

**ARTS FRONT  
NEXT WAVE AND  
BLINDSIDE PRESENT**

**28.05.2020**

**THE NEED FOR A  
BASIC INCOME HAS  
BEEN EXPLORED OVER  
MANY GENERATIONS**

*The term Artist\* refers to the creative, cultural, and caring needs of human creatures; foundation aspects of our lives we believe should be central to our systems of value.*

**ARTIST\* LED  
ECONOMY :  
BASIC  
INCOME &  
THE CASE  
FOR A FREED  
FUTURE**

**An online symposium exploring ideas of basic income and the need for an approach to economy that puts creativity and care at its centre. Led by a panel of artists, researchers, economists, scientists and philosophers, the symposium responds to current and ongoing planetary crises, and positions creativity and social ecology as integral to shaping policy and systems of value.**

**The need for a basic income guarantee has been explored over many generations. It becomes prescient during times of crisis and potential economic depression. At its heart it seeks a redistribution of wealth to ensure a living wage to all people.**

The symposium will address this simple concept and its complex manifestations and effects.

Focusing on the creative aspect of future economies, the symposium provokes that 'artists' should be amongst the leaders who imagine our future relationships to work, identity and the meanings that flow from and between each.

During this C-19 crisis we are being confronted by the failings of the social and economic systems we have considered natural and neutral for the past century. Collectively we are becoming aware that competitive market based approaches to livelihood are not in the ongoing interest of people and planet. Fear of

scarcity and slowing down makes us question the logic of capital accumulation, and the role we play as actors in this industrial matrix.

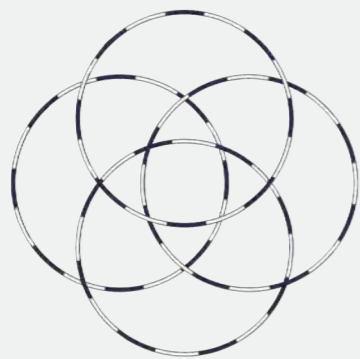
People across the world are re-assessing what they do with their time, understanding that labour is more than a job. How do we operate meaningful relationships when the thing that has defined us is no longer relevant to the economy?

Comprising a series of presentations, performances, discussions and rigorous questioning, this event will survey the field of basic income research and activism - covering the philosophy, economics, policy, and challenges facing advocates in its communication and implementation.

Bringing together a diverse group of thinkers and doers, this symposium is an invitation to fundamentally re-think the design of our economy and re-value the labour that is taken for granted in our current system. Creativity and care are fundamental to our ecology. They should be valued as such in our economy.

**Anywhere.**

## PROGRAM FORMAT



### The symposium will operate in an interconnected format, based on four circles of engagement.

The symposium aims to create a focus for the diverse field of research and activism exploring and advocating for basic income in Australia. Our movement connects into global research, real-world experiments and creative discourses in this expanding ecology.

The virtual event format seeks to mirror this interconnectedness and complexity through layered circles of engagement that are accessible and informative, aiming to inspire future engagement and action. Participants will come together via multiple platforms, including webinar, streaming, and co-working tools that will remain accessible and active beyond the event.

#### Panelists

Experts in the field who outline the case for basic income from the perspective of their research-discipline.

#### Agitators

Experts and researchers in related fields who are tasked with expanding the discussion through questions and provocation.

#### Advocates

Advocates who want to be more involved in the basic income project. Including workers and non-workers from various sectors.

#### Supporters

General public who witness and feed into the discussion through live means and inclusion in post-symposium projects.

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### HOSTS //

**Dario Vacirca** (Panel Moderator) creates and facilitates solo and collaborative art projects and programs working across borders, art forms and models of creation. His multi-platform projects bring together artists and non-artists in the creation of aesthetically rich and politically charged interdisciplinary artworks. Dario was Artistic Director of OSCA & Well Productions, designing and directing international touring works and setting up platforms of exchange and collaboration across Oz and elsewhere. He is currently a PhD candidate, undertaking practice led research into modes and methods of critical dreaming, embodied resistance and transformation of geo-politics to geo-poetics.

**Lucie McIntosh** (Panel Moderator) is an artist, curator and writer with a deep commitment to the independent arts community. She is currently a Director and Program Curator of BLINDSIDE, an independent, artist-run space based in the City of Melbourne. Lucie's exhibition and research based practice explores process of signification and, more specifically, in how the process of signification might be made visible through the content of an artwork. Her practice emphasises the inherently plural and personal nature of meaning —reminding us of, and celebrating, our agency in its creation. Lucie is interested in the many ways that 'the image' can be expanded and consumed in political

and philosophical contexts. Her practice relies on plurality and intertextuality — each artwork compulsively referencing its many varieties of self, content, history and maker.

**Matt Gingold** (Production Manager) is an Australian electronic artist and audiovisual designer whose practice spans performance and installation contexts. He has worked across screen, stage, community and interactive projects, creating works that integrate technology with contemporary narratives, often bridging cultural, technical and artistic divides. He is deeply interested in the effects and affects of technology and the role it plays in the production of desire, perception and identity. Whilst it is often the context, means and subject of his works, his practice emerges from ambivalence about technology, consumer culture and the commercialization of knowledge.

