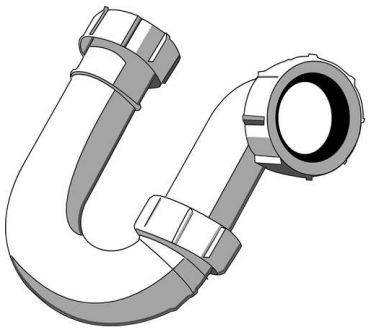

Communications of the Uo #2 Spring 2005

Reports from the University of Openess Economic Observatory

http://twenteenthcentury.com/uo/CrEconomicObservatory

Reports:

1. Invest or escape

Making a living in the state art industry is a dirty business. The merge of culture and economy[1] has made the transformation of 'participation', 'consultation', and other forms of affective labour into capital a very efficient process.

Keeping track of the value transfers, the horse trading of fashions, people, groups, affiliations and branding is draining and blurring. Adopting a 'critical' position in relation to this market - being able to observe its transactions, demands a sufficient investment in it and co-option by it to be able to judge.

Withdrawal is a tried and tested strategy, refusal to engage with anything associated with this economy; but the generalised problem - the industrialisation of affective labour, is not so easy to escape - even if unfamiliarity with different markets makes it easier to ignore.

If the choice is simply in which industry to 'reproduce my own alienation'[2], it is not a choice - the transfer of knowledge as value spans cultural context too effectively - the galleries and exhibition halls of culture and economy are built on the foundations of art and life. The Tate modern brings art to the factory, the Baltic in Newcastle brings art to the mill, Tate Liverpool to the docks - the favorite venues of art-as-life radicalism, perfectly transformed into knowledge factories.

So my compromise of choice for today involves operating in an environment where familiarity and experience makes it easier to observe these transformations of value - and refusing to be 'critical' in the sense of trying to move 'outside' these transactions - but rather trying to become dispassionately aware of the action of the market on my own desires and actions - and on those of my fellow traders.

Despite this awareness, and above the noise of this humming, flickering network of capital exchange, it is still sometimes possible to communicate and even to represent uncompromised, genuine aspirations and ideas to other traders in other markets. Sometimes the reflex to trade - to transform and expand value is accompanied by one of these communications, and the aspiration and idea develops in the periphery of an exchange, where its exchange value doesn't undermine its use value or meaning. These moments are the reason to be involved, to trade and invest.

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1 Anthony Davies, *The Surge to Merge Culture With Economy*, Copenhagen Free University: http://www.copenhagenfreeuniversity.dk/AD01.html

2 Stewart Home, *Art is like Cancer*, mute 28. (http://www.metamute.com)

2. Commercial Commons

[3]

The Creative Commons (http://creativecommons.org) licenses have become a kind of default orthodoxy in non-commercial licensing. Every unpunctuated half-sentence spilled into a weblog, every petulant rant published by 'Free Culture' pundits, every square millimeter of Lawrence Lessig's abundant intellectual property is immediately and righteously staked out as part of the great wealth of man's 'Creative Commons'.

First off, this proposal still holds the basic assumption that everything I make and say is property which in most areas of 'creative' work is both ridiculous and reactionary, as well as generally objectionable. The logic that more politically aware CC. pundits use; that you can't ignore the reality of the market and you have to use copyright to fight copyright is fine in theory, but makes the assumption that every maker and sayer has equal recourse to legal process. Putting aside, for a moment, this little problem of economic and legal inequality, I am still suspicious of anything advocated strongly by clever, sleek, young lawyers. Are they really 'streamlining' the legal process? Cutting out the armies of jabbering middlemen in their patronising promotional movie? Or, are they waxing lyrical about a supposed 'commons' while making the convoluted mess of intellectual property ownership even more complex and impossible for lay people to negotiate. Imagine the process of making a new work with copyleft material:

'hmm.. let me see, I can reproduce this part of that lyric, but I have to credit it, and this bass line allows me to sell the piece, but means my tune has to have the same share-alike-non-commercial license on the whole track, and using this guitar riff means I have to make sure anyone who uses my tune abides by the Geneva Convention on Human Rights'.

