

THE ANARCHIVE

Progress Report

BACKGROUND

Anarchival Activities

All three Immediations hubs (Canada/US, Europe, Australia/New Zealand) have been working concertedly on the concept of the anarchieve for the last year and a half. Each hub held regular reading group sessions centred on the anarchieve. The central Montreal hub has been hosting an ongoing, year-round reading group on a tri-weekly basis, in which 10-15 international collaborators regularly participate by Skype. The discussions are recorded and made available online. In addition, each hub organised hub-specific research-creation events dedicated to hands-on collaborative explorations of what an anarchieve can be, and how it can take form through both digital media and embodied, materials-based experimentation (for a list of these events, see the Immediations mid-term report). For a period of 9 months in 2015-2016, weekly, hands-on anarchiving sessions were held at the Montreal hub. The emerging Brazilian hub has come together around the anarchieve project over the last six months. To cap off these activities, a 10-day Immediations-wide research-creation event bringing together 71 Immediations participants from all four hubs was held in Montreal. This event, entitled "Distributing the Insensible: Performing the Anarchieve," took place from 10-20 December 2016.

Governance

All activities of the Immediations project are organized online using Basecamp and Slack remote collaboration platforms. The Basecamp group hub is divided into various subgroupings, organised by project and kind of activity, with specific areas reserved for core partners. Planning of activities, allocation of ongoing fund requests to support events, outcomes strategy development, and knowledge mobilisation take place in these reserved areas. In addition, the core participants use a number of Slack channels for day-to-day logistics and fast-turnaround decisionmaking. Basecamp and Slack are supplemented by periodic Skype work sessions, on an as-needed basis.

There are ongoing Basecamp subgroups and Slack channels dedicated to the anarchieve. Both Basecamp and Slack are in operation on a continual basis year-round. On site during events, Whatsapp is used for minute-to-minute logistics (sourcing materials, organising project subgroup meetings, coordinating among subgroups, planning and preparing of collective meals, launching spur-of-the-moment "pop-up propositions," etc.). The judicious use of these tools in combination has enabled ongoing, self-organising governance. In fact, the extraordinary productivity of the Immediations project, with regard to the anarchieve as well as other aspects of the research, is due in large part to this culture of self-organisation and collective initiative and responsibility.

On-site events are already in high gear from the moment participants first arrive, thanks to the months of online preparatory activities channeling into it. This was the case with the December 2016 "Distributing the Insensible," which benefited from the convergence effect of the plethora of activities anticipatory activities throughout the network, online and offline in each of the local hubs.

General oversight and priority-setting is ensured by meetings (on Skype) of co-applicants and key partners. In 2017, the Immediations project will begin recording these meetings on a quarterly basis. The recordings will be made available to all *Immediations* participants as audio files on the Basecamp hub.

GUIDING PRINCIPLES: DEFINING THE ANARCHIVE

These research activities on the anarchieve have enabled the Immediations project to distill some general working principles that have oriented the work, and will continue to guide partnership activities.

1. The anarchieve is best defined for the purposes of the Immediations project as a *repertory of traces* of collaborative research-creation events. The traces are not inert, but are carriers of potential. They are reactivatable, and their reactivation helps trigger a new event which continues the creative process from which they came, but in a new iteration.
2. Thus the anarchieve is not documentation of a past activity. Rather, it is a *feed-forward mechanism* for lines of creative process, under continuing variation.
3. The anarchieve needs documentation – the archive – from which to depart and through which to pass. It is an excess energy of the archive: a kind of *supplement* or surplus-value of the archive.
4. Its supplemental, excessive nature means that it is never contained in any particular archive or documentation element contained in an archive. *It is never contained in an object*. The anarchieve is made of the formative movements going into and coming out of the archive, for which the objects contained in the archive serve as springboards. The anarchieve as such is made of formative tendencies; compositional forces seeking a new taking-form; lures for further process. Archives are their waystations.
5. Since it exceeds the archive and is uncontainable in any single object or collection of objects, the anarchieve is by nature a *cross-platform phenomenon*. It is activated in the relays: between media, between verbal and material expressions, between digital and off-line archivings, and most of all between all of the various archival forms it may take and the live, collaborative interactions that reactivate the anarchival traces, and in turn create new ones.
6. The anarchieve pertains to the *event*. It is a kind of event derivative, or surplus-value of the event. This makes it an essential element of the Immediations project, whose stated aim has been to develop an approach to research-creation

as a practice of interdisciplinary event design, or to quote the original application, as the practice of creating innovative "platforms for organizing and orienting live, collaborative *encounters*."

