



[net]WORKING TOGETHER

## VIRTUAL ECONOMY

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RICHARD BARBROOK THE::CYBER.COM/MUNIST::MANIFESTO <http://www.imaginaryfutures.net/2007/04/18/by-richardbarbrook/>  
RICHARD BARBROOK THE DIGITAL ECONOMY: COMMODITIES OR GIFTS? [http://subsol.c3.hu/subsol\\_2/contributors3/barbrooktext.html](http://subsol.c3.hu/subsol_2/contributors3/barbrooktext.html)  
RICHARD BARBROOK THE DIGITAL ECONOMY <http://www.imaginaryfutures.net/2007/04/05/the-digital-economy-by-richard-barbrook/>  
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Discussions with musician, composer Myster Shadow-Sky, 11.04.2009  
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[NET]WORKING TOGETHER

[SOCIETY BASED ON SHARING AND COLLABORATION | COLLABORATION AS A RADICAL POLITIC | AGAINST COMPETITION | HORIZONTAL ORGANIZATION | LET'S SHARE! | COLLECTIVITY VS INDIVIDUALITY | FREE PARTICIPATION | WIKIPEDIA | GIFT | GIFT ECONOMY | GIFT VS. COMMODITY | SHARING ECONOMY | PARTICIPATIVE PLATFORM | QUEERPLATFORME.NET | RECLAIMING COMMONS | COMMONS | COPYRIGHT | DIGITAL REVOLUTION | WORLD WIDE WEB | WEB 2.0 | COLLECTIVE INTELLIGENCE | PEER-TO-PEER IS MORE THAN MUSIC | DISTRIBUTED NETWORK | COMMONS INSTEAD OF MARKET | STEAL THIS FILM | THE WORLD IS NOT FOR SALE | THE FUTURE IS SELF-ORGANIZED | FROM WITHIN EMPIRE | SELF-ORGANISATION | DIGITAL RESISTANCE | ADVANTAGES OF ANTI-COPYRIGHT | GENERAL PUBLIC LICENSE | COPYLEFT | CREATIVE COMMONS | NETLABELS | POTLATCH 2.0 | FROM PEER TO PEER TO FACE TO FACE | THE ZAPATISTA EFFECT | INDEPENDENT MEDIA | FLOOS+ART | PROTEST 2.0 | PULL MEDIA | INTERNET POTENTIAL |

## ALTERNATIVE MEDIA

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## COLLABORATION

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## FREE CULTURE/FLOSS

RICHARD STALLMAN: LET'S SHARE! [http://www.opendemocracy.net/media-copyrightlaw/article\\_31.jsp](http://www.opendemocracy.net/media-copyrightlaw/article_31.jsp)

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MERCI A TOUTES CELLES ET CEUX QUI M'ONT AIDÉ

DANS MA RECHERCHE,

CONSULTANT-E-S, TRADUCTEURS/TRICES, COLLABORATEUR/TRICES,

PARTENAIRES, PAIRS

[NET]WORKING TOGETHER | KATARZYNA BORON

ESSAI DE RECHERCHE PROGRAMME POSTGRADE D'ÉTUDES CCC

CRITICAL CURATORIAL CYBERMEDIA

HAUTE ECOLE D'ART ET DESIGN GENÈVE

JUIN 2009



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<http://queerplatforme.net/networking/>

contact: [cax-cax.at.queerplatforme.net](mailto:cax-cax.at.queerplatforme.net)

## REFERENCES;

### ARTISTIC PRACTICES

#### NET\_ART GROUPS

PLATONIQ – BURN STATION <http://www.platoniq.net/burnstation/>  
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PLATONIQ – BANK OF COMMON KNOWLEDGE <http://www.bancocomun.org/>  
0100101110101101 – COPIES <http://www.0100101110101101.org/home/copies/index.html>  
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LES CHANTS DE MALDOROR: COMTE DE LAUTRÉAMONT (ISIDORE DUCASSE)  
KOPIMI [www.kopimi.com/kopimi](http://www.kopimi.com/kopimi)  
SUPERFLEX – FREE BEER <http://www.superflex.net/projects/freebeer/>

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PURE :DYNE <http://code.goto10.org/projects/puredyne/>  
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THE FREE SOFTWARE SONG [REMIXED] <http://freesoft.kurwydomowe.net/>

#### MEDIA CENTER ONLINE

NETBEHAVIOUR e-mail lists <http://www.netbehaviour.org>  
DISTRIBUTED CREATIVITY <http://distributedcreativity.org/>  
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+ ART  
+ AUTONOMY  
+ CAPITALISM  
+ COLLABORATION  
+ COLLECTIVE  
+ COMMODITY RELATIONS  
+ COMMUNITY  
+ COMPETITION  
+ CONSENSUS  
+ COOPERATIVE  
+ COUNTER-ECONOMICS  
+ CULTURE OF PARTICIPATION  
+ DATABASE  
+ DEMOCRACY  
+ DIGITAL COPY  
+ DISSEMINATION  
+ ECONOMICS  
+ EDUCATION  
+ EMPOWERMENT  
+ FREE  
+ FREE AS IN FREE SPEECH, NOT FREE BEER  
+ FREE/OPEN SOURCE  
+ GIFT  
+ GIFT ECONOMY  
+ GIFT EXCHANGE  
+ GNU GPL  
+ GOVERNMENT/STATE  
+ GROUP DECISION-MAKING  
+ HORIZONTAL ORGANIZATION  
+ INDEPENDENT  
+ INDIVIDUALITY  
+ INTERFACE  
+ KNOWLEDGE  
+ MARKET  
+ NETWORK  
+ OPEN ACCESS  
+ ORIGINAL  
+ OWNERSHIP  
+ PARALLEL ECONOMIES  
+ PARTICIPATIVE PLATFORM  
+ RECEPTIVITY  
+ REPUTATION  
+ PRESTIGE  
+ RESISTANCE  
+ RESPONSIVENESS  
+ SELF-ORGANISATION  
+ SHARED AUTHORSHIP  
+ SHARING  
+ SHARING ECONOMY  
+ TOOLS  
+ VIRTUAL PARTICIPATION  
+ WIKIPEDIA

## SOCIETY BASED ON SHARING AND COLLABORATION

I LIKE EVERYBODY WORKIN' TOGETHER. YOU CHIP IN FOR A MEAL TOGETHER. ONE GUY GOES TO THE STORE, ONE GUY COOKS, ONE GUY WASHES THE DISHES. A COMMON GOAL. WE GOT A LIEUTENANT THERE, HE SAYS THE FIRE DEPARTMENT IS THE CLOSEST THING TO SOCIALISM THERE IS. TOM PATRICK, FIREMAN, INTERVIEWED BY STUDS TERKEL IN WORKING (1)

## COLLABORATION AS A RADICAL POLITIC

Many new tools for communication, art, collective cultural practices emerged during the last years. Internet expansion, over the borders, makes the society a more participative one – based on sharing and cooperation, it closes a gap between creators and consumers and makes everyone able to take an active part in the process of creation, to exchange information and knowledge. For some cultural initiatives it became a base for a self-organized, autonomous, network supporting the sustainable relationships development.