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3 Original Cartoon concept and design for above illustration by Neeru Paharia. Original original illustration by Ryan Junell, Photos by Matt Haughey. lisenced under a creative commons license : http://creativecommons.org/licenses/by-nc-sa/1.0/

Yes, some of these 'pick and choose' licenses even have such moralistic overtones. The 'Common Good' public license (http://www.cgpl.org/) insists that the use of anything licensed by it must not be used in a way that contravenes the Geneva Convention. Everyone is in favour of the Geneva Convention, but this is so unimplementable as to be purely symbolic. Although the prospect of AC/DC suing the US military for blasting 'insurgents' in Fallujah with 'Hell's Bells' is appealing, there are many far more effective ways, both symbolic and material, to contribute to Human Rights causes. If I want other people to use my work and have already made the conceptual leap to contributing to a public domain, why would i want to impose arbitrary, untested restrictions on them? I certainly don't want their arbitrary restrictions imposed on me.

The public domain is about non-ownership, not more accurate descriptions and granularity of ownership. Licensing structures like the Creative Commons help copyright owners and their lawyer lackeys catch up with today's faster moving, smaller-scale and more intricate network of information exchange between 'prosumers', not by 'freeing' it, but by describing it as intellectual property more efficiently.

The clue to whose interest is served by that efficiency is in the cringe-makingly patronising spiel about 'human readable', 'lawyer readable' and 'machine readable' licenses. The solution to incomprehensible legalese is not to say 'oh, you poor little human, you shouldn't have to take responsibility for your own labour, let us take care of that'. The solution is to reform arcane legal language and customs so that everyone can understand them. If half the Creative-Commons-license-using bloggers donated half the money and time they spend on trendy haircuts to initiatives such as the Plain English Campaign (http://www.plainenglish.co.uk/), the 'lawyer readable' section could be obsolete within a year.

And the machine readable part? I can already see the software these shysters are going to build. You'll no longer need to call your lawyer when someone plagiarises you (or weaponizes your music). There will be automated systems that will discover licensing inconsistencies, call the appropriate lawyers who, (as part of the Creative Commons service) will simply bill your credit card for their micro-legal-fee, and credit your account with an out-of-court-micro-settlement. You might find out about the whole ordeal when checking your credit card bills at the end of the month, wondering why you're getting poorer and poorer while the solicitor next door has just installed a jacuzzi in his back garden.

There are some fights worth fighting - like the fight for someone to be able to make something that does not become intellectual property by default, the fight for an accessible and fair legal system, and the fight for someone's right to make a living from their work without having to sue anyone. That is what copyright is for. It works. It has been tried and tested in the courts for hundreds of years. The enemies in this fight are the greedy, powerful people and corporations have bullied copyright law into an absurdity, and will continue to abuse any other system that anyone comes up with until we make them stop existing.

To a point interesting but I think you have a fundamental misunderstanding of copyright law and the aim of Creative Commons licenses (I am one of those lawyers).

CC aims to make explicit what pre-existing rights the author (well OK... not *just* authors, but it's a shortcut word) has chosen to waive, in a way which is easily accessible and understandable. The 'machine readable' part is simply trying to make those waivers explicit to search engines in order to increase the accessibility of work under the CC license. It's

more about making life easier for people who might want to use Anita's work (cartoon above, which of course you wouldn't have been able to use without the waiving of rights) than about making life easy for Anita. There are of course people who take issue with copyright law, but that's not a reason to generalise the complaint to a licensing system designed to address some of the problems that result from the law.

Some thoughts:

- CC is not about tying up creative work in legal jargon.
- It doesn't introduce arbitrary restrictions - it can only introduce conditions to the relaxing of rights which already exist.
- You are *more* free to use a CC licensed work than if no such license was used.
- The author does not have to use a CC license but they have every right to choose to.
- You do not have to use CC licensed work but you are bound by copyright law.
- The average author may not have the knowledge to structure their own license from scratch and might well not want to waste their time doing so. Like it or not, 'lawyer readable licenses' are what courts look at.
- Even if authors did have the knowledge and inclination, the likely result would be a mess of different licenses each with its own separate conditions. That would be less accessible to you than the CC standardised forms.

I'm *very* surprised to see a rant against CC here [on the wiki of the University of Openess]. I'd actually been thinking of pointing out the related Science Commons project: http://creativecommons.org/projects/science/ as something Uo might be interested in looking into.

Some responses:

> I'm *very* surprised to see a rant against CC here.

I would just like to point to the **UoClaimer** (http://uo.twenteenthcentury.com/UoClaimer) here. I'm sure many in the Uo are very interested in pursuing Creative Commons and Science commons approaches.

