But doing so would require that we focus on creating not only profits, but also protocols that support collectivism, activism, and new ways of being—which have been among the core aims of digital art all along.

CRITIC'S NOTEBOOK

## One Year After Beeple, the NFT Has Changed Artists. Has It Changed Art?

### Hardly at all.

But Ryan pointed me to one remote corner of the NFT universe where work is going on that pushes back against business as usual. A year ago, just as NFTs were exploding into view, Kelani Nichole, the founder of Transfer, the bricks-and-mortar gallery in Brooklyn devoted to all kinds of computer art, helped organize an online NFT exhibition called "Pieces of Me." A mission statement declared that the show was meant to "reflect on NFTs through a curatorial and technological framework that emphasizes the ethics of care, redistribution of wealth, and artist's agency and rights."
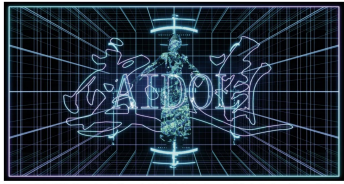
Some artists offer their works free ("an explicit rejection of the capitalist urge to consume"), while others offer works that come with conditions not exactly standard in the NFT world. A piece by the Londoner Danielle Brathwaite-Shirley, for instance, consists of a low-fi GIF that presents a series of written out "Terms and Conditions," committing the buyer to "showcase and invest in the works of Black trans artists" — and then in the NFT's binding contract the collector agrees to abide by those commitments, printing them out and pasting them up for two years.

The buyer of the NFT for Kim Laughton's "Ascetic" acquires a work that is anything but: They get ownership of an actual chain, golden and bejeweled, with the title word spelled out, as well as a digital image of the piece meant for sharing. The project captures contradictions in the NFT world between its claims for a transcendent new immateriality and the very earthbound bling involved in almost all its transactions.

Kim Laughton's "Ascetic" (2021), digital image and chain edition, from the online exhibition "Pieces of Me." Kim Laughton.

As art objects, not all the pieces in "Pieces" have much new to say to a critic, and they certainly didn't need NFTs to not say it. Taken together, however, they turn the show into a work of "meta-art" — of meta-*relational* art — that reflects on what it means to be an artist, a curator, or a collector in our post-Beeple world.

The show was a huge success with curators, critics and artists found so much community and solace and space to work through the rapid exploitation they were experiencing. In the end this show was not *yet* a financial success, placing about ⅓ of the works, the operational overhead to split small revenue numbers with so many parties has not proven viable as a method to redistribute wealth. But these works are still available for the right patron and can still be enjoyed by all online.

TRANSFER DATA TRUST

Open Culture Infrastructure

This is the first phase of [hopefully] many, with a successful pilot focused on TRANSFER artists who have been collaborating together for a decade.

We are prototyping a resilient cultural infrastructure with a small group of artists and conservators working closely together, and plan make this open and available to other groups – artist collective, non-profit organizations, institutions and collectors – to fork and leverage for the cultural legacy they are invested in.

# DECENTRALIZED CONSERVATION AND CARE

Exploring decentralized tooling, but also an ETHOS
Decentralized storage is the pillar

Value: centralized authorities control financial value – how can this shift into the artist studio as a form of distributive justice?
Expertise: limited number of specialists and the access to them – how can we address the enormous cultural legacy at risk?
Infrastructure: Institutional overhead and legacy software/process – how can collaborative tools create efficiency to boost the discipline?
Data: linked open data for discoverability and interoperability – how can a more connected knowledge base unlock cultural value?

HOW CAN WE DECENTRALIZE...

# VALUE
## EXPERTISE
## INFRASTRUCTURE
## DATA

Financial value is centralized in hegemonic structures.

*How can this shift into the artist's studio, as a form of distributive justice?*

HOW CAN WE DECENTRALIZE…

VALUE

EXPERTISE

INFRASTRUCTURE

DATA

Specialists are a precious few, and access to them is limited.

*How can we better care for the enormous cultural legacy at risk of loss?*

Matters in Media Art Documentation / Best Practices
VOCA Time-based Media Workshops
Preserving Immersive Media Initiative from Jack and Tom at the Tate

HOW CAN WE DECENTRALIZE…

VALUE

EXPERTISE

INFRASTRUCTURE

DATA

Enormous overhead of legacy softwares & institutions.