Collaboration means working together with others in solidarity to achieve the same goal that we could not achieve as individuals: to share knowledge and build up a culture of participation, open access, and empowerment rather than of competition, intellectual property, and proprietary information. Collaborators need to get to know each other as people and need to find out about each other's agency and professional needs. Collaboration is about requires genuine dialogue, a human encounter full of presence. This requires the skills of receptivity and responsiveness. (2) It is not only a form of resisting the dominant art system and capitalist call for specialization, but also a productive and performative criticism of social institutions and politics. Critical Art Ensemble works in group to complement one another. (3) None has a capacity, knowledge and experience to do everything alone. Some projects like Kassendra or Netbehaviour (4) encourage people to create a network based on collaboration than competitions. Kassendra (5) bring filmmakers together and propose the new way of production and diffusion of cinema, under open licenses, free for diffusion for everyone.

COOPERATIVE WORK IS WHERE EVERYONE HAS HIS/HER OWN PART OF ALL  
COLLABORATIVE WORK IS WHERE ALL IS FOR EVERYONE (6)

Collaboration, contrary to cooperation which is based on work division where everyone is responsible for own part of work and problems, mutual involvement of participants to resolve problems together. We can talk about collaboration when two or more people work together in the same geographical location (local collaboration), when the people meet occasionally or with using Internet (distributed collaboration), when they work at the same time (parallel collaboration) when they work in the form of series of revision or over time (serial collaboration). (7)

XX Century Contemporary Composers re:composed project started in 1995 by Myster Shadow-Sky, (8) is a parallel distributed collaborative work based on the Internet. The project is about using other's music to built on it infinite collection of re:composed free music and to protect it in public domain and with copyleft protection. We, unknown composers, voluntarily offer our re:composition to public domain protected against business exploitation. All alive composers decide by participating in this project to "give" her/his re:composition to public domain protected against business exploitation. (9)

## AGAINST COMPETITION

The world is dominated by Market and Market wants know-it-all Individuals with lots of skills for maximum exploitation. It provokes concurrence and competition, dog-eat-dog jungle where everyone is keeping information, knowledge as a possibility of profit for itself instead of living as part of society. Working in a group build this resistance through collaborating amongst themselves and with others, even though this may destabilize how people understand their own work. Individuals can come together and start to work in the group to create the social relationships that are not competitive, based on human relations, trust, mutual respect, tolerance, and shared values. Working collectively means to share qualifications, skills, desires of all of participants. We can complete each other through our diversity. Because if one of us is already a many personalities, it means that together we are already a big world. (10) Temporary Services as one of artists group working on collaboration proves it by their activities: Learning and working together, and with others, enriches each of our lives. (11)

## FROM PEER TO PEER TO FACE TO FACE

- 1 Henry James Morello : e-(re)volution: Zapatistas and the Emancipatory Internet [www.ncsu.edu/project/acontracorriente/winter\\_07/Morello.pdf](http://www.ncsu.edu/project/acontracorriente/winter_07/Morello.pdf)
- 2 Harry Cleaver, quoted in "A Rebel Movement's Life on the Web" [Online], Wired News (March 6, 1998), Available: <http://www.wired.com/news/news/politics/story/10769.html>.
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- 4 Paper Tiger Television <http://papertiger.org/>
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- 10 pure:dyne has been created to provide a complete and ready made environment for artists and developers who are looking for a free operating system dedicated to real time audio and video processing. The pure:dyne project provides tools and an optimized platform to try out and work on a large range of applications. The pure:dyne project is a growing community effort maintained by media artists for media artists. It is an ideal platform for audiovisual performances, installations and FLOSS+Art workshops and courses. <http://code.goto10.org/projects/puredyne/>
- 11 <http://makeart.goto10.org/2006/?page=about&lang=en>
- 12 <http://en.flossmanuals.net/about>
- 13 Gene Ray : Revolution in the Post-Fordist Revolution? Notes on the Internet as a Weapon of the Multitude , "All Quiet on the Eastern Front" Retort, <http://info.interactivist.net/node/5346>
- 14 [http://www.actionaid.org.uk/101771/who\\_is\\_the\\_megamouth.html](http://www.actionaid.org.uk/101771/who_is_the_megamouth.html)
- 15 <http://uk.techcrunch.com/2009/03/27/the-g20-gets-as-taste-of-protest-20-this-weekend/>
- 16 Gene Ray : Revolution in the Post-Fordist Revolution? Notes on the Internet as a Weapon of the Multitude in Third Text, Vol. 21, Issue 1, January, 2007, p.7
- 17 Ibidem, p.7
- 18 Ibidem, p.8