7. Approached anarchivally, the product of research-creation is process. The anarchiv is a technique for making research-creation a *process-making engine*. Many products are produced, but they are not *the* product. They are the visible indexing of the process's repeated taking-effect: they embody its traces (thus bringing us full circle to point 1).

MATERIALIZATIONS OF THE ANARCHIVE: ANARCHIVAL PROPOSITIONS

The goal of the December 2016 event "Distributing the Insensible" was to culminate the investigations into the anarchiv up to this point in a number of "anarchival propositions." These are tangible realizations – archives – through which the process of anarchiving can be made to move. They can be thought of as the waystations of the anarchival process: sites of capture stockpiling, in trace form, the potentials whose reactivation constitutes the anarchiv. They operate as *prototypes*. They are as important for what other forms they may suggest for future realization, as for the particular form they have taken in the present, or the events in the past from which they were distilled.

In order to provide a practicable focus for the collaborative interactions of the "Distributing the Insensible" event, the genre of the book was adopted as a starting point. Approached anarchivally, the "book" form exfoliates into a series of mutations and hybridizations. At the extreme end of this variation, the product ceases to resemble the book in any traditional sense. The anarchiv operates across these variations. Most are themselves multimodal (for example combining image, material textures, and words); others monomodal (for example, a language composition or a soundscape). The anarchiv emerges from the *differentials* between its various materializations. The variety of the elements invites the attention to relay from one to the other. The anarchiv in its fullest sense is realized in this movement of attention recomposing traces into new constellations suggesting emergent potentials.

The primary differentials that need to be mobilized in order to maximize the potential of the anarchiv are between digital instantiations and materials-based instantiations, and between both of these and live, event-based creative interactions. The various anarchival propositions are tools for research-creation event-making. They serve as a *living memory* of the collective explorations from which they emerged. They may be used to seed further explorations of the same collective, or for demonstration purposes as part of outreach activities to explain the concept of event-based research-creation to other groupings. The different anarchival "book" propositions are conceived to be used in various combinations, tailored to the particular occasion. Although some may be capable of standing alone as art objects, in their anarchival use they exceed that status.

It cannot be restated often enough that the product of event-based research-creation is the process.

When groupings of the anarchival "books" are selectively combined into unique compositions tailored to specific contexts they compose anarchival "*libraries*." These libraries can be used in gallery, conference, or workshop situations as propositions for activating conceptual discussion (preferably in relation to specific readings shared by the group) and for seeding collective research-creation explorations. Certain of the anarchival propositions can also be moved into outdoor public spaces (see Sonic Contours below).

The anarchival propositions that emerged from the event were produced on site during "Distributing the Insensible" using platforms and *techniques for creative collaboration* gradually developed over the past three years of the grant through the experimentations of each of the hubs and the project as a whole. These techniques can be likened to techniques for structured improvisation in dance, adapted to research-creation. The techniques themselves become part of the (an)archive.

The concept of the anarchival dictates that the making of the anarchival be an enactment of its principles. This also applies to demonstrations of the anarchival concept to outside groups in order to facilitate knowledge mobilisation. The anarchival is by nature something to be *performed* rather than presented. It has no content independent of the events in which it is mobilized, and no form separable from the process through which it moves.

A selection of the anarchival propositions realized thus far are listed below (*this is not an exhaustive list*). Most were created during "Distributing the Insensible"; others were realized before the event, as part of the research leading up to it.

A photo gallery of the materials-based anarchival propositions as well as links to the digital propositions can be found online at:

<http://senselab.ca/wp2/immediations/upcoming-distributing-the-insensible-dec-10-20-2016/>

Process Seed Bank

The Process Seed Bank distills techniques for collaborative research-creation event-making that have been developed and tested by the project. The techniques are written down in the form of "recipes": scripts, scores, or instruction sets on how to activate a specific collective-creativity tool, often including tips for how to avoid potential stumbling blocks. The function of the Process Seed Bank is to archive specific research-creation techniques in a form that stockpiles them for future use by the project. It is also

a part of the Immediation project's knowledge mobilisation strategy. It is used to make the techniques available as process propositions for uptake and adaptation by other projects, as part of the project's aim to innovate and disseminate modes of research-creation process.

