

'Hacking Visual Culture' Programme (Draft)

Intersections of art, creative practice, copyright, storytelling and technology.

UTS Law & Creative Practice Research Group (CPRG)

University of Technology, Sydney, Dec. 4-6, 2024.

<https://artechlaw.org/hacking-visual-culture/>

Wednesday 4th December

	Title	Speaker(s)	Chair
14:45	Welcome / Acknowledgement of Country		
15:00 – 16:00 Keynote CB11.00.401			
16:00 – 17:00 Panel CB11.00.401	Problematizing the Public Domain(s) from Hogarth to Hoa Hakananai'a	Andrea Wallace <i>Law School, University of Exeter</i> Douglas McCarthy <i>TU Delft</i>	Ana Vrdoljak <i>Faculty of Law, UTS</i>

17:00 – 17:30 Performance B11/B10 Laneway	Artificial Symbiosis	Kurt Milkolajczk Anna Savery	
17:30	Welcome Drinks B2 Rooftop		

Thursday 5th December

	Title	Speaker(s)	Chair
09:00 – 10:30 Humans and Machines CB11.00.401	What's Human about copying?	Fiona Macmillan <i>School of Law, Birkbeck College, University of London</i>	Leo Impett <i>Cambridge Digital Humanities, University of Cambridge</i>
	What can Durer teach us about AI	Frantzeska Papadopoulou Skarp <i>Department of Law, Stockholm University</i>	

	Automation, media-making and (our) methodological obligations: Machine logic and its human atrophies as occupational risk	Suneel Jethani <i>School of Communication, UTS</i>	
10:30 – 10:45 Break			
10:45 – 12:15 Technology, copyright and GLAM CB11.00.401	Title TBC – Reproductions in gallery and ICIP	Lisa Liebetrau <i>Curtin University</i>	Cynthia Roman <i>Lewis Walpole Library, Yale University</i>
	Technologies of feeling at the intersections of creative leadership, diversity and innovation: An examination of digitised museum objects and meaning making	Sheree Gregory <i>School of Business, Western Sydney University</i>	
	Anarchival Collage: Understanding the opportunities and problems of remixing cultural archives through creative practice research	Zoe Sadokierski and katie Dean <i>School of Design, UTS</i>	
12:15 – 13:15 Lunch			
13:15 – 14:45 Copyright, AI and Business Models CB11.00.401	Infinite Exclusivity: The Unsustainability of the Exclusive Right to GAI Works and the Opportunity for New Sustainable Models	Zachary Cooper <i>Amsterdam Law and Technology Institute, VU Amsterdam</i>	Florence Villeséche <i>Department of Business Humanities and Law, Copenhagen Business School</i>
	How Art Became Posthuman: Copyright, AI and Synthetic Media	Katrina Geddes <i>School of Law, NYU</i>	
	Generative AI and Copyright: Exception, Compensation or Both?	Rita Matulionyte <i>Law School, Macquarie University</i>	
14:45 – 15:00 Break			
	<i>Cosmic Arts Copyright Convention, Live Action Role Play (LARP) hosted by Andrea Wallace, Kate Genevieve and Stina Tielmann-Lock</i>		

	<p>It is the year 2025. Extra-terrestrials learned of our existence via the Golden Records on board the Voyager spacecraft. They arrive in our solar system to see that digital technologies and artificial intelligence heavily favour the interests of the few, rather than the many--and that these technologies are contributing to Earth's rapid planetary decline. Due to the connections they observe among copyright law, incentive-to-create theories and the public interest, they propose hosting a 2025 Planetary Copyright Congress as part of a wider Earth-Systems Audit that aims to reverse global inequalities and the climate crisis. You have been selected to act as a member of the Visual Arts Delegation, in which you and other delegates must consider a central question posed by our ET auditors: <i>should copyright law grant protection to the outputs of generative AI?</i> During this session, you will join one of four committees – Labour/Sentience Justice, Knowledge Justice, Global Majority Justice, and Climate Justice – and discuss how a new treaty might transform copyright law into a more equitable system for all beings.</p>
17:30 – 19:30	Drinks / Networking event for HDRs/PhDs Gin Lane

Friday 6th December

	Title	Speaker(s)	Chair
9.30 – 11.00 Artists and the Law CB11.00.401	Disgenerative AI: At Play in the Fields of Artifice and Imagination	Sonia Katyal <i>Faculty of Law, UC Berkeley</i>	Stina Teilmann-Lock <i>Department of Business Humanities and Law, Copenhagen Business School</i>
	Slaves to the Machine: How artists are talking back to AI	Kathy Bowrey <i>School of Law, UNSW</i>	

		Marie Hadley <i>School of Law and Justice, The University of Newcastle</i>	
	Copying Couture: The Authorised Reproduction of Parisian Haute Couture in Sydney 1930s-1960s	Alexandra Barter <i>School of Design, UTS</i>	
11.00 – 11.15 break			
11.15– 12.15 AI and the image CB11.00.401	The documentarian as guide in the realm of creative AI	Julia Scott-Stevenson <i>Faculty of Arts and Social Sciences, UTS</i>	Justin Harvey <i>Faculty of Arts and Social Sciences, UTS</i>
	Making documentary film in Australia: An empirical analysis of the copyright challenges and opportunities	Kylie Pappalardo and River Heart <i>School of Law, QUT</i>	
12.15 – 1.15 lunch			
1.15 – 14.45 Creativity, Access and Use CB11.00.401	Rethinking Copyright and AI: Less Penny Dreadful, More Frankenstein	Chris Dent <i>School of Law and Criminology, Murdoch University</i>	Cristina Martinez <i>Department of Visual Arts, University of Ottawa</i>
	Liminal Space – public art, public space, and digital interventions	Marie Hadley <i>School of Law and Justice, The University of Newcastle</i>	
		Sarah Hook <i>School of Law, Western Sydney University</i>	
	A FAIRer Humanities: A Case Study in Shifting Research Conventions in Art History	Kathryn Desplanque <i>Department of Art & Art History, UNC</i>	

14.45-15.00 Break

15.00 – 16.00 [room details]	AI and Ethics, Participatory Workshop	Andrew Burrell and Monica Monin <i>School of Design, UTS</i>	