- 23 Siva Vaidyanathan: The Anarchist in the Library: How the Clash Between Freedom and Control Is Hacking the Real World and Crashing the System, New York, Basic Books 2004, p.21–22
- 24 Alexander Galloway in his book Protocol makes an important and clear distinction between centralized networks (with one central hub where everything must pass and be authorized, as in the old telephone switching systems), decentralized systems, with more than one center, but these subcenters still being authoritative (such as the airport system in the U.S. centered around hubs where planes must pass through), from distributed systems, where hubs may exist, but are not obligatory (such as the internet). In distributed networks, participants may freely link with each other, they are fully autonomous agents. Hence the importance to clearly distinguish between our usage of the concepts 'decentralized' vs. 'distributed'. Peer to peer is specifically the relational dynamic that arises in distributed networks [http://www.p2pfoundation.net/Defining\\_P2P\\_as\\_the\\_relational\\_dynamic\\_of\\_distributed\\_networks](http://www.p2pfoundation.net/Defining_P2P_as_the_relational_dynamic_of_distributed_networks)
- 25 Defining P2P as the relational dynamic of distributed networks  
There are three main categories of participation:  
1.Horizontal participation refers to stimulating social contact between people living in communities, social cohesion and social inclusion. It is focused on involving different (groups of) residents and increasing the interaction between these.  
2.Vertical participation refers to taking part in the formal decision making processes of (governmental) institutions and to the contact between (groups of) residents and workers of these institutions. Effective vertical participation is built upon well-organised horizontal participation. If residents don't know each other or don't cooperate, they cannot elect representatives to speak in their common interest.  
3.Individual development. Many interventions and policies are meant to stimulate the individual participating in society by following courses about child care, being supported in financial problems, interconnecting people (becoming a "buddy"), attending school, having a job, visiting meeting places, learning Dutch, and so on Participation in p2p is horizontal one. <http://www.integralleadershipreview.com/archives/2008-01/2008-01-article-schuringa.htm>
- 26 [http://www.p2pfoundation.net/1\\_Introduction](http://www.p2pfoundation.net/1_Introduction)
- 27 From Video Interview with Michel Bauwens: Network Collaboration: Peer To Peer As A New Way Of Living [http://www.masternewmedia.org/news/2006/09/29/network\\_collaboration\\_peer\\_to\\_peer.htm](http://www.masternewmedia.org/news/2006/09/29/network_collaboration_peer_to_peer.htm)
- 28 [http://p2pfoundation.net/1\\_Introduction](http://p2pfoundation.net/1_Introduction)
- 29 <http://thepiratebay.org/help>
- 30 From film 'Steal this film I', Sweden, 2006 <http://www.stealthisfilm.com/Part1/>
- 31 Steal this film II ,Sweden, 2007, <http://www.stealthisfilm.com/Part2/faq.php>
- 32 'A DMC with Lawrence Lessing': Why does he think piracy is not stealing? 'In a recent event that was conducted in Bangalore, Sebastian Lutger, an artist based in Berlin created a set of posters called the 'Good Questions' series. One of them asked the question, "Why is piracy called stealing even when the original does not disappear"? I guess that would be my most basic response. As we all know by now, the world of intangibles is marked by the fact that information is non-rivalrous and non-competitive as public goods go, and the basic assumption behind the word 'stealing' emerges from the world of the tangible. While it may be true that there are forms of 'information' sharing which are treated as being illegal in law, they still require a more precise definition since the existing one is not a value neutral one and it ends up framing the entire debate itself.' <http://icommons.org/articles/a-dmc-with-lawrence-liang>
- 33 The comparative to punk rock culture is used also by Siva Vaidyanathan in The Anarchist in the Library: How the Clash Between Freedom and Control Is Hacking the Real World and Crashing the System, New York, Basic Books 2004, p.xvi 'Peer-to-Peer systems, like other distributed systems, are like punk rock: They empower fans and citizen, create new communities, and close a gap between creators and consumers. They democratize elements of cultural production and demand a new set of theories.'
- As "We" I am talking about independent culture association 'Liberte' in Czech Republic, where I was active during 2002–2006

## THE FUTURE IS SELF-ORGANIZED

- 'Rhizome' as a concept of multitude, a democratic mode, comes from Deleuze and Guattari
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- In Chapter 3.4: Postmodernization, or The Informatization of Production, Michael Hardt, Antonio Negri: Empire, Harvard University Press. p 299
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- In collaboration with Cecilia Ridriguez: Music and self-organization, <http://www.kurwydomowe.net/html/ccc/music.html>,
- [http://kurwydomowe.net/audio/part2\\_working\\_conditions.mp3](http://kurwydomowe.net/audio/part2_working_conditions.mp3), [http://kurwydomowe.net/audio/part1\\_history.mp3](http://kurwydomowe.net/audio/part1_history.mp3)
- Interview with Steve Kurtz, made at 5 of March 2009
- In 'Advantages of anticopyrights, Digital Resistance. Explorations in Tactical Media, Critical Art Ensemble, Autonomedia 2002, p.165
- The Free Software Definition <http://www.gnu.org/philosophy/free-sw.html>
- Anna Nimus: Copyright, copyleft and the creative anti-commons [http://subsol.c3.hu/subsol\\_2/contributors0/nimustext.html](http://subsol.c3.hu/subsol_2/contributors0/nimustext.html)
- Ibidem
- Florian Cramer in Matteo Pasquinelli: The Ideology of Free Culture and the Grammar of Sabotage <http://www.rekombinant.org/docs/Ideology-of-Free-Culture.pdf>
- Interview with Laurent Peter made at 2nd of December 2007
- Bob Ostertag: The Professional Suicide of a Recording Musician [http://bobostertag.com/writings-articles-professional\\_suicide.htm](http://bobostertag.com/writings-articles-professional_suicide.htm)
- Steve Coleman: Why do I give away some of my music? [http://www.m-base.com/give\\_away.html](http://www.m-base.com/give_away.html)
- Look at 'Gift economy' in Chapter 1: Society based on sharing and collaboration
- Look at 'Web2.0' in Chapter 2: Reclaiming commons
- Potlatch 2.0 blog is one part of my research. One section is a 'reading research' which was partially a base for the installation Potlatch 2.0 (all of texts are free for downloading). The visual part is an attempt of different examples of 'potlatch' in every day life. <http://potlatch20.wordpress.com/about/>

27

## HORIZONTAL ORGANIZATION

Working together means an organization that strives to break down hierarchy. There is no leaderships because leaderships marginalizes others. Working with others without superiors and subordinates let to overstep division of labour. In collaboration decisions should be taken during collective meetings and reaches by consensus – a process for group decision-making. It is a method by which an entire group of people can come to an agreement (...) through consensus, we are not only working to achieve better solutions, but also to promote the growth of community and trust.(12) By using voting as a form of taking decisions there is always a minority who doesn't have a possibility to express itself. It doesn't take into account individual needs and feelings, it is a quantitative, rather than qualitative method of decision-making. Voting is a means by which we choose one alternative from several. Consensus, on the other hand, is a process of synthesizing many diverse elements together. Consensus takes more time and member skill, but uses lots of resources before a decision is made, creates commitment to the decision and often facilitates creative decision. It gives everyone some experience with new processes of interaction and conflict resolution, which is basic but important skill – building.(13)

## LET'S SHARE!

Free and open sources are probably the most prominent example for the transformative power of collaboration to 'undefine' the relationships between authors and producers on one side and users and consumers on the other side. Every user is a potential collaborator in virtual participation. For Richard Stallman Free software means to have freedom to study, copy, redistribution copies and share knowledge with the rest of humanity. GNU GPL licenses prevent anyone from turning back free software into property software. Free software is more about ethical and political aspects. It is not only, like open sources, about allowing people to study, change, redistribute the softwares because that gives better technical result, faster and better than property software. Sharing by Stallman is more important than profit and that copyright needs to be changed drastically. For him Free software are also about living as part of society, threatening neighbors decently, helping them when they asked you for help.(14) Richard Stallman can be seen as the first 'voice from the open-source revolution'. In 80's, his employer the MIT lab, decided to move over to a new mainframe computer with a proprietary operating system instead of the non proprietary system it had been using before. It became impossible to exchange or co-create working software. He hasn't be able to modify a software and he decide to quit job and develop a free operating system, 'to make a community possible again'. (15) In 1984 he began to work on this free operating system, called it GNU. In Stallman's project the notion of freedom is crucial: 'free as in free speech, not free beer'. Free software is not about money, but about principles. The four principles of freedom include: the freedom to use, the freedom to redistribute copies (either gratis or for a fee), the freedom to modify, and the freedom to distribute modified versions without needing to ask for anyone's permission. In order to retain this freedom, it was necessary to prevent the software from being turned into proprietary software. This was made possible by a method called 'copyleft', a kind of reverse engineering of existing copyright law: 'copyleft – all rights reversed'. Free software is licensed with the GNU General Public License (GPL), which basically states that anything added to or combined with a copyleft program is also free and copyleft.(16)