I fully understand the rhetoric surrounding the Creative Commons; what it says it does on the tin. Having heard the arguments, I am not convinced. Like many liberal reformist movements, the 'good' intentions of the Creative Commons are easily hijacked by the people who are currently exploiting existing copyright law and the original 'good' intentions for that. As soon as the dinosaur copyright holders and collecting organisations wise up to the world of micro-payments and infinitesimally divisible rights and waivers, the bureaucracy and compensation situation of compound-licensed works will become far more Byzantine than it is already.

> It doesn't introduce arbitrary restrictions - it can only introduce conditions to the relaxing of rights which already exist.

That may be true of the Creative Commons, but other attempts to map very successful Free Software licenses onto non-technical fields have often decided to impose arbitrary and sometimes absurd restrictions. Actually, I think you may be wrong about this anyway. Surely the 'share-alike' insistence that derivative works be licensed under the same agreement can be seen as an arbitrary restriction.

> *You are *more* free to use a CC licensed work than if no such license was used.

But less free than if the work is in the public domain. If you want to play, contribute to the

public domain. If you want to reserve your rights, do. Also, If I buy the right to use your work using existing copyright law, I can use it for anything I want and adopt whatever license I like for my derivative work. In this sense, freedom as in 'libre' for my derivative work is more attainable under default copyright law than if you impose a perpetual Creative Commons license, it just costs me some money. If you use a Creative Commons license, I can't use your 'non-commercial-share-alike' component for my commercial venture at all, ever, even if I want to buy that right.

> Like it or not, 'lawyer readable licenses' are what courts look at.

Then concentrate efforts on cleaning out the legal language, reform the *application* of copyright law and the legal processes in general - which most people are currently too scared of to get involved with unless under duress.

Lazy orthodoxy and co-opted reform is what's under attack here, and you haven't answered the meat of the questions raised. The implicit proposal of this attack on the CC is:

- Concentrate efforts on reforming abuse of existing tested systems.
- Concentrate on making existing processes and infrastructures accessible to everyone.
- Concentrate on expanding the public domain through education and campaign against default copyright.

In my opinion the CC hype is just a distraction from these older, harder and more important battles.

> In my opinion the CC hype is just a distraction from these older, harder and more important battles.

I think you both make good points, but would the logic of the above argument mean that Stallman should not have bothered with the GPL. Also I thought the CC approach was in part a response to the IP gold rush rather than its cause.

> Also I thought the CC approach was in part a response to the IP gold rush rather than its cause.

I'm certainly not arguing that CC is the cause, but that it's motivations and parameters do not depart from the market logic that results in abuse of IP law.

> would the logic of the above argument mean that Stallman should not have bothered with the GPL.

There is a distinction to be made between the GPL and the CC. The GPL was just good engineering methodology for years before Eric Raymond and others evangelised Free Software into venture-capital friendly 'Open Source'. The CC and the GPL are nothing more than efficient methods of regulating property and labor in an information economy. There's nothing wrong with that, but using the word 'commons', and associating this engineering / labor methodology with a pre-enclosure J.S. Mill-esque political 'freedom' is misleading. The GPL may have been evangelised, but at least it is honest about what it is: 'a license'. The whole 'commons' crowd - Bollier, Lessig etc. scare me because they do not wear their colours as clearly as the Free Software people, whose radical libertarian politics are very openly progressive one minute, and openly disturbing (see http://www.catb.org/~esr/guns/) the next.

> ESR is not among the Free Software-people. He's a Open Source-guy.

> In this sense, freedom as in 'libre' for my derivative work is more attainable under default copyright law than if you impose a perpetual Creative Commons license, it just costs me some money. If you use a Creative Commons license, I can't use your 'non-commercial-share-alike' component for my commercial venture at all, ever, even if I want to buy that right.

This is misleading - of course money buys "freedom" for those who possess it, what exactly is your point here? Saying that one "imposes" a CC license is the same old FUD about the GPL "forcing intellectual property into the public domain" (Steve Ballmer) - the CC licenses are a release of rights, not an imposition of restrictions, which are already implicit in Copyright. It's a compromise position between retaining all or none of them. Musicians in particular will not consider releasing all rights to their work the moment they realize that Nike (or the US Marine Corp) can use it in a commercial without paying or crediting them. CC allows them to explicitly grant rights for certain uses. Everything else is covered by existing law - copyright owners can't be compelled to sell rights, and CC owners can always sell any additional rights if they wish. (I can choose to sell a separate license for my CC-licensed death-metal to the USMC for their recruiting campaign.) The "buyer" is in an identical position either way - s/he needs the consent of the seller for rights which have not explicitly been granted.