A number of the techniques concern group close-reading strategies conducive to creative concept-making. The practice of working between rigorous philosophical explorations and movement- and materials-based practices is one of the defining characteristics of the Immediations project, inherited from over 10 years of SenseLab practice honing these techniques.

The Process Seed Bank is digital in form. It is presented in a website compilation whose complexity will grow through the addition of metadata and links, creating synergies between the techniques. This evolution has just begun. The final destination of the digital iteration will its integration into the Adventure Capital DAO (explained below in the "Future Developments" section).

The anarchival force of the Seed Bank is realized in the relay from the online compilation of techniques to presentations of anarchival material in other digital formats, and in the relay to analogue constructions such as the mixed-media books described below. These analogue constructions are designed to carry anarchival traces rendered in various media (text, image, fabric, etc.). The traces derive from previous deployments of the techniques. The purpose of the books is to foster the reactivation of already test-driven techniques for creative process. The books are used to redeploy the techniques in new, site-specific interactions.

Five-Dimensional Book

The five dimensions are the three of space, the fourth dimension of the time that went into generating the content and making the book, and the fifth is the performative dimension of the book's opening out into new interactions. The book is a mixed-media construction of book-binding materials, fabric, thread, ink, transparency images, and paper. It has multiple covers of variable shape that unfold along different axes. Different leaves may be inserted in between the covers of the book. For this iteration, hand-made velum pamphlets will hold Process Seed Bank recipes. Strings are attached to some of the covers, so that the book may be handled at arm's length by more than one person, this integrating a relational, more fully embodied, gestural "interface" into the book genre.

Moving Stand-Up Book

The Moving Stand-Up Book is a similar construction as the Five-Dimensional Book, with the particularity that it is constructed to be able to stand up like an architecture, reinterpreting the "spine" of the book in architectonic terms. Leaves containing mixed-media anarchival traces are inserted between the multiple covers. Each leaf is attached to another so that they fold out in multiple directions as the book is delved into. The book thus generates both an architecture and a material duration as it is read. The act of reading itself is anarchived, as each leaf's materiality is felt, and the space and time of each particular reading unfolds.

The book folds up to become mobile. Folded, it fits into a case made of bookbinding material to which straps are attached making it possible to carry the book like a shoulder bag – yielding a mobile architecture of anarchival knowledge.

Oversize Pocket Book

The Oversize Pocket Book is 10 meters long and 40 centimeters wide. It is made of a stretch of canvas folded lengthwise in two, leaving one side open, forming one long pocket. The canvas is folded into triangles, so that it accordions between its unfolded full-length and a compact folded form. When folded, it can also stand up in a pyramid form. Small, irregularly shaped pockets are sewn into various segments of the canvas. Compositions carrying anarchival traces made of any number of media can be inserted into the main pocket running the entire length of the book or into the small, inside pockets. Between the two kinds of pockets, the book has two insides. In another doubling, it can also be a book of books: the 59-Minute Do-It-Ourselves Books and the Reembroidering the Event Book (see below) are among the anarchival propositions that have found a temporary home in the Oversize Pocket Book. The book can be emptied of its contents and refilled by others in workshops and events for anarchival knowledge mobilisation.

59-Minute Do-It-Ourselves Books

This book involves a technique for anarchiving an event session as it is unfolding. A team works while the activity is under way to collect and receive traces of the event as it happens through bluetooth connections between smart phones: photos of the surrounds capturing them in evocative ways that exceed simple documentation, close-ups of materials forming the basis of the interaction, key conceptual formulae arrived at through the interaction, poetic snippets of the conversation, etc. The team spends exactly 59 minutes of the session receiving the material and composing the book in real-time. The resulting 24-page book is published using an online publishing platform. A bound book with colour images arrives in the mail a few days later. At "Distributing the Insensible," 6 Do-It-Ourselves books were produced, to be included in the Oversize

Pocket Book. An additional book was also produced that serves as a retrospective on the guiding concepts of a number of past Immediations events.

Note: At Immediations events it is not unusual for a dozen or more first languages to be in the room. Creative uses of English are anarchival traces of this diversity. For that reason, we chose not to standardize language before sending the books for printing.

Reembroidering the Event Book

Photographs are taken of the room in which an event is taking place, and perhaps also the surrounding corridors and views out the window. Photographs of the leavings of the event (leftover materials, chairs in disarray, forgotten items of clothing, etc.). No people are included in the images. Their presence, and its passing, is captured indirectly, in trace form. High quality colour prints are made of the photographs. In addition, a black-and-white copy of each photo is made, digitally altered to present an embroidery template. Both versions of the photos are held in a hand-made artisanal book cover. A sewing needle and different-coloured thread are bundled with the images. The black-and-white template can be left as is, or embroidered with the thread to highlight the image or create a new one, in palimpsest. The Reembroidering the Event Book produced at "Distributing the Insensible" is currently housed in the Oversize Pocket Book.

