



# A New Cultural Economy

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### Speakers

**Christine Schöpf** / Artistic Co-Director of the Ars Electronica Festival

**Gerfried Stocker** / Artistic Co-Director of the Ars Electronica Festival

**Martin Honzik** / Head of Production of the Ars Electronica Festival

**Manuela Pfaffenberger** / Producer of the Ars Electronica Festival

**Bianca Petscher** / Producer of the Prix Ars Electronica

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Press Conference  
 Tuesday, 17.06.2008, 10:00  
 Ars Electronica Center  
 Graben 15  
 A-4020 Linz



## **A New Cultural Economy**

### **The Limits of Intellectual Property**

(Linz, 19 June 2008) Every day, we click our way through the virtually endless expanses of the Internet teeming with texts, images, songs and videos. True to the motto "Do as you like," we hunt and gather files here and there during the course of our digital foraging and store them on our own hard drives. Files that are the property of somebody or other and, strictly speaking, remain such. Put online, anyone in the world can access them, and, needless to say, that's exactly what they do without giving much consideration at all to issues like data protection and copyright. And while established lobbies are campaigning against this wholesale data theft, a young generation has come to recognize this as the business of the future.

It has thus become obvious that the traditional concept of property breaks down in the face of our modern broadband culture. Under the banner of "A NEW CULTURAL ECONOMY – The Limits of Intellectual Property" the 2008 Ars Electronica Festival aims to co-author the preamble to this new knowledge-based society. What's at stake: the interplay of freedom of information and copyright protection, big profit-making opportunities and the vision of an open knowledge-based society. And this is also a matter of practical, workable regulations governing this new reality, rules whose formulation ought not to be left up to lawyers and MBAs alone.

Ars Electronica invites artists, network nomads, theoreticians, technologists and legal scholars from all over the world to convene in Linz September 4-9, 2008. Their artistic and scholarly investigations in the form of symposia, exhibitions, performances and interventions will transcend the confines of conventional conference spaces and cultural venues and pervade the entire city.

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## **ALL INCLUSIVE – The Opening 08**

September 4 / Pöstlingberg, Observation Deck, Grotto Railway, Rose Garden

The ALL INCLUSIVE concept isn't just for tourists anymore. Now, it's encountered with increasing frequency in art and culture too. So, to kick off this year's Ars Electronica, we're inviting festivalgoers to take an evening excursion up Linz's Pöstlingberg. A sunset above the rooftops is just the beginning. The main attraction is a sound & light show that will create an extraordinary *mise-en-scène* amidst the fairytale world of the Grotto Railway and the charming Rose Garden. An artistic ALL INCLUSIVE deal for the eyes and ears. There's no additional charge, folks, but anyone who thinks it'll all be served up in easily-digestible bite-sized pieces definitely won't be getting his/her money's worth ...

## **Conferences 08**

### **The Ars Electronica Symposium 08 / Curated by Joichi Ito (J)**

September 5 & 6. / Brucknerhaus, Middle Hall

The computer and the Internet have tremendously accelerated the production and dissemination of information while slashing their price in the bargain. Suddenly, content is accessible worldwide. This has not only modified the way we deal with information; it has produced a shift in our whole economic system. We are being forced to adapt traditional conceptions to a changed technological reality. Some of us are already doing so quite successfully; others are resisting—and failing. This year's symposium will connect up application-users, artists, entrepreneurs, scholars and politicians, and provide an opportunity for them to get jointly geared up for what's ahead. Each of the four panels will focus on a different aspect: Commons-based Peer Production (Panel I), Fans, Marketing and Doing Business in the Sharing Economy (Panel II), Sharing in Research

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and Academia (Panel III) and Law (Panel IV). Invitees include Thomas Macho, Jimmy Wales, Bruno Latour, Elisabeth Stark, Joshua Ramos and Paul Keller, et al.