## COLLECTIVITY VS INDIVIDUALITY

Jose Bove decide to make step back from being the head of Confederation Paysanne when he realized that he become a movement's hero. The reason what we are doing is more important than the name of our action. Working collectively let us to forget about artist ego, fame desire and concentrate on the work. Neue Slowenische – political art collective from Slovenia, composed from different groups active from 80's, is emphatic about their work being collective rather than individual. Laibach's – one of the collective group original songs and arrangements are always credited to the group collectively. The IRWIN artists never sign their work individually, they stamp or certificate their work as IRWIN collective. Pedro Costa, a Portuguese film director, wanted to sign his films – done always collaboratively with people from Lisbon district, by all of their names. Because film making is a collaborative process as Jim Jarmusch said: You get the chance to work with others whose minds and ideas may be stronger than your own.(17) In collaborative film making process none is more important – actors, the director of photography, the production designer or the director. The film producer of Juventude Em Marcha, didn't let Pedro Costa to do that from marketing reason. Culture market needs a names. It is much easier and less risky to promote an Individuality, to make its name famous and after to sell its work. Zines as a independent paper media didn't use names of authors, they stayed anonymous or they sign up with pseudonyms Working as a group gave this possibilities of collective signature, a common voice instead of individualist lust for power.

## FREE PARTICIPATION

Collaboration is based on non-forced free participation. Anyone can live at any time wants. Collaboration is not the same as participation. Participation means the project or community is open. People form outside can join it and contribute to it. Participation doesn't guarantee freedom. It is possible to participate without collaboration (Facebook). It is possible to organize collaboration without respecting freedom of collaborators. Lawrence Lessig talks about sharecropping (18) on the David Bowie's example. He offers prizes for the best remix of his content, but he demands the rights to all the creativity produced by the remixers.

Collaboration is when collaborators know that they will remain free to use the products of their collaboration. Wikipedia or GNU they use licenses which will guarantee that none will stop them from modifying and distributing in future.

## WIKIPEDIA

Wikipedia is based on shared authorship. Anyone may write or edit articles at any time wants. Amongst the Wikipedia community it is agreed that the goal is to make entries as neutral as possible; instead of aiming towards complete objectivity, frequent users try to ensure that myriad perspectives are given a voice. Yochai Benkler articulates that Wikipedia, relies on social norms to secure the dedication of project participants to [neutral] writing. When inaccuracies are added, out of ignorance or malice, they are soon corrected by other users. (19)

Wikipedia is based on free participation where authors share collectively knowledge without money compensation. In communities where gift exchange is practiced, reputation, and prestige are substitutes for money. In the world of Wikipedia articles are often "done out of sheer interest or love of a topic" but many contributors gain personal satisfaction from attaining a prominent Wikipedia presence. Attempts to profit from the website, such as an online business called MyWikiBiz, which offered to write an article about a company or individual and post it on Wikipedia for a price, have been thwarted by the site's founder, who has the power to block users and delete pages, though this editorial authority is rarely used.

## GIFT

Gift concept is important to understand in the frame of a sharing community mechanism of action. Why the people participate for free, which kind of motivation they have got to participate into building commons available in cyberspace.

The pure gift by Marcel Mauss doesn't exist. They are given with expectation that they will be given in return in different way (as prestige, friendship, cooperation, common goals realization...) Marcel Mauss sees gift exchange as the obligatory transfer of inalienable objects or service between related and mutually obligated transactors. The gifts are under the obligation to repay gifts received – the obligation to give presents and the obligation to receive them. A man ought to be a friend to his friend and repay gift with gift. People should meet smiles with smiles and lies with treachery. (20) Scientists give their ideas to the community and receive recognition and status in return. The free software community makes source codes available, allowing anyone to study, copy and modify/improve these codes letting to share knowledge with the rest of humanity. Eric S. Raymond talks that society of open-source hackers is in fact a gift culture where social status is determined not by what you control but by what you give away. (21)

**GIFT ECONOMY** The concept of gift as a total social fact, where goods and services are given, rather than traded – originates in the potlatch and comes from Marcel Mauss' work in social anthropology. In a gift economy, gifts are given with expectation that they will be given in return in different way (as prestige, friendship, cooperation, common goals realization...)

Gift giving makes a vital contribution to contemporary social life. Gift economy serves to bind people together. It creates and maintains social group, establish social boundaries – one must give to the group in order to be part of the group and receive the group's gifts in return.

Gifts by Davis Baird must move. Gift economies require a cycle of giving. Accumulation capital in the form of profits is the Capitalist aim. Gifts cannot be accumulated like profits; they must be plowed back into the cycle of gift giving. Gifts received must be given away or they cease to be gifts and the recipient of the gift ceases to belong to the gift group. Gifts given and gifts received call up the joy of human connection, but also the suffering of obligation bonding and ensnaring. As commodity economies establish status hierarchies through how much is accumulated, gift economies establish hierarchies through how much one gives. (22)

22 An Indian gift is a proverbial expression signifying a present for which an equivalent return is expected. The next authors reference is to Hyde and his example of shared peace pipe. The Indians expected the pipe to be returned, or better, recycled and given to others as part of the socially binding cycle of giving peace making: The Indian giver understood a cardinal property of the gift: whatever we have been given is supposed to be given away again, not kept. Or if it is kept, something of similar value should move on in its stead. From comments on Davis Baird essay: Scientific instrument making, epistemology, and the conflict between gift and commodity economies <http://potlatch20.wordpress.com/category/gifts-giving/>

23 From Andrej Rus: 'Gift vs. commodity' [www.drustvo-antropologov.si/AN/PDF/2008\\_1\\_Anthropological\\_Notebooks\\_XIV\\_1\\_Rus.pdf](http://www.drustvo-antropologov.si/AN/PDF/2008_1_Anthropological_Notebooks_XIV_1_Rus.pdf)

24 From comments on Jonathan Bruck: The Evolution of Gift Giving <http://potlatch20.wordpress.com/>

25 Look at 0100101110101101.ORG Life sharing project in Chapter 2: Reclaiming commons

26 Olga Goriunova, Alexei Shulgin: From Art on Networks to Art on Platforms in Curating Immateriality. The work of curator in the age of network systems. *Autonomedia* 2006, p.237-238