Sonic Contours (of Events-to-Come)

Sonic Contours is a technique for anarchival relaying between research-creation events through web-based digital soundscapes, made up of a number of sounds embedded in the contours of an image resembling a crystal, or in a texture field. The sounds recorded over the course of the *Immediations* project from its beginning in 2013 to the present. New sound contours will continue to be added.

The question of relaying from past events to future ones has been central to the project, and is a central question to all collective and creative forms of thinking and doing that work across different practices, institutions, and time zones; how do you simultaneously continue and begin without predetermining results? How can you attune to the qualities of the previous events to make them palpable in new events, as a creative potential for events-to-come?

The sounds that make up the soundscape are recordings from reading groups and workshops, from the sonic exploration of different themes related to the project, sounds from installations, and more. In addition, some of the soundscapes are based on concrete recordings for the soundscape infrastructure from the "Distributing the Insensible: Performing the Anarchive" event in Montreal. The soundscapes form sonic contours for entering and relaying the thinking-feeling of past events into events-to-

come; the potential for a "sonic warm-up," a digital forward-feeling, creating a continuity of moving-through and differentially activating past tendencies and intensities.

In the future, we will experiment with the distribution of these sounds into urban space, creating locations-based edgings of events; shifting contours where you can attune to the sounds of the past as a relaying into the future. It will also be possible to create a more generic infrastructure where people not involved in the Immediations project can change the sounds themselves. We will even explore live-streaming in real time, so people can co-compose their own soundscape.

Living Topographies of Relation

An existing open-source platform for creative journal editing, online expositions, and archiving creative research was adapted toward anarchival uses (Research Catalogue: An International Database for Artistic Research). The platform allows sound, image, and text to be combined, and for objects to be stacked. Rather than dividing the content into separate pages, we arrayed anarchival traces on a single sheet that extends infinitely beyond the edge of screen in three directions, allowing for indefinite addability and requiring exploration on the part of the user similar to navigating through a landscape. The projects on the platform were left open and revisable, encouraging ongoing composition, as well as connoting the never-ending nature of the process of anarchiving.

The platform serves two primary purposes.

1) To anarchieve Immediations events. All participants of the events were invited to participate, toward a collective composition. The European hub used the platform to anarchieve a number of its local events around the concept of the anarchieve. The Montreal hub used it to anarchieve two ongoing series of public research-creation events held once a month during 2014-2015 at community partner Usine C: Knots of Thought and Movements of Thought.

2) To create off-series issues of the Immediations journal *Inflexions: A Journal for Research-Creation*. These are "living issues" that can be returned to and expanded upon at any time. They either stand alone or are used as an exploratory platform for the concept design of regular, completed *Inflexions* issues (in particular, the "Radical Pedagogies" issue), and thus stand as an anarchieve of their making. Part of the concept of these issues designed with the Research Catalogue platform was to activate the gaps between content elements by the necessity of nonstandardized gestures of navigation on the part of the user, in order to create the feeling of a relational matrix rather than a collection of separate items.

Radical Pedagogies Code Book

This is an experiment in "platform drift," making palpable the incommensurability between media which nevertheless interconnect in a media ecology. The entire code of the *Inflexions* "Radical Pedagogies (some 500 pages) was printed on letter format paper. A "preface" of blank sheets was added, in which finger-sized contoured holes descend toward the first page of the code, inviting a different kind of "digital" approach to the material. The preface and the sheets with the code were bound together into a book.

The Go-To How-To Guide to Anarchiving

This proposition takes a traditional book form. The subject of the book is, precisely, whether a traditional book can be an anarchival. It raises the question of the difference between an archive and an anarchival, in specific relation to the book genre. In what way do the various contemporary forms of the book carry knowledge and propositions of the anarchival kind through the medium of language? Under what circumstances can these knowledge mobilisations move beyond the academy? The ebook combines a variety of kinds of writing by participants of the "Distributing the Insensible" event, including philosophical writing, propositional writing, descriptions of events, creative writing, collective writing experiments, and comics-style visual-verbal hybrids. The domains of practice dealt with range from curriculum to research-creation to design. This ebook is conceived as a complement to the anarchiving edited volume described in part IV below. The two books will be interlinked as part of the Immediations mobilisation of knowledge plans. A rough, first draft of this project was composed during the "Distributing the Insensible" event. The book will be refined and then made available to the public through existing ebook distribution channels.

