

arts and humanities
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abstracts



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CULTURAL AND CREATIVE PRACTICES IN THE DIGITAL ECONOMY

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Platformization of cultural production and crowdfunding. Co-creation dynamics and the multiple roles of digital platforms shaping the Portuguese cultural crowdfunding ecosystem.

Abstract. The dynamics of platformisation of society and cultural production (Van Dijck, 2020; Nieborg et al., 2019; Serazio et al., 2019) cross the disruption of creative value chains, the growing contingency of cultural products and the emergence of new professionals and roles.

The reformulation of cultural products' meaning, and its disappearance (Bilton, 2017) relate to agents' structure and power negotiation forces, and their options for building collaborative, competitive or co-competitive relations (Gandini e Graham, 2017), to create, produce, fund, and disseminate works of art.

GAFAM and global production and promotional industries lay on for profit data-driven processes, distribution operation and interactions "algorithmically turned" (Nieborg e Poell, 2018; Napoli, 2014), influencing digital marketing strategies of smaller agents.

The study characterizes the Portuguese cultural crowdfunding ecosystem, composed by agents featured by roles, strategies, and experiences (Lehner e Harrer, 2019; Quero and Ventura, 2019), discussing the influence of platformization and social media dominance on collaborative processes.

The qualitative-quantitative analysis model illustrates the variety of agents and online practices of collaboration and intermediation, accompanying the entire process of campaigning.

Creators are primary drivers of value creation and platform's partners, having different degrees of organizational independence, types of collaborative support and creative behaviors.

Data about assiduity platform's usage reveals improvement on campaigns' performance indicators and interviewed artists illustrate the strategies' implementation and value creation dynamics.

The triangulation of results supports the construction of a framework centered on five dynamics of co-creation of value in cultural crowdfunding.

Digital communication is the transversal pillar that allows:

- 1) the aggregation of economic capital for artists and platform;
- 2) the dynamization of platform community and the mechanisms of reciprocity among its members (creators, backers and potential cultural audiences);
- 3) the interaction and dissemination online flows, supporting the data-driven infrastructure and human creative, social and financial exchanges;
- 4) the reformulation of the meaning of the cultural product.

Conclusions shows how platform plays an unprecedented multiplicity of roles along the intermediation cycle, directly influencing the campaigns' launches and funding, the value creation dynamics, product relevance and the ecosystem composition.

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Derivative art worlding: HitoSteyerl and Web3 technologies.

Abstract. Some observers of the Web3 world, including Hito Steyerl in a prescient article published in the early days of the crypto craze entitled "If You Don't Have Bread, Eat Art!" (E-Flux, 2016), have suggested that the art world could be conceived of as a prototype for cosmo-financial renewal, foregrounding the role of art as a (living) currency. The art world is indeed a place where a plurality of partly incommensurable creative practices following different rules and protocols engage in complex and mostly opaque processes of qualitative evaluations and mutual recognition, overshadowed by the unfathomable "art market." What types of plural futures can be called into being through a reprogramming of our social and financial protocols for interaction? Could the emerging field of web3-based cryptoeconomics facilitate the emergence of new worlding and leveraging practices, that is, cooperative and implicated ways of world-making by which different species, technologies and forms of knowledge generate their own loci of intensive comingling?