27 queerplatforme is a participative platform of free expression, of experience knowledge, materials ideas inspiration started in 2007 as a fusion of two projects, one Sister to Sister and kurwydomowe – a participative platform. <http://queerplatforme.net/about.html>

## RECLAIMING COMMONS

1 Guy Debord: The society of the spectacle. Negation and consumption within culture. 1967 <http://www.marxists.org/reference/archive/debord/society.htm>

2 Lawrence Lessig: Introduction, Free Culture. How Big Media Uses Technology and the Law to Lock Down Culture and Control Creativity, The Penguin Press, 2004

Translation of 'Free Culture' book was a collaborative process done with utilization Wiki (everyone could participate to translate or to correct) <http://www.authorama.com/free-culture-2.html>

3 From Etymology Dictionary:

commons – 1297, from O.Fr. *comun*, from L. *communis* 'in common, public, general, shared by all or many,' from PIE \**ko-moin-i-* 'held in common,' compound adjective formed from \**ko-* 'together' + \**moi-n-*, suffixed form of base \**mei-* 'change, exchange', hence lit. 'shared by all'. Second element of the compound also is the source of L. *munia* 'duties, public duties, functions,' those related to *munia* 'office.' Perhaps reinforced in O.Fr. by Frank. descendant of P.Gmc. \**gamainiz* (cf. O.E. *gemæne* 'common, public, general, universal'), from the P.Gmc. form of PIE \**ko-moin-i-* <http://www.etymonline.com/index.php?term=common>

4 Intellectual Property

a) 'Broadly speaking, Intellectual Property Rights (IPR) are a set of legal rules used for regulating the use of 'creative work'. Intellectual property is divided into two categories: Industrial property, which includes inventions (protected by patents) and Copyright, which in general terms covers literary and artistic works. Whereas copyright laws are designed to protect the expression of the content, patents protect the content itself and grant a monopoly over its use.' [http://www.choike.org/nuevo\\_eng/informes/4517.html](http://www.choike.org/nuevo_eng/informes/4517.html)

b) ideas, inventions, discoveries, symbols, images, expressive works (verbal, visual, musical, theatrical), or in short any potentially valuable human product (broadly, 'information') that has an existence separable from a unique physical embodiment, whether or not the product has actually been 'propertized', that is, brought under a legal regime of property rights. <http://cyberlaw.stanford.edu/system/files/From+Wifi+to+Wikis+and+Open+Source.pdf>

In correspondence with Richard Stallman (28.11.2008):

Please don't call it 'intellectual property'! Please don't use that term

EVER. It is propaganda for the enemy, and every time you say the term, you send people's thoughts in a direction that helps the enemy. That term is a confused way of lumping together copyright with other laws that are totally different. This results in an incoherent topic, so every opinion about 'intellectual property' is a foolish opinion.

See <http://www.gnu.org/philosophy/not-ipr.html> Do you see what I mean? Please avoid this mistake! If you erase the term 'intellectual property' thoroughly from the discourse around the event, it can be a useful event.

5 WSF 2009 Goals of action, [http://www.forumsocialmundial.org.br/main.php?cd\\_language=2&id\\_menu=8\\_1](http://www.forumsocialmundial.org.br/main.php?cd_language=2&id_menu=8_1)

6 In Chapter 3.4: Postmodernization, or The Informatization of Production, Michael Hardt, Antonio Negri: Empire, Harvard University Press, p. 302-303

7 Platonique project, <http://bancocomun.org/>

8 Platonique project [http://www.platoniq.net/platoniq2006\\_EN.pdf](http://www.platoniq.net/platoniq2006_EN.pdf)

9 <http://distributedcreativity.org/>

10 <http://www.netbehaviour.org>

11 kopimi (copyme), symbol showing that you want to be copied. use kopimi in your own fancy. kopimi may be put on homepages or blogs, in books, in software, as sound logos in music or whatever.

1. copy one of these kopimi symbols, or make up your own

2. put it on a homepage

3. link the logotype to: [www.kopimi.com/kopimi](http://www.kopimi.com/kopimi)

12 Walter Benjamin: The Work of Art in the Age of Mechanical Reproduction [http://web.bentley.edu/empl/c/rcrooks/toolbox/common\\_knowledge/general\\_communication/benjamin.html](http://web.bentley.edu/empl/c/rcrooks/toolbox/common_knowledge/general_communication/benjamin.html)

13 Copies are more important than their original – Excerpt from interviews with 0100101110101101.ORG

<http://www.0100101110101101.org/home/copies/interview.html>

14 'Plagiarism is necessary. Progress implies it. It embraces an author's phrase, makes use of his expressions, erases a false idea, and replaces it with the right idea'. In: Les chants de Maldoror: Comte de Lautréamont (Isidore Ducasse)

15 Luther Blisset: 0100101110101101.ORG, Art.Hacktivism, [http://subs.ol.c3.hu/subs\\_ol\\_2/contributors/01orgtext.html](http://subs.ol.c3.hu/subs_ol_2/contributors/01orgtext.html)

16 Eben Moglen: The dot Communist Manifesto, <http://emoglen.law.columbia.edu/publications/dcm.html>

17 Lawrence Lessig: The Future of Ideas: The Fate of the Commons in a Connected World, Random House 2001

<http://www.docstoc.com/docs/293838/The-future-of-ideas>

18 [http://p2pfoundation.net/Web\\_2.0](http://p2pfoundation.net/Web_2.0)

19 Christophe Aguiton and Dominique Cardon: The Strength of Weak Cooperation, [http://p2pfoundation.net/Web\\_2.0](http://p2pfoundation.net/Web_2.0)

20 Florian Schneider: Collaboration, <http://summit.kein.org/node/190>, 08 dec 2009

21 Life Sharing feedback: [http://www.0100101110101101.org/home/life\\_sharing/feedback.html](http://www.0100101110101101.org/home/life_sharing/feedback.html)

22 A Hole in the Brain of the Machine by Marina Grzinic, [http://www.0100101110101101.org/home/life\\_sharing/essay.html](http://www.0100101110101101.org/home/life_sharing/essay.html)



We share an enthusiasm and doubts for understanding P2P, though we frequently differ in our interpretations. We realize it is not really easy to be convinced about all of positive part of digital form of P2P if we don't have full access to Internet or to even to computer. The current project which we work on brought us many discussions on the mailing lists, many questions, problems about copyrights and getting consensus. Everyone of us has completely different background and different vision about alternative life. Sometimes it is really difficult for us to find common point specially when we discuss it only in virtual space. Every time when we don't agree with some position and we try to find it out, we construct a moment of a communication which is based on our multitude and desire of working together. We learn each other, how to live in group, in a society full of differences. (23)

Working in a group is a base of my expectations from myself and others. Sharing ideas, capacities and time together is one important part of every project which we realize. We can learn how to live Together, not as a isolated individualist, but as a part of society. To be with Others not against Others, instead of concurrency we learn how we can help each Other, how to avoid the pretentiousness and prestige which follows the individual name. Working with Others gave us possibility to explore our diversity.