> This is misleading - of course money buys "freedom" for those who possess it, what exactly is your point here?

...

> the CC licenses are a release of rights, not an imposition of restrictions, which are already implicit in Copyright.

Very well put.

In fact there are instances when the CC does attempt to change or even reverse some of the revisions to IP law that have changed what was initially a very positive and balanced set of laws into another way for huge corporations to exploit markets. For example: the [founder's copyright lisence](http://creativecommons.org/projects/founderscopyright/) (http://creativecommons.org/projects/founderscopyright/) which, if used, actually benefits the public domain directly by effectively reversing extensions to the term of copyright law enacted by laws such as the ['Sonny Bono Copyright Extension Act, 1998'](http://en.wikipedia.org/wiki/Sonny_Bono_Copyright_Term_Extension_Act) (http://en.wikipedia.org/wiki/Sonny_Bono_Copyright_Term_Extension_Act) - aka. the 'Disney' clause. The CC 'Founder's Copyright project aims to provide copyright holders with a legal way of revoking the extension of thiner term of ownership from 70, back to the original 14 years, re-introducing a 'fair use' clause that is actually fair. I think the author/s of this document are confusing a pragmatic, pro-active approach to political, legal change with what whining 'critical' culture-brats and self-styled anarchists like to think of as apolitical 'reformism'.