*How can collaborative, lightweight, self-hosted tooling create efficiency and boost the discipline?*

Variable Media Initiative Web-based interfaces

HOW CAN WE DECENTRALIZE…

VALUE

EXPERTISE

INFRASTRUCTURE

DATA

Siloed data limits discoverability and interoperability.

*How can a connected linked open data approach unlock cultural value?*

Rhizome Artbase approach to Linked Open Data using Wikibase
Open AI Communities and Data Governance Initiatives in the Web 3 space like MetaGov

# OUR TEAM

## FOUNDING MEMBERS

**Lorna Mills** (Toronto)
**Carla Gannis** (NYC)
**Huntrezz Janos** (LA)
**Rosa Menkman** (Amsterdam)
**Eva Papamargariti** (Athens)

**Kelani Nichole** (NYC)
**Regina Harsanyi** (NYC)
**Wade Wallerstein** (SF)

*Fiscal Sponsor: Gray Area (SF)*

## CARE TEAM

**Sasha Arden** (NYC)
*Metropolitan Museum of Art*

**Claudia Röck** (Basel)
*Haus der Elektronische Kunst*

**Taylor Healey** (Chicago)
*Art Institute of Chicago*

**Eddy Colloton** (Denver)
*Voices in Contemporary Art*

**Nick Caplan** (NYC)
*Independent Conservator*

## DEV TEAM

**Ryan Betts** (Vancouver)
**Andrew Vivash** (Vancouver)

**Lulu Tsui** (NYC)
**Mattaniah Aytenfsu** (NYC)

First a quick nod to our distributed team. TRANSFER Data Trust is the result of a decade of collaboration with these visionary founding artists, and myself and the founding caretakers: Regina Harsanyi & Wade Wallerstein. Our work is made possible by the support of Gray Area, and backing from FFDW

We have co-designed a unique conservation protocol for experimental media art with a group of Time-based Media conservation specialists, their work is funded by the Knight Foundation Tech Expansion Grant.

And of course our brilliant dev team who architected the elegant solution I will be sharing today. Ryan & Andrew have built the backend of our infrastructure, and on the frontend, Lulu and Mattaniah are developing delightful interfaces. This work is supported by Filecoin Foundation Dev Grants.

**Our hardware infrastructure** is powered by QNAP and Kingston, who have generously provided these Network Attached Storage Drives, each equipped with 5 bays of 4TB SSD storage.

Each founding member is a node in the network, hosting data locally in their studio on their NAS drive, which is linked together through a private IPFS network for data sharing. Each node stores encrypted copies of each other's archives – so if one node goes down it can be restored front he network.

**Our software infrastructure** runs locally on these NAS drives – it consists of 2 parts: the archive engine and the trust client.

# ARCHIVE ENGINE
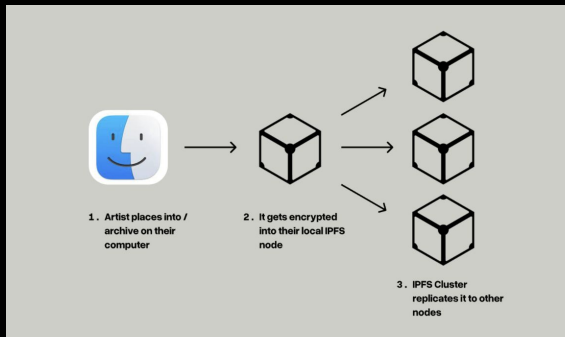


## INTUITIVE WORKFLOW

Modeled on a decade of collaboration with artists online, our Archive Engine is designed around patterns of trust. Data exchange in a trusted environment enables new behaviors for building value around data, together.
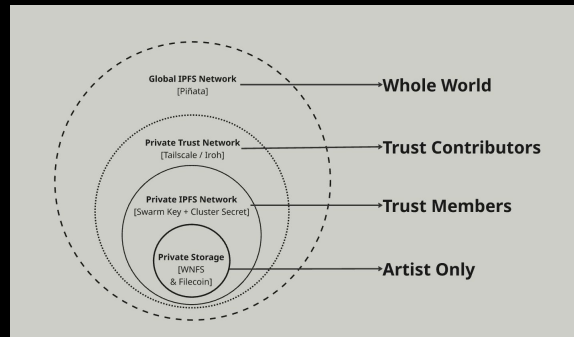
## OPEN SOURCE STACK

Resilience is key to this infrastructure. The Archive Engine elegantly weaves together tooling from the Protocol Labs Ecosystem and Open Source Software to create a trust-based decentralized archiving solution.