Internet offers democratic and progressive communicative possibilities, but these opportunities are difficult to realize. Joseph Lockhard said, if we embrace cyberspace uncritically without a political consciousness of its structured dreams, then we are certain to awake 'in the tentacles of the octopus'. Our role as active Internet users is to make attempt to establish a 'critical Internet culture'. With critical using of Internet it is still the emancipatory tool of the sort that Enzensberger envisioned over 30 years ago. Analyzing the relationship between the struggles of the EZLN and the Internet provides a key example of how these new technologies have opened doors for communication. The crisis in Chiapas moved from a local, unknown battle between disenfranchised indigenous groups and the Mexican military to a globally recognized example of the political, economic, and cultural devastation caused by the legacies of colonial power structures and rampant capitalism.

We have to fight for universal access and to reclaim common culture. We have to fight to keep Internet anarchic and basically free form administration. 'Now we are showing the virtual image what we can do, but it still remains for us to do it. That means eventually putting our bodies on the line with others in real struggle for building and defending durable republics of radical culture. (17) It will not be a simple or painless task. We have to observe and learn from Multitude which gave us Internet: the possibility of democracy on a global scale is emerging today for the very first time'. We have to learn from each other what can we do with this net connectivity. 'Internet can be a virtual space for a radical, anti-capitalist public sphere - for all the communicative forms and cooperative practices possible in and appropriate to cyberspace. And cyberspatial events can certainly produce effects in the 'real world'. Still, virtual bodies and real bodies are not the same. Politics and struggle are, at the end of the day, an affair of real bodies in real places.' (18)

The Internet as counter-spectacle would have to be more than a circulation that merely reproduces existing structures of passive and isolated spectatorship. It would need to be not a liberal but a radical public sphere, in Virno's sense: a means of production of new forms of organization and militant action eventually capable of reaching the critical mass of anti-systemic agency. Protest 2.0, Zapatistas, artistic and theorist communities, living mode initiated by Richard Stallman, p2p networks and many other examples which some of them I tried to show in this short essay, are the examples of social mobilization in a global scale and an attempt of creation society based on horizontal relation without power and where a place of commons have a chance to be reborn.

## PROTEST2.0

TODAY WE'RE ENGAGED IN THE FIRST WAR IN HISTORY – UNCONVENTIONAL AND IRREGULAR AS IT MAY BE – IN AN ERA OF E-MAILS, BLOGS, CELL PHONES, BLACKBERRYS, INSTANT MESSAGING, DIGITAL CAMERAS, A GLOBAL INTERNET WITH NO INHIBITIONS, HAND-HELD VIDEOCAMERAS, TALK RADIO, 24-HOUR NEWS BROADCASTS, SATELLITE TELEVISION. THERE'S NEVER BEEN A WAR FOUGHT IN THIS ENVIRONMENT BEFORE. (13)

On 28th March 2009, 35,000 people marched through London as part of a global campaign to challenge the G20, ahead of their summit on the global financial crisis. They used internet technology to spread information about the protest, to encourage people for participation and support, to share information about what's happen those days in London all over the world. The meeting has been called Protest 2.0. because of huge connection with and through a virtual space.

People used Twitter, a form of micro-blogging, to report live from the event. 'You tweet I shout' – The Mega Mouth initiative – collected the messages sent from the public through twitter, from Action Aid site and via SMS. He shout them out to get people participative in G20 in different way. (14) The shouts were fed into an iPhone and each time when he hits a "shouted" button, a tweet was generated to inform the crowd of what he has been shouting.

The Guardian's journalist: Matthew Weaver gave a live report from protest using audio-blogging (audioboo). He recorded and posted mp3 from speeches, interview with people, slogans shouts around. The blog was updated every few minutes. He posted also videos and links concern the same subject.

Many films about G20 appeared those days on Youtube, Tumblr and Vime and on the blogs like G20Voice. Everyone could be active in the protest in different ways – if not physically in real space, than virtually supporting from distance. (15)

Internet or SMS are often used in the way of fast and global organizing. In 2007 when Rhino – a squat in Geneva – was in danger of closing, the most efficient way of communication and organizing forms of resistance, was via SMS. After when it was closed down, many spontaneous initiatives – protest, rose up with help of technology utilization. Many informations, concern socio-political situation, are announced on the Internet. In 2007 in Friburg more than 200 hundreds woman come from all over Europe to participate at European Lesbian Gathering and discuss new strategy of global acting. In the case of communication for massive mobilization, spreading informations, creating new tools to contest dominant models, Internet is the most efficient tool.

## PULL MEDIA

FOR THE FIRST TIME IN HISTORY THE MEDIA ARE MAKING POSSIBLE MASS PARTICIPATION IN A SOCIAL AND SOCIALIZED PRODUCTIVE PROCESS, THE PRACTICAL MEANS OF WHICH ARE IN THE HANDS OF THE MASSES THEMSELVES". CONSTITUENTS OF A THEORY OF THE MEDIA. HANS ENZENSBERGER. 1970

Hans Enzensberger in 70' wrote about potential of the transistor radio due to its capacity for two-way communication. His theory can be applied to the communicative potential of the Internet after 20 years and examples of Zapatistas using Internet as a medium for communication.

In comparison with television, radio and print media, the Internet allows for the participation of its audience in shaping the flow of information. Chris Toulouse in Introduction to 'The Politics of Cyberspace' call Internet 'pull' media. Television, radio, newspapers and magazines are all 'push' media – they bombard public by product whether they want it or not. On the Web consumers can decide for themselves whether they want to call up what the publishers are offering.

Internet user if doesn't want to watch can close the pop-up windows and continue act in order which is not possible for television viewer. Unfortunately more often public is attack through the use of "pop-up" advertising and mass e-mailing techniques the Internet is becoming increasingly a "push" media like television.

## INTERNET POTENTIAL

WE WOULD NEED TO REPUDIATE THIS WHOLE NEO-LIBERAL DISCOURSE IN WHICH THE INTERNET IS MYSTIFIED AS THE SMILING UTOPIA OF NETWORKED PERSONAL COMPUTING (16)

Internet require active and engaged commitment. The Internet user shouldn't be passive, because if it is, Internet is stagnant. Internet as a whole area of commodification, servers and material infrastructure are still mostly in State and corporate hand. Search engines like Google and Yahoo! have constantly improved ways to point the average Internet user to commercial sites. Google allowed entrance into the Chinese search engine by agreeing to limit searches for words such as 'democracy', 'human rights' and 'Falun Gong'. Internet raises well-marked problems of access and the condensed, hierarchical divisions of labour embedded in information technologies.