**Sarah-Jane Woulahan** (Studio Director) is an award winning director of drama, music video, dance film, documentary and transmedia who is known for her visual flair and original ideas across all genres in moving image. As a PhD Candidate in narrative cinematic Virtual Reality at RMIT, Sarah-Jane is always looking to tackle new technology and ways in which to push storytelling to its limits, both by what's within the frame, and how the frame is achieved. Sarah-Jane has created numerous multi-platform projects that integrate film, live performance and online interaction

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in genres that straddle narrative, documentary and comedy.

### PANELISTS //

**Charmaine Crowe** is a Senior Advisor at the Australian Council of Social Service, leading the organisation's work across social security policy. Charmaine is directing the campaign to increase unemployment and student payments at ACOSS (Raise the Rate) and gained her expertise in social security policy as Policy Coordinator for Combined Pensioners and Superannuants Association (CPSA). She has also worked as a legislative advisor in the NSW Parliament. Charmaine has a Master's in International Health and Welfare Policy from Oslo University College and her policy expertise also covers the areas of ageing, health and housing.

Dr **David Pledger** is a contemporary artist working within and between the performing, visual and media arts in Australia, Asia and Europe. He studied politics and cinema at Monash University where he also took an MA in Asian Studies. He is an acting graduate from the National Institute of Dramatic Art and recently completed a PhD in the Spatial Information Architecture Lab, School of Architecture and Design, RMIT University, Melbourne. He regularly comments on matters of artistic practice, cultural policy, arts activism and the artist's relationship to society.

**Greg Marston** is a Professor of

Social Policy and Deputy Executive Dean of Faculty of Humanities and Social Sciences at The University of Queensland. He is co-coordinator of Basic Income Guarantee Australia. Prior to entering academia Greg worked in the non-profit sector at the local, state and national level. His research interests include poverty and unemployment, technology and work, and social service delivery models. His most recent books are a co-edited collection on Basic Income in Australia and New Zealand (2016); *Work and the Welfare State: Street-Level Organizations and Workfare Politics* (2013); and *The Australian Welfare State: Who Benefits Now* (2013).

**Loriana Luccioni** is a PhD student at The University of Queensland. After completing degrees in Psychology and Sociology, Loriana has graduated with a Master of Science in European and Comparative Social Policy at the London School of Economics and Political Science. Her dissertation, which explored Discourse and the construction of Human Needs in Social Policies, was awarded the 2013 Titmuss Prize. Following a brief collaboration as independent postgraduate researcher with the Policy Innovation Hub at Griffith University, she is now investigating the Cultural and Political feasibility for the implementation of a UBI in Australia. She also co-coordinates the Universal Basic Income Hub in the New Economy Network Australia (<https://www.neweconomy.org.au/nea-hubs/sector/universal-basic-income/>). Her areas of expertise are Social Policy, Discourse

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Theory, Discourse and Social Change, Universal Basic Income.

Associate Professor **Nick McGuigan** works as an Innovator, Instigator and Disruptor in Monash Business School to create future-oriented business education programs that focus on innovation, creativity and design thinking. He has a particular passion for accountability where he co-instigated The Accountability Institute - a progressive platform with an aim of fostering collaborations between art, science, technology and economics, bringing these fields into conversation to create a new language of accountability.

**Thomas Kern** is co-instigator of The Accountability Institute. He is a speaker, facilitator, permaculture activist, and community event-maker. Thomas co-instigates The Accountability Institute to push forward accounting education in creative and dynamic ways. Thomas has held positions in financial accounting across Australia, New Zealand and Germany. He was Head of the IFRS (International Financial Reporting Standards) Competence Centre of an international commercial bank based in Hamburg, Germany, and taught at the Frankfurt School of Finance and Management.

### AGITATORS //

**Nithya Iyer** is a Melbourne-based arts-researcher, writer and performer.

Her work applies somatic, psycho-spatial and socio-political ideas to experimental live art processes. Trained for 12 years at the Chandrabhanu Bharatalaya Academy, she is currently undertaking her Masters in Therapeutic Arts Practice at the Melbourne Institute of Experiential and Creative Art Therapy.

Dr **Rebecca Conroy** is an interdisciplinary artist and researcher working across site, community engagement, and performative interventions through artist led activity. Her work is bound up in mimetic strategies and the playful occupation of non-art fields such as urban planning, economics, and housing, particularly where it concerns the behavior of cities and the rise of the creative entrepreneur within finance capitalism.

Dr **Vivian Gerrand** is a Research fellow at the Alfred Deakin Institute for Citizenship and Globalisation, Deakin University, where she coordinates the AVERT (Addressing Violent Extremism and Radicalisation to Terrorism) network. In 2017-18, Vivian was an Endeavour and a Max Weber Fellow at the European University Institute. She is currently researching young people's use of online image-making to build resilience to violent extremism.

Dr **Yoni Molad** (Phd Philosophy, MA Philosophy/Social Theory; BA (Hons)) is a Philosophical Counsellor and independent scholar whose practice

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has developed out of the tradition of therapeutic philosophy, which aims to examine important life situations and dilemmas through dialogue and questioning.