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links:

(with thanks to Rob Myers for these)

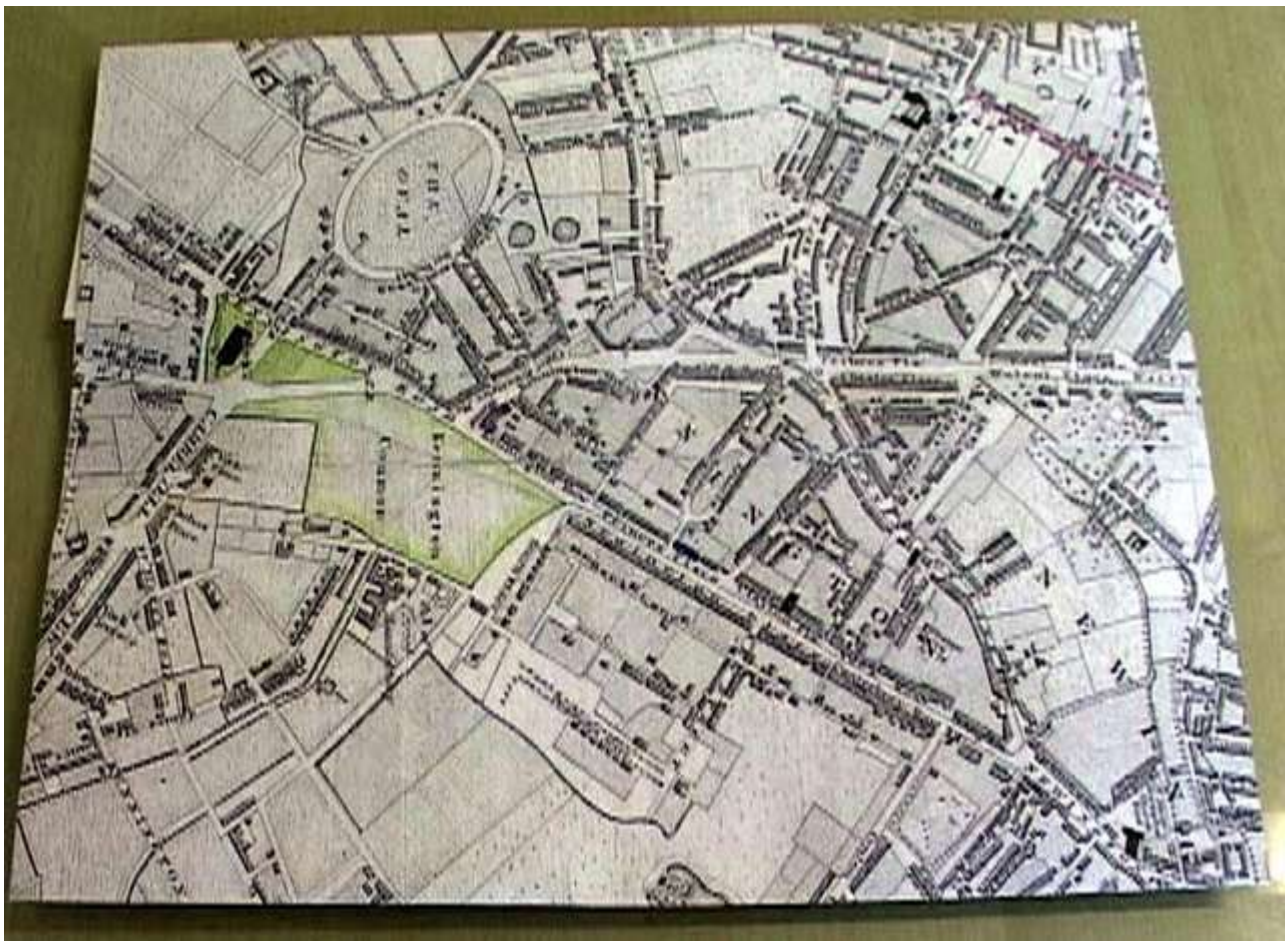
- Be sure to check the http://uo.twenteenthcentury.com/BasicsOfCopyright before making up your mind about any of this.
- **Broader critiques of Free Software**
  - http://www.oekonux.org/list-en/
  - http://www.groklaw.net/article.php?story=2004092600552182
- **others of interest**
  - http://joi.ito.com/archives/2004/09/21/commonsbased_peer_production_is_not_communism.html
  - http://journal.hyperdrome.net/issues/issue1/soderberg.html
  - Gregor Claude, Mute 22: Goatherds in Pinstripes: http://tinyurl.com/5xnwm
- **Books**
  - http://free-culture.org/
  - http://www.greglondon.com/dtgd/index.html
  - Free Sofware, Free Society: ERS: http://www.gnu.org/doc/book13.html
- **mailing lists**
  - http://lists.essential.org/mailman/listinfo/creative-friends
  - http://lists.ibiblio.org/mailman/listinfo/cc-bizcom
  - http://lists.ibiblio.org/mailman/listinfo/cc-licenses
  - https://mail.sarai.net/mailman/listinfo/commons-law
- **other links and references**
  - "Content Flatrate" and the Social Democracy of the Digital Commons
  - http://del.icio.us/tag/commons+economics+legal
- **DRM**
  - http://en.wikipedia.org/wiki/Digital_rights_management