- + ACCESS
- + ART
- + AUTONOMY
- + BITTORRENT
- + BLOGS
- + CAPITALISM
- + COLLECTIVE
- + INTELLIGENCE
- + COMMODITIES
- + COMMONS
- + COMMUNITY
- + COPYING
- + COPYRIGHT
- + CORPORATIONS
- + CREATIVE COMMONS
- + CULTURE
- + DEMOCRACY
- + DIGITAL REVOLUTION
- + DISSEMINATION
- + DISTRIBUTED NETWORK
- + EMPIRE
- + FOLKSONOMIES
- + FORUM
- + FREE
- + FREE CULTURE
- + FREE/OPEN SOURCE
- + GIFT ECONOMY
- + HYPER LINKED
- + INTELLECTUAL PROPERTY RIGHTS
- + INTERNET/WWW
- + KNOWLEDGE
- + LABOUR
- + LAW
- + MAILING LIST
- + MARKET
- + NETWORK COMMUNITIES
- + OPEN LICENSES
- + ORIGINAL
- + OWNERSHIP
- + PARTICIPATIVE PLATFORMS
- + PEER-TO-PEER
- + PIRACY
- + PLAGIARISM
- + POWER
- + PRIVATE PROPERTY
- + PROFIT/NOT-FOR-PROFIT
- + PROXY
- + PUBLIC
- + PUBLIC DOMAIN
- + PUNK ROCK
- + SELF-ORGANISATION
- + SHARED KNOWLEDGE
- + SHARING
- + SOCIAL-NETWORKING
- + TAGGING
- + TOOLS
- + WEB 2.0
- + WI-FI
- + WIKIPEDIA
- + WIKIS
- + WORLD SOCIAL FORUM

## RECLAIMING COMMONS

AS CULTURE BECOMES COMPLETELY COMMODIFIED IT TENDS TO BECOME THE STAR COMMODITY OF SPECTACULAR SOCIETY. CLARK KERR, ONE OF THE FOREMOST IDEOLOGUES OF THIS TENDENCY, HAS CALCULATED THAT THE COMPLEX PROCESS OF PRODUCTION, DISTRIBUTION AND CONSUMPTION OF KNOWLEDGE ALREADY ACCOUNTS FOR 29% OF THE GROSS NATIONAL PRODUCT OF THE UNITED STATES; AND HE PREDICTS THAT IN THE SECOND HALF OF THIS CENTURY THE "KNOWLEDGE INDUSTRY" WILL BECOME THE DRIVING FORCE OF THE AMERICAN ECONOMY, AS WAS THE AUTOMOBILE IN THE FIRST HALF OF THIS CENTURY AND THE RAILROAD IN THE LAST HALF OF THE PREVIOUS CENTURY. GUY DEBORD. THE SOCIETY OF THE SPECTACLE. NEGATION AND CONSUMPTION WITHIN CULTURE. 1967 (1)

THERE HAS NEVER BEEN A TIME IN HISTORY WHEN MORE OF OUR 'CULTURE' WAS AS 'OWNED' AS IT IS NOW. AND YET THERE HAS NEVER BEEN A TIME WHEN THE CONCENTRATION OF POWER TO CONTROL THE USES OF CULTURE HAS BEEN AS UNQUESTIONINGLY ACCEPTED AS IT IS NOW. LAWRENCE LESSING. FREE CULTURE. 2004 (2)

## COMMONS

The term: commons (3) applied to resources which a community has rights or access to without obtaining the permission of anyone else. In some cases, permission is needed but is granted in a neutral way. It refers to resources that the people collectively own. The people have been put fences around the commons and declaring 'this is mine' since rise of capitalism. Nowadays it is the information which is considered as a property and protected (sic!) by virtual fences: Intellectual Property Rights. (4) Concepts and ideas become transform into commodities that are privately regulated and owned. Reclaiming commons was one of the objectives at World Social Forum in Brazil this year. The meetings have been organized around subjects concerned: universal and sustainable access to the common property of mankind and nature and the democratization and independence of knowledge, culture and communication and for the creation of a system of shared knowledge and acquirement with the dismantling of intellectual property rights. (5)

Following Empire's authors: Negri and Hardt, it seems that today 'we participate in a more radical and profound commonality than has ever been experienced in the history of capitalism. The fact is that we participate in a productive world made up of communication and social networks, interactive services, and common language.' (6) Network communities, participative actions, p2p, collective forms of cultural production shows our attempt to work and live together. Initiatives like Floss, free culture movement are first global common voice against third, cognitive phase of capitalism in our history. People organize themselves to make a society more participative one. Artists and theorist through their own cultural practices create a commons and encourage others to do that also.

The Bank of Common Knowledge, Platonique' project, is a platform for collective actions around the free knowledge transmission and mutual education. The project is based on copyleft ethics, for underlying that knowledge and public spaces are common and has to be protected, expanded and shared. (7) Burn Station – a mobile self-service system for searching, listening to and copying music and audio files with no charge. It is an experiment in practical gift economics in face-to-face relations, aiming to reflect on the understandings, sensibilities and entry of 'Open Source' ideas into other social, cultural, and artistic practices. (8) Different interfaces of communication (mailing list, list of discussions, forums, wikis) are another forms of creating common space of sharing knowledge and opinion. Institute for Distributed Creativity uses a mailing list for collaboration or consultation, connecting people, making them possible to complement one another. (9) NetBehaviour is an another open email list community engaged in the process of sharing and actively evolving critical approaches, methods and ideas focused around contemporary networked media arts practice. It is network of multitude: artists, researchers, academics, curators, independent thinkers, activists, etc. for encourages them to announce and promote their own projects. (10)