The 2008 Ars Electronica Symposium is being curated by Joichi Ito (J). Activist, entrepreneur and venture capitalist, Joichi Ito is founder and CEO of NEOTENY, a venture capital firm that specializes in personal communications and basic technology. He has started up numerous Web enterprises including PSINet Japan, Digital Garage and Infoseek Japan. In 2001, the World Economic Forum named him to its list of 100 Global Leaders for Tomorrow. As CEO of Creative Commons and a member of the board of ICANN, WITNESS and TECHNOCRATI et al., Joichi Ito is actively involved in cutting-edge Web 2.0 developments.

## **The FutureTour@Ars Electronica**

September 8 / Linz Art University 2 Audimax

The brainchild of TheFutureKitchen innovation agency and Cscout trend consultants, the FutureTour@Ars Electronica will focus on private-sector pioneers who are already successfully implementing a vision of a sharing economy.

This by no means only refers to projects like Android (Google), Java (Sun Microsystems), Open Moco, Open Design and Open Cola. More and more major players and traditional enterprises are committed to this principle. For instance, the cooperation between Nike and Apple that's morphing the ipod into the Running Coach. Or Red Bull, which has been defining itself of late as a content provider, installing its presence on the world's craziest playgrounds—the sporty type and the cultural variety too. Or BMW, whose Club of

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Pioneers aims to spearhead the environmental movement. And Mini, which transforms the buyer upon request into the co-designer of his/her own car.

But the sharing economy isn't primarily a matter of new products, new business models and new technologies. These develop because people with open minds determine what happens and increasingly live an open life. For many—at least the “digital bohemians who lead an existence beyond the realm of fixed employment” (Friebe & Lobo)—respect in the community is the more valuable currency.

Business is being redefined. Consumers are becoming co-designers of companies and products (Mini, Peugeot, Nokia et al.)—if they can even be called that anymore. As an American Internet firm puts it: “The creatives, formerly known as consumers.” This new openness has been generating a boom in ideas that are being implemented at unprecedented speed. After all, venture capital, media and markets crave what's new. Intellectual property and the patent system have to be redefined now that crowds are jointly advancing projects and can make a good living from them. “What little I read I write myself,” said Karl Kraus, a writer of truly massive productivity. This principle now applies to the next generation: the little bit of TV programming I need I shoot myself, and the few products I need I make in my own fabricator. We have to start getting used to the fact that, on the basis of this principle, 23-year-olds are suddenly becoming self-made billionaires. For instance, Facebook founder Mark Zuckerberg. Sharing is king. Whoever shares, wins.

On one hand, the FutureTour is presenting practitioners of the sharing economy from brand-name corporations, especially those like SAP, Vodafone and Austrian Airlines that work together with the Ars Electronica Futurelab. On the other hand, this is a chance to hear from startups that are already giving the big boys a run for their money. Visionaries and creative masterminds will elaborate on the trends of greatest significance for

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tomorrow and run down the most vibrant and relevant projects and ideas emerging right now.

The FutureTour itself is totally committed to the open source principle: the people who take part also give part. The boundaries between expert and listener are permeable. Elements like FutureSlam and Business Speed Dating: One-on-One in One Minute guarantee rapid exchange of knowledge with the mandate of carrying on the effort beyond the FutureTour to develop and bring to fruition pioneering projects in accordance with the open source principle.

By invitation only. Live online simulcast of the program.

## Exhibitions 08

This year, Ars Electronica's theme exhibition will be dispersed among four venues: the Art University, Architekturforum, Brucknerhaus and Pfarrplatz.

## Campus 08

September 4-9 / Linz Art University

In the past, the essence of Campus has always been to manifest the artistic view of leading-edge high-tech. This year, though, the perspective is being reversed to a certain extent by Tokyo University, a prestigious institute of technology. The 2008 installment of Campus is meant to illustrate how the creative economy that's so often evoked in this part of the world is already functioning quite successfully in Japan. After all, it's not every day that a school that's primarily an institute of technology presents works of media art. This year's installment of Campus is meant to illustrate how the creative economy that's so often evoked in this part of the world is already functioning quite successfully in Japan. The faculty of Tokyo University recognized long ago that even—or perhaps

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especially—in conjunction with technical education, artistic perspectives and approaches can make possible innovative solutions to problems. In order to equip Japan’s future engineers with precisely these capabilities, the technical university established without further ado a sort of art institute. The work being done there will now be presented at the Linz Art University within the framework of Ars Electronica.