The archive engine has an intuitive workflow, creating a seamless way for artists to manage their data. This trust-based workflow is modeled on 10 years of collaboration at TRANSFER. We have been sharing huge files globally for production and installation of experimental media art, and together we have built cultural value together, around this data.

The system runs entirely on existing open source software and open protocols, at the core is WNFS which was developed by Fission, and Filecoin which are the foundation of security for the private archive.

At the next layer up, we are deploying a private IPFS network on the NAS drives, which is inspired by some work started by SHIFT collective and Ian Davis at the Filecoin Foundation.

We are then leveraging tailscale to manage a wider network of collaborators, and in the future may replace this layer with a more decentralized solution like Iroh.  And to make the files accessible to the public we are currently using a pinata gateway.

# SYSTEM ARCHITECTURE
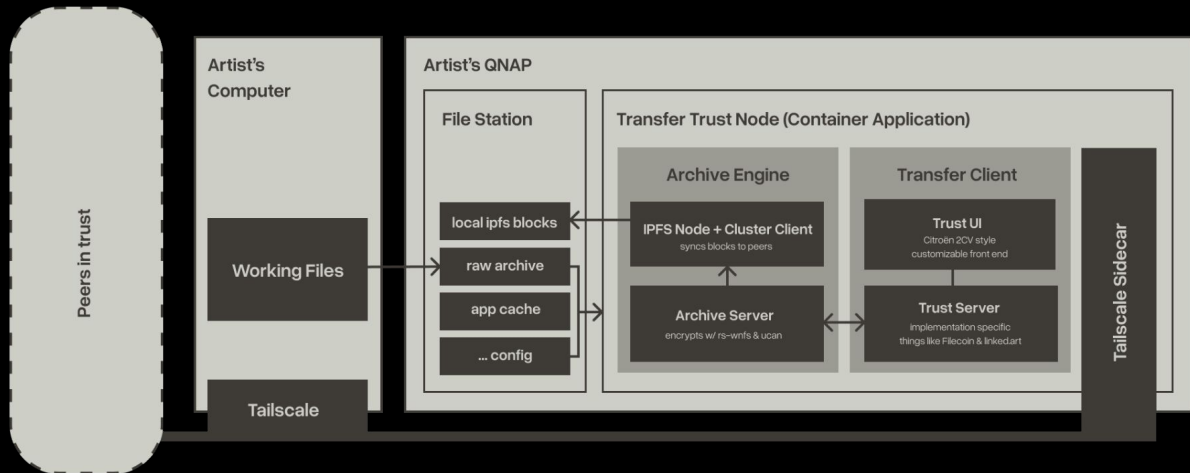


RS- wnFS handles the encryption component
Server Node JS (local-first interfaces)

# TRUST CLIENT
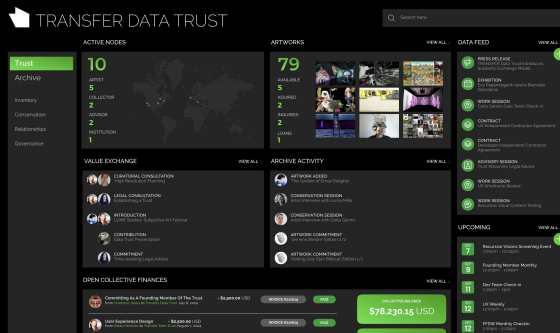
## COOPERATIVE DATA MANAGEMENT

Local-first interfaces display activity across the node network. Archiving is a lonely activity – collaborative data caretaking interfaces present new ways of thinking about the value of cultural data, beyond monetary exchanges.
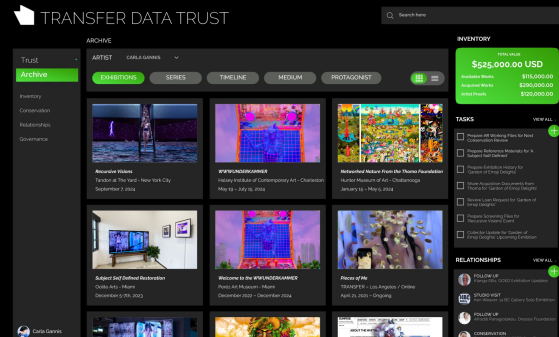
## ARCHIVING & CONSERVATION

Co-designed with a team of Time-based Media Conservators from leading GLAM institutions, Trust Client interfaces make museological conservation practices accessible to artist studios.