### PRESENTING ARTISTS //

**Nat Grant** is involved in a number of community networks and forums that help strengthen the role of new music throughout different communities, and particularly those that increase



**Devika Bilimoria, A Utah Time Signature (2019). HD Video, colour, silent, 9'05" . Still from moving image. Courtesy of artist.**

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the presence of women and gender minority artists in music. A podcaster and programmer for 3CR community radio, Nat is interested in the power of sound and music as storytelling tools. As co-curator for the weekly experimental performance series the Make it Up Club, Nat is invested in creating and maintaining community around sound making. Nat will perform a solo composition for the opening of the Symposium.

**Citizen Coombs** Antoinette J. Citizen and Courtney Coombs are independent artists in their own rights, who – since their days as undergraduate students – have been friends and occasional artistic collaborators. While their individual practices respectively focus on ideas relating to technology and in negotiating patriarchal, heteronormative society, their collaborative relationship often centres on ideas of conversation and communication as a means to overcome their physical distance. Frequently, humour is employed as a strategy with which to earnestly engage with more serious or subversive ideas relating to their own positions as early-career artists, and to the practice art-making as a legitimate form of labour.

**Devika Bilimoria** is a Narrm (Melbourne) based artist contributing to convolutions of shifting bodies, boundaries and cultures through image making, performance and installation. Trained in Bharata Natyam at the

Chandrabhanu Bharatalaya Academy of Indian Dance, alongside a Bachelor of Arts in Media and Fine Arts (Photography) at RMIT, Devika enlists movement practices and video technology to complicate notions of identity, orientation, and, the nexus of body and earth. Their work has been selected for the William and Winifred Bowness Photography Prize (2015,2018), the Nillumbik Art Prize (2016, 2018) and the Macquarie Digital Portrait Award (2015) screening at the National Portrait Gallery. Devika is a freelance photographer and is currently a Lecturer at Photography Studies College.

**Amy Hanley** Amy Hanley is a sound artist and researcher based in Birrarung-ga (Melbourne). Their practice-based research considers relations of space, bodies, technology and contemporary ecologies. Engaging forms of performance, installation, and collaboration, their work often explores gender, sexuality and queer expression/s. Hanley's practice is interested in listening as an affective practice and the possibilities of sound as a communicator for matter-cultural gestures between human and non-human bodies. They currently work as a sessional tutor at RMIT University's School of Media and Communication. Hanley was an artist in residence at Bogong Centre for Sound Culture (2020) and was the recipient of the Hearsay International Audio Arts Festival, Best Sound Art Award 2019 (IRE). They have featured work at

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Screen & Sound Cultures Eco\_Media Symposium (2019), Falls Festival (2019), A Night at the Nicholas (2019), Hearsay International Audio Arts Festival (2019), The Black Box Theatre (2018), Mapping Melbourne (2018), The Design Hub (2017), Crack Theatre Festival (2016), Melbourne Meat Markets (2016), 107 Projects (2016) and has been broadcast on Soundproof, ABC Radio National, 3RRR and FBi Radio



**Antoinette J. Citizen and Courtney Coombs, Activities that require two people (2017). For 'Greater Together' at ACCA, Melbourne. Image Credit: Andrew Curtis**

## PRESENTERS

Next Wave,



**BLINDSIDE**

Next Wave is the most comprehensive platform in Australia for a new generation of artists taking creative risks. Next Wave delivers Kickstart, a nationally focused, artistic and professional development program, and major presentation opportunities through our biennial Festival and national partnerships program Next Wave X.

Next Wave also operates the Brunswick Mechanics Institute, a centre for experimental performance and artist-led learning, which enables us to support artists in the development and presentation of experimental work year-round.

Next Wave is a values-driven organisation and industry leader, advocating for cultural inclusion, broad accessibility, and best practice in environmental sustainability, with deep respect for the traditional custodians of the lands and waters that sustain us, Aboriginal and Torres Strait Islander people.

Arts Front is a four-year arts sector visioning project (2017-2020) being led by Feral Arts. It connects all artforms and supports all parts of the Australian arts and cultural sector to identify and act on issues that affect all of us.

Arts Front aims to unlock the incredible potential of a conscious, connected and collaborative arts sector in creating a more just, equitable, sustainable and inclusive Australia - and a better world.

By focusing on the arts sector's contributions to the broader cultural and social fabric, Arts Front is designed to complement and enhance efforts to articulate and evidence the intrinsic and economic value of the arts.

Operating since 2004 BLINDSIDE is an artist-run space based in the City of Melbourne. Supporting the production and presentation of new work BLINDSIDE continues to provide a lively platform for artists across all generations to test new ideas through provocation, dialogue and rigorous curatorial engagement.

BLINDSIDE's vision is to be a platform for critical, interdisciplinary dialogue and projects, approaching new curatorial models and modes of practice through an expanded interpretation of the exhibition format.

By providing important mentorship opportunities and exposure to a broad range of practitioners and arts workers in Melbourne, nationally and internationally, BLINDSIDE is a space where artists are supported and the possibilities of critical practice are tested and realised.