## acar2 – Stunt Flying

September 4-9 / Architekturforum Upper Austria

acar2 staged Campus 2.0 at the 2007 Ars Electronica Festival. This year, in the Architekturforum’s Lobby, Basel’s HyperWerk will be presenting *Kunstflug* – Stunt Flying. Four electric stepper motors move a robotic system that makes it possible to proceed to every point in the installation space. The motors allow for the precisely controlled rolling up of four diagonally-running lengths of cord that are attached to a CONNECT metal clip. On each run, the flying metal clip removes one of our freebie newspapers from its pile and then proceed along its algorithmically controlled, silent flight path to then gently set the paper down before the reader.

## Open Frames

September 4-9 / Brucknerhaus 1<sup>st</sup> Upper Level

Zachary Lieberman and Theo Watson (both from the US) are transforming the 1<sup>st</sup> Upper Level of the Brucknerhaus into a very unconventional laboratory. This creative zone is subdivided by scaffolding into a multi-story arrangement of workstations and exhibition spaces, a steel latticework construction symbolizing open frames, a skeleton that artists are called upon to flesh out. But how’s that supposed to happen? First off, visitors deposit their ideas in the Open Frame; the artists then encode them and endow them with physical forms, which can then be admired in an exhibition setting. Here, it’s absolutely

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irrelevant whether the submitted ideas work as concrete objects that serve as a model for the artistic “copy” or merely function on the level of abstract thoughts.

### **Former Farmland / Wapke Feenstra (NL)**

September 4-9 / Pfarrplatz

What impact does a globally expanding economy have at the local level? How are urban and rural settings changing as a result of industrialization and commercialization? And what sort of reciprocal relationships exist between these phenomena and our selves and our society, our everyday actions and our health, and our identification with the specific place we inhabit? “Former Farmland” is a form of fieldwork that seeks to make visible lost knowledge, traditions and (hi)stories. In her conversations with farmers, Wapke Feenstra tracks down traces of old and new cycles of life. At the epicenter of the Festival, a market stand will be purveying freshly picked fruit and vegetables raised on precisely those fields that these farmers are cultivating today. “Former Farmland” is a project situated at the nexus of regional identity and global competition.

### **Fallen Fruit / Austin Young, Matias Viegner, David Burns**

September 4-9 / Pfarrplatz

“Fallen Fruit” takes an unorthodox approach to addressing the resources of the public sphere and how we deal with them. These urban rangers invite us to accompany them on their nighttime foraging expeditions in search of the many different varieties of fruit thriving in public spaces in downtown Linz. Just like clams on the beach and mushrooms in the forest, these can actually be picked and enjoyed by any one of us.

### **Featured Artscene 08**

September 4-9 / Lentos Museum of Modern Art

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Up to now, Ars Electronica has showcased the work of a single featured artist. This time around, though, the spotlight will be on an artists' collective from Slovenia's vibrant young media art scene. Formerly a part of Yugoslavia and thus—although formally a non-aligned state—a part of the Soviet sphere of influence, Slovenian artists were for decades subject to the dictates of socialist conceptions of art. There followed a phase of crisis and disintegration between 1989 and 1991. Today, however, Slovenia is a member of the EU, its economy is prospering, and it can boast one of Europe's most innovative media art scenes. Digital media that are all too often utilized for the purpose of a one-sided appropriation of the public sphere, biotechnologies, computer-supported medical procedures, ecology and recycling are among the themes being addressed by contemporary media art in Slovenia. Featured Artists 08 will be presented in the Lentos Museum of Modern Art Linz.

## **CyberArts 08**

September 4 to October 12 / OK

Always a Festival highlight, CyberArts will once again exhibit superb works by outstanding media artists from all over the world. More than 3,000 projects from a total of 62 countries were submitted to this year's Prix Ars Electronica competition; the greatest hits will be on display at CyberArts 08 in the OK.