The Book of Care (For the Event)

"Care for the event" is a concept that the Immediations project inherited from the SenseLab and has made central to its own way of operating. Care for the event refers to practices fostering a collective attunement to the evolving group dynamics and developing creative impetus sustaining a live research-creation event. Care-for-the-event techniques build an ethos of relational engagement focusing on the needs of the interaction itself (as opposed to the individuals involved – it is distinct from therapeutic forms of care in this sense). It is a collective tending, in both sense of the term: a tending-to and a tending-toward. We believe that the success of the project, and its ability to attract and effectively network an increasing number of partners and participants, has been enabled by our sustained attention to relational dynamics as a necessary condition for creative collaboration.

The Book of Care"for the event is a multi-leaved book similar in concept to the Moving

Stand-Up Book. The difference is that it can *only* be handled by 5 people holding its strings. It has to be danced to be read. It creates a cross-modal connection between movement and language, collectively staged. Each participant has to attend to the movements that the form of the book and the gestures of the other readers propose. A relational field is activated, which has to be tended in order to benefit from the book's content. The use of the book actively demonstrates the concept of care for the event. The texts and images included in the book are drawn from the anarchival propositions explored in "Distributing the Insensible." Since participants read as they move, the language the book contains cannot be fully registered. This approximates in an embodied experience the anarchival concept of the trace, highlighting its restless movement and ephemeral nature, always to be completed.

Anarchiving Economies

The "Anarchiving Economies" book is a multi-component digital composition anarchiving the work that the Immediations project has done toward the creation of an "Adventure Capital" DAO, a complex project that will bring the project's anarchival researches to a culmination. See part V below for a brief explanation of the Adventure Capital DAO and a description of the "Anarchiving Economies" anarchival book.

KNOWLEDGE MOBILISATION PLANS

Community Partners: Distributing the Anarchival

The research-creation techniques and anarchival artefacts generated during "Distributing the Insensible" and the research leading into it will be used in participatory exhibitions and workshops with our community partners in 2017. We will use the material traces and propositions from our anarchiving activities to raise awareness about the relations between archival and anarchival forms and expression, to raise questions about the nature of research-creation, and to introduce new publics to the contributions that process-oriented philosophical approaches can make to these discussions. These activities will take place in the three main hubs (Canada/US, Europe, Australia/New Zealand), in conjunction with their local community partners (for example, Artspace in Sydney, Artexite in Montreal, and Godsbanen in Denmark).

These activities with community partners will take the form of exhibiting-workshops: midway points between exhibitions and process-based events, where members of the public will participate with Immediations members and partners toward the production of archives and anarchival movements through them. The anarchival propositions listed in part III above will serve as a lending "library," loaned out in the context of these activities to community partners in order to facilitate these processes of knowledge mobilisation.

Anarchiving Edited Volume

The ideas and energies that came together around "Distributing the Insensible" will be regathered and presented in the form of an edited volume to be published in the Immediations book series with Open Humanities Press (<http://www.openhumanitiespress.org/books/series/immediations/>). A four-person editorial team, comprising PI Erin Manning, co-applicants Brian Massumi and Anna Munster, and PhD researcher Halbe Kuipers is in place to direct the production of the book. The volume will be highly selective, in order to ensure the highest level of academic quality and conceptual rigour. It will be linked to the more unruly "Go-To How-To Guide to Anarchiving" (see above, part III). The linkage between the two books will be facilitated by the OHP creative commons publishing model, which combines a paperback publication offered for sale on online book outlets like Amazon with pdf versions available for free download on the OHP site.

Exploding the Gallery: An Anarchival Exhibition

We will now begin the concept-design and planning for the final-year exhibition envisioned in the original grant application. Ideally, this will be a traveling exhibition hosted in turn by community partners in each of the hubs. For the moment, it is an open question whether the trope of the book will be taken up again, or if another organising framework will be created.

FUTURE DEVELOPMENTS

Evolving Online Versions

We will continue to work on the Process Seed Bank, building in metadata and hyperlinks, both internal to the Seed Bank and between it and other on-line anarchival propositions. This will be developed within the existing SenseLab website that is used for Immediations, then will be spun off as an independent platform once it has matured.