The archive engine gives us an encrypted, privately shared file system, which we are using to deploy a local-first Trust Client.

Archiving is a lonely activity – the Trust Client is designed to support collaboration and new social behaviors around data stewardship.

The client is a set of lightweight interfaces that allows contributors to collaboratively manage data. These interfaces run HTML/CSS/JS locally in the browser right from he NAS drive. The data that is contributed through the client is stored locally in JSON files with well-structured metadata. This allows data sharing across the network, and ensures there is very little technical debt for a conservator 100 years in the future trying to reconstruct the archives.

The client will continue to grow iteratively, the first version is centered around the discipline of time-based media art conservation, driven by the expertise of our Care Team. Museological conservation for digital art is still a developing field, and there aren't many practitioners globally who have this expertise. Our aim is not to automate this specialized knowledge, but instead to boost collaboration between conservators and artists. Our hope is that the Trust Client can give more artists access to this knowledge, and can create efficiency to make working with conservation specialists more sustainable for artist studios. Version 2 of the Trust Client will include workflows to support long-term care and smart-contract backed operations of our data co-operative.I'll share more about that in a moment.

# TRANSFER DATA TRUST

Search here

**Trust**
Archive
Inventory
Conservation
Relationships
Governance

Carla Gannis
Bio
CV
Activity Log
Logout

## ACTIVE NODES

**10**

ARTIST
5

COLLECTOR
2

ADVISOR
2

INSTITUTION
1

## ARTWORKS — VIEW ALL

**79**

AVAILABLE
5

AQUIRED
2

INQUIRIES
2

LOANS
1

## DATA FEED — VIEW ALL

PRESS RELEASE
EXHIBITION
WORK SESSION
CONTRACT
CONTRACT
ADVISORY SESSION
WORK SESSION
WORK SESSION

## VALUE EXCHANGE — VIEW ALL

CURATORIAL CONSULTATION
LEGAL CONSULTATION
INTRODUCTION
CONTRIBUTION
COMMITMENT

## ARCHIVE ACTIVITY — VIEW ALL

ARTWORK ADDED
CONSERVATION SESSION
CONSERVATION SESSION
ARTWORK COMMITMENT
ARTWORK COMMITMENT

## UPCOMING

Recursive Visions Screening Event
Founding Member Meeting
Dev Team Check-in
UX Weekly
TTOW Monthly Checkin
Artlove Fundraising Launch
Care Team Monthly Meeting
UX Weekly
Kerani x Christabel Paul
Buffalo AKG Opening: Electric Op

## OPEN COLLECTIVE FINANCES — VIEW ALL

Committing As A Founding Member Of The Trust — $1,500.00 USD — INVOICE #200809 — PAID
User Experience Design — $1,500.00 USD — INVOICE #200809 — PAID
Committing As A Founding Member Of The Trust — $1,500.00 USD — INVOICE #200809 — PAID
Committing As A Founding Member Of The Trust — $1,500.00 USD — INVOICE #200809 — PAID
Communications Consulting — $1,500.00 USD — INVOICE #200809 — PAID
Committing As A Founding Member Of The Trust — $1,500.00 USD — INVOICE #200809 — PAID