## **u19 at the Ars Electronica Center**

September 4 to October 13 / AEC

While, on the north bank of the Danube, work is proceeding full speed ahead on the new Ars Electronica Center, the temporary quarters at Graben 15 in downtown Linz are being readied for "Next Generation," a retrospective exhibition designed to mark a very special occasion: the 10<sup>th</sup> anniversary of u19 – freestyle computing. A collaborative venture with screenkids.TV that's being launched at the Festival provides a foretaste of the future:

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workshops and showcases getting across how easy, fun and simply cool it is to shoot your own video!

## **Interface Culture**

September 4-9 / Linz Art University, Schirmemacher

Carrying on what has been a festival fixture the last two years, Christa Sommerer, Laurent Mignonneau and Linz Art University undergrads will be using spaces in Linz's former internal revenue headquarters to present works that focus on the technological saturation of the public realm.

## **Events, Concerts & Performances**

### **Ars Electronica Gala**

September 5 / Brucknerhaus, Main Hall

The glorious highpoint of the Festival will once again be the Ars Electronica Gala in Linz's Brucknerhaus. And the highpoint of this evening totally dedicated to the artists themselves will be the presentation of the Golden Nicas to the 2008 Prix Ars Electronica prizewinners.

### **Long Concert Evening**

September 7 / Lentos Museum of Modern Art Linz & Brucknerhaus, Main Hall

Kicking off this year's Long Concert Evening will be Maki Namekawa's piece for midi-piano. The Bruckner Orchestra conducted by Dennis Russell Davies will then perform "Here [to be found]" by Michel van der Aa, who's also composing the music for the concert marking the opening of Linz's term as European Capital of Culture in 2009, "Amériques" by Edgar Varese and Elliot Carter's "Variations for Orchestra." The

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Klangpark will be the setting for “Crystal Psalms” by Alvin Curran. Experimentations with voice and live electronics by Quin Yi (CN) and Pamela Z (US) will conclude the program.

## Digital Musics in Concert

September 8 / Brucknerhaus, Main Hall

The concert by prizewinners in the Prix Ars Electronica’s Digital Musics category is one of the most popular features at every festival. 580 sounds, electronics and computer compositions were submitted to Prix Ars Electronica 08 for prize consideration. The *crème de la crème* will be performed live in the Brucknerhaus’ Main Hall.

## Herzfluss – The Klangwolke 08

September 6 / Donaupark Linz

HERZFLUSS accompanies a human being on his journey through life. The stops along the way are situated in four of life’s stages: childhood, youth, the adult years and old age. The performance reflects the internal and external world of a human being who remains continuously involved in a dialog with his “inner voice” and is simultaneously confronted by the demands and framework conditions of the outside world that constantly provides a reflection of what’s going on inside him. The human being’s conflicts with himself are expressed by the destruction of the world surrounding him. HERZFLUSS is the part within us that delivers us ideas, shows us new paths and encourages us not to give up. HERZFLUSS is, at the same time, the timeless human story that goes on and on as a sort of perpetual-motion machine. The environment changes; human longings remain the same.

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## Mediation Program

### We guide you – An Encounter with Ars Electronica 08

The program designed to mediate and enrich visitors' encounters with the festival's offerings was successfully launched in 2007. Now, get ready for the results of some fine tuning! You can still experience all the highlights up-close-and-personal, but now you can also opt for home delivery via Web TV. "Knowledge for All" is what engineers from Ars Electronica and the St. Pölten University of Applied Sciences are dishing out.

Plus, there'll be reportage filed by festivalgoers themselves. Equipped with digital recording devices, young media art enthusiasts will be assembling and submitting their own no-holds-barred, first-hand impressions of this year's Ars Electronica. Needless to say, their parents can also set off on their own personal Festival tours full of entertaining and informative content: the limits of our intellectual property, collective knowledge, and the tense interrelationship between Open Source on one hand and patent laws and copyright on the other.

## Online Accreditation

Beginning immediately, journalists can log on to [www.aec.at/accreditation](http://www.aec.at/accreditation) to get accredited for "A NEW CULTURAL ECONOMY – The Limits of Intellectual Property."

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