Adventure Capital DAO

The final destination of the Process Seed Bank will be the Adventure Capital DAO on which we have been working intensively over the last 9 months. In the present report, it will only be possible to give a very brief and incomplete accounting of this ambitious project.

A DAO, or "Distributed Autonomous Organisation," is a next-generation outgrowth of the blockchain technology underlying Bitcoin. Simple transactions between two parties are replaced by "smart contracts" which can involve any kind of engagement and any number of parties. An innovative public-interest startup called the Economic Space Agency (ECSA, <http://ecsa.io>) is working with a team of programmers, game developers, economists, NGOs, and art and activist collectives to invent a form of the DAO that combines collaborative work tools, a decentralized, self-administering governance system, and an internal micro-economy based on a dedicated cryptocurrency. The idea is to offer civil society groups an open-source platform allowing them to invent their own self-sustaining creative economies, operating in a system grounded in notions of the "commons."

We have been working with ECSA to conceive of a DAO based on anarchival principles. ECSA, judging our project the most innovative of the ones they are working with, has put its systems development team at our disposal (a key member of the core ECSA team participated in "Distributing the Insensible"). The "Adventure Capital" DAO will be a digital research-creation platform whose particular creative micro-economy will hinge on the movement between online collaborative project development and the actualization of the projects in offline events. The creation of value will occur when anarchival traces are culled from live events and returned to the online platform, to enter an ever-expanding digital anarchival archive. Value will also be created when a movement occurs between the repertory of anarchival traces and the distillation of one of its affordances into a well-honed process seed that expands the techniques available for research-creation. Connections between different anarchival elements will be made using metadata tags. In addition, analytic algorithms and autonomous agents (bots with different "personalities") will trawl the anarchival archive to create links among the anarchival elements, and between them and the process seed bank. Their role will be to make connections and combinations that may prove fertile, and contribute creative impetus.

The Adventure Capital DAO will be part of an ecology of other creative "economic spaces," each with their own specific DAO operating according to its own principles, in its own field of concern. This ecology will be designed in such a way that the success of each member economic space adds value to the others (yielding an assets-based economy of cooperation rather than the dominant debt-based economy of competition). A new cryptocurrency called Agoric, to be launched by ECSA in April 2017, will underwrite the individual economies.

The hope of the Immediations project is to develop an anarchival DAO as a template for a creative research-creation. The platform will be open source, and will be offered to other organisations, starting with our Immediations community partners, for adaptation to their particular needs. The goal is to provide a tool for creative collaboration that will enable projects to be more self-sustaining, reducing their need for government grant money or foundation funding, and replacing traditional crowd-funding strategies, which are rapidly losing their effectiveness.

This is a highly speculative, long-term undertaking, at the cutting edge not only of research-creation but of economic thinking. It raises very difficult questions about the possibility of actually inventing a cooperation-based, creative economy of abundance. Given the challenge (and our reliance on the schedules of the ECSA development team), we do not expect the Adventure Capital DAO to be up and running by the end of the grant. However, the conceptual foundations will be laid, much of value will be learned, and certain features prototyping aspects of the system will be completed and test-run. We do anticipate being able to include aspects of the Adventure Capital DAO in the final Immediations exhibition.

Anarchiving Economies: Anarchiving the Movement-Moving of Adventure Capital

This many-pronged anarchival book gathers together a series of interwoven propositions coming out of the research and development activities related to the Adventure Capital DAO. It takes the form of a Prezi presentation available online. The user follows a curated path through the various components, or jumps at will from one to another. Links to additional documents (including a Do-It-Yourself book), sound files, image files, and videos are embedded in the interface.

The book was brought together at the "Distributing the Insensible" event by a team of Immediations participants working with the ECSA systems designer who serves as the point person between ECSA and Immediations. It archives material generated during "Distributing the Insensible" sessions directly related to the Adventure Capital project; curated highlights from the voluminous posts of the last 6 months of teamwork carried out on the Adventure Capital Slack channel; analyses of relevant concepts from economics and finance; and traces of an experiment in the creative use of tokens that was continuously throughout the event, on- and offsite. The token experiment was designed to invite creative play on what a currency can do, in order to inspire reflection on the nature of exchange and the limits of the currency model (in contradistinction, for example, to the derivatives model). It gave an experiential grounding to the difficult conceptual work that Immediations have been doing on the relation between monetary economies of scarcity and creative economies of abundance.