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*How To*  
**MozFest**

**ARRIVE WITH AN OPEN MIND**



An Open Book  
for the Internet  
Health Movement

# 10 Years of Activism, Community, and Collaboration

A. Shaping Journalism And The Open Web - Erika Owens	39
B. A Web Of People And Things - Jon Rogers, Michelle Thorne	43
C. Designing For More Than An Event - Sabrina Ng	49
D. Ethical Dilemma Café - Ian Forrester, Jasmine Cox	53
E. Open Science: Spurring Discovery And Innovation Worldwide - Zannah Marsh, Stephanie Wright, Abby Cabunoc Mayes	59
F. Empowering Debate via Art + Culture + Tech - Luca M. Damiani, Irini Papadimitriou, Kat Braybrooke	65
G. Strategic Action For Tech Policy - Melissa Huerta	69
H. Queering MozFest: Challenging Expectations of “Normal” - Stéphanie Quillon	75
I. Volunteers: The Ethos Of The Festival - Kristina Gorr	79
J. The Web As A Platform - Jean-Yves Pierre	83
K. Youth Zone: A New Generation For Internet Health - Zannah Marsh	89
L. The Revolution: Read, Write, And Participate On The Web - Christopher Lawrence, Amira Dhalla	95
M. Privacy In The Internet Age A Fundamental Right - Georgia Bullen, Jon Lloyd, Priyanka Nag	103
N. PopcornJS - Ben Moskowitz, Bobby Richter, Open Video Community	109
O. Transforming Education With Open Badges - Tim Riches, Mark Leuba, Laurie Cooke	111

## Empowering Debate via Art + Culture + Tech

by Luca M. Damiani, Media Artist + UAL Media Design Lecturer;  
Irina Papadimitriou, Creative Director, FutureEverything;  
Kat Braybrooke, Visiting Scholar, Humboldt-Universität zu Berlin IRI-THEsys

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*“As computer hardware and software give us new capabilities... we have to learn to feel with these new abilities. If we can't feel with them, they are numb metal claws and we will probably be less than fully human in our exercise of these new abilities. The vistas of digital art are only as wide as our potential to grasp the possibilities with full human expressiveness.”*

Jim Andrews, “Why I Am A Net Artist”, 2011, [www.vispo.com](http://www.vispo.com)

65

As the worlds of art and technology continue to merge and consumers of digital culture become creators, the web has become an important platform for open, decentralised collaborations that reach across disciplines, from net-art to culture-jamming. Through participatory engagements at MozFest that explore these ideas in different ways, we have explored how digital art practices can intervene in society, and how networked art and open technologies can be combined to empower and amplify.

The idea to introduce a track to MozFest that would be entirely focused on digital art and culture started with a pitch in 2014 from Space Wranglers Paula le Dieu and Kat Braybrooke, who believed that on a 2014 internet, when given the right tools and knowledge, anyone could evolve beyond being a consumer and become a creator. They were joined by remix culture aficionado Erik Nelson, and together they united a diverse group of organisations from Rhizome to Europeana, and Creative Commons to the Internet Archive to help them launch a public

WORKSHOPS

skill sharing

MAKING

beat + music

SPACES

creation

GALLERY

participatory

FEATURING

pariyatra dharaka abhinava mochiya japan /  
serevidigodocle amy burwell / gash andie  
allison hamner / TATE digital studio lisa  
daniela / bumblepower/ annet oblique  
gabriel/a aliyador thune rison rickard /  
popeham philo van karsenshild filia  
preshani / kate sheldon / popper/stephan  
forrest / when we awake to our fully  
glugger onnos / threashare interactive  
storytelling joelle Reumann / equivox  
corpus visual stories midahle gay / covek  
open the TV canopy jagrath internet archive /  
using past to change future for pugh national  
archive / redesign your cultural heritage sansa  
marcella jones morley / kati HYPRA meet lakso  
dharika helen ando university empowers artist  
at bid / portrait of a creative commons artist  
jane park creative commons / designing web  
fonts v microtext/ and jared stravilo mentoring  
lafonte manufacturers create mechanical models  
design/ contributors anderson/ anjali  
mishra/ amy burwell/ CLAM rocken jamie rose  
holberton / synchskulpt/ andrew thibodeau / hedi  
art laboratory/ ariet/ andrew thibodeau / hedi  
trand/ kate / @codelax/ stanislav/ symphonie



to floor

WE INVITE YOU

getting hands dirty



will be encouraged...

TOGETHER

music making

designing

building

curating

hacking

SEE YOU THERE

#ARTOFWEB



ART?

OPEN!

what is

hello, world:

WE ARE

ALL

CREATIVE

LIMITED EDITION MINIZINE  
/ ART + CULTURE OF THE WEB  
MOZILLA FESTIVAL 2014 LBN

call-out for a “living gallery,” which would feature 10 hands-on, digital artworks generated during the 48 hours of MozFest that would be co-created along with festival participants. The call-out got such a strong response that the first-ever ‘Art of Web’ track was born, connecting 40 artists and Facilitators from around the world to bring the living gallery and its workshops to life. Outputs included the creation of an evolving ‘human-user-selfie’ initiative with the artist Alison Hauser, “bots co-creating art with humans” with the developers Forrest Oliphant, Gabriela Thumé, and Vilson Vieira, remixes of Facebook identities through ‘data shadow’ audio puppetry with the artist Stephen Fortune, and cultural skills-sharing Sessions to redesign cultural heritage artefacts through open hardware tools with Aalto University researchers Saana Marttila, Kati Hyyppä, and Christina Holm.

Then, in 2016, Tate’s Luca Damiani (who had first facilitated an activity exploring open source culture for the Art of Web track in 2014) and the Victoria and Albert (V&A) Museum’s Irimi Papadimitrou came together to launch the Artists Open Web programme, an exhibition programme and community of artists whose work explores society and the open web. More than a hundred artists have engaged in Artists Open Web since then, their artworks covering topics that have included data literacy, digital inclusion, open innovation, decentralisation, online privacy, and security. The focus of the exhibits and artworks, which evolved each year, varied. Some took a documentary approach, others were structured as complex systems, and others experimented playfully with new technologies and artificial intelligences. In doing so, Artists Open Web has encouraged new collaborations and critical thinking around the exploration of new technological worlds, from big data to post-humanism. It has also enabled the work of upcoming digital artists to be featured in galleries at MozFest and beyond, while facilitating new explorations of the impacts of creative

digital practices, from conceptualising to prototyping, and re-making to experimenting.

A key thread running through all of these subsequent engagements with art and culture at different MozFests has been to explore the possibilities of what can happen when creative producers are encouraged to engage with an ‘open’ web, and ensure their voices are heard in contemporary debates about how it is managed, accessed, and controlled. This applies both to those who already identify as creatives, and also those who don’t yet - but might one day, if given enough encouragement. We have been able to engage with a wide diversity of people who have creative ideas, from fine artists to coders, journalists to sound designers, educators to students, human rights organisations to experimental mixed-media artists. Because everyone has worked together to build each exhibit, gallery and creative intervention, these differences have become strengths. Like the web itself, it is through these kinds of ever-evolving, decentralised and networked multitudes that our world itself evolves for the better.