Last edited on December 7, 2004 1:28 am.

3. Lucrative Media: ownership and authorship of public space.

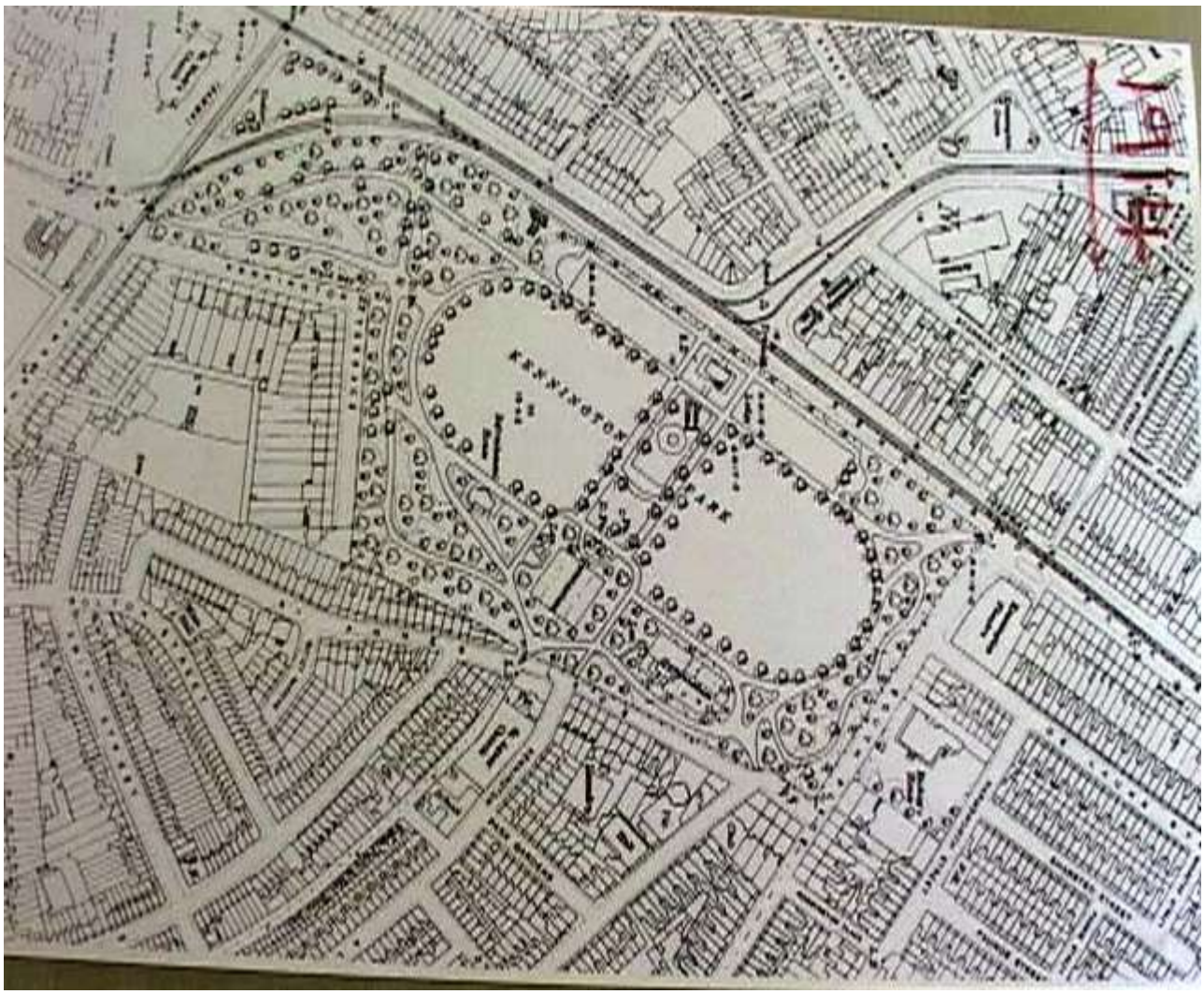
The Great Chartist's Rally on Kennington Common, 10th April 1848

During the first Cartographic Congress, London 2003, Stefan Szczelkun gave a socio-historical tour of Kennington Park ex-common: a site of popular protest by Chartists, Republicans, Methodists and dissenting groups of all kinds since before the Norman conquest of Britain.



Pre-1854 map of Kennington Common, from the collection of Stefan Szczelkun.

This map of the park pre-enclosure, in the early 19th Century shows an ad-hoc boundary, crossed by a road, asymmetrical; a coloured-in drawing of the negative spaces between private houses, roads and public thoroughfares. Non-commodified, non-landscaped, open to use and interpretation by anyone, the park was identified as a threat to authority, to be brought under spatial and symbolic control.



1914 Map of Kennington Royal Park, post-enclosure, from the collection of Stefan Szczelkun.

In 1852 the King enclosed the common. It became a Royal Park, patrolled by royal guards. The park was 'landscaped' and trees were planted in straight lines forming a border, with Victorian monuments and fountains scattered around, seemingly at random. What was formerly a negative space of non-ownership between roads and houses became an aesthetisized space for specified leisure experiences.

Kennington Park today, taken during the Cartographic Congress tour of Kennington Park ex-common.

The park is not so different today. Legislation such as the Criminal Justice Act 1998 was designed to outlaw gatherings of more than 10 people, especially where music is involved, and more recent anti-terror or 'public nuisance' bills propose even more restricted use of these notionally 'public' spaces.

Kenninton Park's now-dilapidated 'Victoriana'; monuments to nothing, from Stefan Szczelkun's collection.

Stefan Sczcelkun's detailed research (recorded and transcribed here: http://bak.spc.org/kenningtonpark/) made a compelling hypothesis, that the Victorian monuments scattered through the park were not, in fact, scattered at random. Rather, he

suggested, these peculiarly un-attributed objects, without plaques or dedications were placed strategically a short distance from sites of particular historical significance or psychic intensity. Like the magician's trick to distract the audience's attention by flourishing his wand while pulling the rabbit out of his trousers with the other hand, anonymous chunks of Victoriana, now fallen into disrepair, were placed just far enough from the sites of public executions and mass rallies to misdirect attention and focus from those emotive and resonant sites.