COLLECTIVE BALANCE
**$78,230.15** USD

TOTAL RAISED
**$98,000.00** USD

TOTAL DISBURSED
**$11,263.55** USD

ESTIMATED ANNUAL BUDGET
**$98,000.00** USD

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# TRANSFER DATA TRUST

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## ARCHIVE

ARTIST — CARLA GANNIS

EXHIBITIONS | SERIES | TIMELINE | MEDIUM | PROTAGONIST

**Recursive Visions**
Tandon at The Yard – New York City
September 7, 2024

**WWWUNDERKAMMER**
Halsey Institute of Contemporary Art – Charleston
May 19 – July 15, 2024

**Networked Nature From the Thoma Foundation**
Hunter Museum of Art – Chattanooga
January 16 – May 6, 2024

**Subject Self Defined Restoration**
Gollo Arts – Miami
December 5–7th, 2023

**Welcome to the WWWUNDERKAMMER**
Peréz Art Museum – Miami
December 2022 – December 2024

**Pieces of Me**
TRANSFER – Los Angeles / Online
April 21, 2021 – Ongoing

**Re-figure Ground**
Anabyte Gallery – London
January 18 – March 20, 2019

**TRANSFER Download**
Thoma Foundation Art House – Santa Fe
June 12, 2018 – May 17, 2019

**Lady Ava Interface**
Whitney Museum of American Art – New York City
April 10, 2018 – February 6, 2019

## INVENTORY

TOTAL VALUE
**$525,000.00 USD**

Available Works — $115,000.00
Acquired Works — $290,000.00
Artist Proofs — $120,000.00

## TASKS — VIEW ALL

Prepare AR Working Files for Next Conservation Review
Prepare Reference Materials for A Subject Self Defined
Prepare Exhibition History for Garden of Emoji Delights
Share Acquisition Documents from Thoma for Garden of Emoji Delights
Review Loan Request for Garden of Emoji Delights' Upcoming Exhibition
Prepare Screening Files for Recursive Visions Event
Collector Update for Garden of Emoji Delights' Upcoming Exhibition

## RELATIONSHIPS — VIEW ALL

FOLLOW UP
STUDIO VISIT
FOLLOW UP
CONSERVATION
INTRODUCTION
FOLLOW UP
FOLLOW UP

# DATA CO-OP MODEL FOR EXPERIMENTAL MEDIA ART

**Distributive Justice in Contemporary Art**

**Artist Ownership of IP and Infrastructure**

**Cooperative Data Preservation**

**Valuation of Data**

**Sustainable Co-op Business Model**

**Open Toolkit for Data Co-op Formation**

In order to keep this project going we have designed a Sustainable business model to steward our data and infrastructure into the future.

We are partnering with Jason Wiener|p.c. a boutique legal consulting practice that works with mission-driven companies and non-profit organizations to articulate bylaws that support our data stewardship and artist ownership principles.

This data co-op model will be made available for other groups of artists and arts organizations to use as a template to launch their own artist-owned infrastructure.

**TRANSFER**
DATA TRUST STRUCTURE

#1 ARTIST-OWNED ARCHIVE

Artists manage their archive on **NAS Drives in the studio.**

Artists seed backups of each other's archives with **a private IPFS network.**

Space is allocated to run **'Node Labs'** for shared compute resources.

**ARTIST STUDIOS**

**ARTIST-OWNED DATA**

Artworks are prepared into **Archival Information Packages** by Conservators, and **Appraised**.

Artist Proofs are committed to the trust with **FVM Storage Deals** backing AIP cold storage.

**AUDIENCE EXPERIENCES**

PROGRAMMING
EXHIBITIONS
RELATIONSHIPS

**DECENTRALIZED CATALOG**

#3 UX / UI TOOLKITS

**OPEN IP**

**Open Culture Infrastructure: Fork & Scale as Public Goods**

L1 Foundation Support
Development Grants
Arts Grants
Seed Contributors
Expert Time-banking

**DATA TRUST COOPERATIVE**

**Funds Operations, Care & IP Development**

Decentralized **Compute**
**AI Training**
**Digital Asset Management**

#2 SOLIDARITY BUSINESS MODEL

Currently building out this Artist-owned data layer.

#2 Business model that allows a group of artists to easily form a distributed cooperative model, through which they collectively hold the value of their artworks and can manage their equity as it grows through their lifetime. Designing a hybrid business entity between a cooperative and perpetual purpose trust, which is how wealth and IP is typically managed by artist estates posthumously.

We want to do this in artists lifetime, and unlock that value that is currently centralized with the wealthy in this economy. This effort is inspired by the 'Exit to Community' movement that is being documented by Nathan Schneider and Adina Glickstein at the Media Economies Design Lab in Boulder'

Functions of the cooperative entity:

- Conservation & Appraisal
- IP Management / AI Training
- Solidarity Structures, redistribution of wealth

#3 UX/UI Toolkits – running locally, hosted by the artists, running on data that is fully owned and stewarded by the artists themselves. LINKED OPEN DATA. This is an area we'd love to share knowledge and collaborate with others in the FFDW ecosystem who are working on similar challenges.