Observing the changes on the map, the modifications of historical use and interpretation of the space only begins to describe what the enclosure of Kennington Park ex-common meant. This continual process of privatisation and commodification of public space was not only about spatial control. The enclosure was as much an attack on the interpretation of that space; the ability of the people who used the park to collectively imagine new uses for it and stories about it.

It is this act, the enclosure and commodification of the interpretation of public space that many artists have identified and tried to challenge when working with concepts of 'locative media'. Locative media, as it is often described, engages and represents our interpretations of spaces, often using cartography, or technologies such as Global Positioning Systems and other location-sensing devices to augment the use of digital media with an indexical link to a location. This practice is also often coupled to the use of new 'open' licenses, through which these media can be shared 'freely' in the public domain. As the argument goes, we may not be able to directly change the material relations of the ownership and control of space, immediately returning it to the status of a 'commons', but if the imagination and interpretation of the space can be made public, perhaps collective action, and even change of the material ownership will follow.

The use of these 'open' licenses for 'locative media' and associated practices follow the development of Free and Open Source Software as a parallel development model to proprietary software production. There have been many attempts to construct similar lisencing agreements for other areas of cultural production. The foremost of these licenses is the Creative Commons (http://creativecommons.org), which offers lisence users a range of options as to which rights they wish to reserve for the re-use of their work: that they require attribution, insist on solely non-commercial re-use, or that the user shares derivative works under the same lisence.

The proposition made by many locative media projects, that interpretations, annotations and mediated subjective experiences of a location can create a new public domain of information-augmented space is compelling. However, authorship and ownership may be synonymous in terms of intellectual property, but not so spatially. When we are talking about a 'commons' of intellectual property, a 'creative commons', does it mean the same thing as when talk about the history, use and interpretation of somewhere like Kennington park?

Clearly not. The Creative Commons are a reaction to antiquated legal definitions of intellectual property, providing more sophisticated and complex descriptions to enable 'humans' (via lawyers and machines), to stake their claims to their informational products more efficiently. On the net, where the informational products of a million authors are exchanged, re-used and transformed in a tumultuous stream of value, these subtle legal descriptions are a way of facilitating financial or reputation-based remuneration for immaterial labour. The 'commons' on the other hand, are a space of non-ownership, free for use and interpretation by all.

It is appropriate that this acceleration and transformation of value should be initiated by the 'creative' industries. In the recent history of urban regeneration, the use of artists as the vanguard of gentrification is now a well established process[4]. Investigation into the affective labour and enthusiastic self-exploitation of artists by Anthony Davies and Simon Ford describes the artist as a willing scab on the picket lines of precarious, de-unionised information workers.[5] Worse, this facility for self-exploitation is often developed and honed through the artist's mediation and representation of the 'public' with which they purport to engage, and in many cases, simply use as objects in some self-aggrandising aesthetic arrangement. Those few that are conscious enough to recognise their role in this grotesque process seek impunity by applying 'creative commons' or related licenses to their artworks, an act which in itself has no bearing on the process of value creation and exchange in the art and property markets.

The Creative Commons licenses may introduce greater efficiency in describing ownership of intellectual property and in the regulation of immaterial labour, but while opening up markets and proposing matrices of accounting for the slightest transactions of affect, speech and thought, they do nothing to address the labour relations in which that property is produced. For example, these licenses make the assumption that all exchanges of intellectual property should be mediated by the threat of litigation, while ignoring the fact that most people either have no recourse to a fair legal system, or are understandably reluctant to engage with legal processes that in most cases dispense justice for the wealthy and influential. Untroubled by such social or political concerns, the Creative Commons mundanely facilitates the limitlessness expansion of value creation into all spheres of human activity.

This conception of a 'creative commons', spatialised by 'locative media' seems less an aspirational return to the free interpretation and imagination of public spaces, than an ever more precise delineation of their ownership and authorship: an endless series of micro-enclosures, minute plots of intellectual territory, staked out by law.

4 See David Panos, Create Creative Clusters, Mute 28, Summer/Autumn 2004. http://www.metamute.com

5 See Anthony Davies and Simon Ford, The Surge to Merge Culture with Economy, Copenhagen Free University, 29 September 2001 - http://www.copenhagenfreeuniversity.dk/AD01.html (05/12/04)

4. CopyCan CopyCant

The fact that there is always unequal recourse to litigation makes many discussions about the theoretical merit of copyleft and copyright a moot point. The legal mediation of intellectual property as a mass market service product is a horrifying prospect. In the case of the Creative Commons, the rhetoric simply ignores the material reality that most people can not afford and would probably never want to engage in litigation of any sort, certainly not against powerful, rich companies with armies of lawyers.

At the same time, given current distribution media and formats, copyright is practically unenforcible. Punitive enforcement of copyright law in a few highly publicised 'example' cases in which individuals are persecuted for downloading copyright material is deeply irresponsible on the part of the rights holders. Irresponsible because they must bear some responsibility for the ease with which their material is duplicated and distributed; which is an intentional strategy on their part.

Take the example of commercial software. It is in the interests of the software company for their software to be easily pirated. Many specialist software titles are hard to 'crack', but in many cases 'industry standard' applications are easily pirated. If, for example, it were impossible to pirate Adobe Photoshop, this software would not occupy the position of market leader for photo manipulation. Students, learners, tiny companies that currently find it easy to download and use pirate versions of these warez, grow up to found established companies and businesses that are no longer 'under the radar' of the copyright holders, and so buy lisences. If it were impossible to do so, they would use something else, and buy lisences for that product if and when it became necessary and profitable for them to do so. Knowing this, Adobe maintains a relatively relaxed copyright enforcement and security implementation. They do not seem to prosecute individuals, although presumably they have the right to do so.

The same logic applies on another level to music distribution. Music becomes popular in some markets because it is easily distributable. If the only way for Bulgarians to listen to Britney was for them to spend 10-12 Leva (5-6 Euros) on a CD, they would not listen to Britney. Piracy created this market and many others.

There is a harsh duplicity in the way large multinational IP owners use copyability as a publicity strategy on one hand, and then on the other bully the public into paying extortionate prices for dead media by singling out individuals and persecuting them as examples for taking the bait of copying the 'property' they have made intentionally copyable.

If, as is constantly threatened, Digital Rights Management becomes a reality and it is then impossible to buy hardware, software and media that allow the reproduction and distribution of copyrighted information, punitive enforcement of redundant copyright law on individuals will no longer be necessary, because it will simply be impossible for them to copy and redistribute this property.

Thinking again about how to articulate copyright and copyleft, there seems to be a need for a functional articulation of the reality of how this law is applied rather than the legalistic, Utopian fantasy of an IP 'commons'. For this purpose I suggest the principles of 'CopyCan (http://uo.theps.net/CopyCan) and CopyCant (http://uo.theps.net/CopyCant)'. Simply, it is possible to copy 'CopyCan' material, and impossible to copy 'CopyCant'. No lawyers necessary. It become the responsibility of the producer to prevent the copying of their material. If this entails the implementation of DRM, fine. If it requires cyborgs to register a

serial number keyed to an iris print and a cochlear implant for every piece of commercial music that they buy that prevents others from hearing the uniquely signed secure transmission of this audio unless they also buy it, fine. See how many people buy Britney's albums on these terms.

in brief

You can CopyCan things that are already copyright or copyleft - it's a functional rebuttal of any kind of copy protection or legal mediation of ownership. If you can copy it, it's CopyCan. If you can't, it's CopyCant.

notes on CopyCan:

- anything that leaks into peer to peer networks, especially secure ones like freenet, is CopyCan
- ideas and speech and all the things that make you wince when you hear that someone's trying to enforce copyright over have always been and remain CopyCan.
- other examples of CopyCan things: 'leaks', gossip, things made from reverse engineered designs, everything.
- CopyCan and CopyCant recast copyright issues as an ?InformationSecurity problem: Authorization, Authentication and Access Control become the important parameters, rather than legal mediation.
- This is useful because it proposes re-casting copyright without the lawyers
- CopyCan is potentially problematic because makes Digital Rights Management inevitable: if the onus is on companies to protect their copyright mechanistically, in a DRM like way. This needs further investigation into What's actually wrong with DRM?
- CopyCan is potentially useful because it takes the onus off the consumer / public / individual to abide by copyright law that will be litiginously and then violently enforced on them.

What would the **CopyCan** logo look like?

muhahahahaha

The University of Openess is a framework in which individuals and organisations can persue their shared interest in emerging forms of cultural production and critical reflection such as unix, cartography, physical and collaborative research. This publication was assembled from texts written on one of the Uo's wikis at : http:/uo.twenteenthcentury.com., It was edited and laid out using vim, lynx, phpWiki and OpenOffice.org.

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