## COPYRIGHT

COPYRIGHT IS A LEGAL CONCEPT, ENACTED BY GOVERNMENTS, GIVING THE CREATOR OF AN ORIGINAL WORK OF AUTHORSHIP EXCLUSIVE RIGHTS TO CONTROL ITS DISTRIBUTION FOR A CERTAIN TIME PERIOD, AFTER WHICH THE WORK ENTERS THE PUBLIC DOMAIN. GENERALLY, IT IS "THE RIGHT TO COPY", BUT USUALLY PROVIDES THE AUTHOR WITH OTHER RIGHTS AS WELL, SUCH AS THE RIGHT TO BE CREDITED FOR THE WORK, TO DETERMINE WHO MAY ADAPT THE WORK TO OTHER FORMS, WHO MAY PERFORM THE WORK, WHO MAY FINANCIALLY BENEFIT FROM IT, AND OTHER, RELATED RIGHTS. IT IS AN INTELLECTUAL PROPERTY FORM (LIKE THE PATENT, THE TRADEMARK, AND THE TRADE SECRET) APPLICABLE TO ANY EXPRESSIBLE FORM OF AN IDEA OR INFORMATION THAT IS SUBSTANTIVE AND DISCRETE. COPYRIGHT WAS INITIALLY CONCEIVED AS A WAY FOR GOVERNMENTS IN EUROPE TO RESTRICT PRINTING; THE CONTEMPORARY INTENT OF COPYRIGHT IS TO PROMOTE THE CREATION OF NEW WORKS BY GIVING AUTHORS CONTROL OF AND PROFIT FROM THEM. WIKIPEDIA

For the first time, video activists were collaborating with community radio producers, with photographers, with print journalists, with computer mavens. Indymedia has encouraged such collaborations, not only in the establishment of other Indymedia centers and web sites, but in promotion of video screenings programming on community radio, and in sharing resources, studios and equipment. What was unusual about Indymedia was the sense that this was a world-wide community linked by technology, that was discussing an immediate, emergency situation, whose outcome no one could predict. Many people use the internet for list serve discussions about social issues. Others have used live chat rooms for what is usually rather inane but instantaneous real-time discussions that often move too fast for considered response and thus are accurately described by the word 'chat'. At Indymedia the global community of people concerned with social justice, with the environment, with workers rights logged on and connected with each other in what was truly a global village never imagined by McLuhan. (7)

YouTube, a video sharing website where users can upload, view and share video clips become a platform for kind of self-organized diy media. You can find there videos which are not shown in mainstream media (about Palestinian conflicts, drug war in Colombia etc.) from many reason (political, censorship). The people become a journalists. There is no central power which decide what will be shown in the news.

Wikipedia founder Jimmy Wales has a little bit different point of view on YouTube. For him it is still not enough used for collaborative process on over the Internet. They are individuals doing videos, either funny cat videos, or drunk girl videos seem to be quite popular there. What we haven't seen yet in video is large-scale collaborative projects. One of the interesting things to really think about is how, as we're using the Internet, we leave an enormous digital footprint everywhere', but also 'we need to really think about what are the political controls we need to have in place to prevent governments from abusing that kind of information.' (8)

## FLOSS+ART

AT A TIME WHEN INTELLECTUAL PROPERTY IS FIERCELY DEBATED, WHILE SOME PEOPLE CLING ON TO THEIR LITTLE BITS OF TERRITORY, OTHERS HAVE CHOSEN TO SHARE KNOWLEDGE, ART AND COLLECTIVE WORK. GOTO10

FLOSS+Art critically reflects on the growing relationship between Free Software ideology, open content and digital art. It provides a view onto the social, political and economic myths and realities linked to this phenomenon.

It is a project initiated by GOTO10 in collaboration with many artists/theoreticians.

GOTO10 is a collective of international artists and programmers, dedicated to Free/Libre/Open Source Software (FLOSS) and digital arts. (9) Their aims to support and grow digital art projects and tools for artistic creation, located on the blurry line between software programming and art. They lives on servers, IRC channels, lists and streams and they don't have any static physical meeting place. They organize events throughout Europe, independently and in collaboration with like-minded organizations. All of GOTO10's projects are based on 100% Free/Libre Open Source Software. They make many events in real space, like workshops (pureDyne) (10) Since 2006 they organize an international festival Make art, which is dedicated to the integration of Free/Libre and Open Source Software, open practices and free culture in digital arts. Make Art constitutes a tool for reflecting on the propagation of free software in artistic creation and they want it to be a view onto the social, political and economic myths and realities linked to this phenomenon. For them open source software as computer programs can be used by all and for. They are distributed with their source code, allowing everyone to study, distribute, modify and improve them, without necessarily asking the author on the contrary of the source code for proprietary software is inaccessible, and the proprietary licenses limit the software to a very precise use. (11)

FLOSS Manuals, another project concerns Free Software ideology, is a collection of manuals that explain how to install and use a range of free and open source software. It makes free software more accessible by providing clear documentation that accurately explains their purpose and use. Everyone can contribute to project and write new chapters, edit existing ones, correct a spelling or grammatical mistake, or add an extra instruction that could be useful. Everything is based on free voluntary participation of people for whom it is important to spread the idea of Free Open Softwares. (12)

#### THE ZAPATISTA EFFECT

WE WILL MAKE A COLLECTIVE NETWORK OF ALL OUR PARTICULAR STRUGGLES AND RESISTANCES. AN INTERCONTINENTAL NETWORK OF RESISTANCE AGAINST NEOLIBERALISM, AN INTERCONTINENTAL NETWORK OF RESISTANCE FOR HUMANITY(...) RECOGNIZING DIFFERENCES AND ACKNOWLEDGING SIMILARITIES, SEARCH TO FIND ITSELF WITH OTHER RESISTANCES AROUND THE WORLD. WE ARE THE NETWORK, ALL OF US WHO RESIST. ZAPATISTAS. SECOND DECLARATION OF LA REALIDAD FOR HUMANITY AND AGAINST NEOLIBERALISM

In 1994, the Zapatista Army of National Liberation, a socialist revolutionary group struggling for indigenous rights, land reform, and human rights protections, came to the forefront of Mexican politics when they briefly occupied several towns in southern Mexico, which they were soon forced to abandon by the Mexican Army. For gaining international recognition and providing a global audience they used the Internet. In 1994 they created EZLN Page in order 'to provide reliable information on the Zapatista uprising and serve as a mouthpiece for the Zapatistas in cyberspace.'

In their case Internet become a medium that makes possible mass participation and therefore has emancipatory power.

People in Mexico who were sympathetic with the people in Chiapas 'typed or scanned the communiqués into e-text form and sent them out over the Net to potentially receptive audiences around the world.' Some of those potentially receptive groups have since created their own websites and 'mirror' sites. (1) Through their communication practices, the initially local Zapatista Army became quickly transformed into a broad national and transnational movement of Zapatismo. Zapatistas declare on the website that 'The crisis in Chiapas will not be solved in Cyberspace; yet, the Internet can be a powerful tool for activism and information dissemination.' There is no evidence that the Zapatistas were thinking in terms of the Internet from the beginning. But they caught on quickly, as feedback from friends and allies made clear to them the importance of this unexpected vehicle for rapid communication and mobilization.' (2)

#### INDEPENDENT MEDIA

THERE ARE A NUMBER OF WAYS IN WHICH THE ZAPATISTA INTERNET COMMUNITY CAN INTERACT. THE FIRST LINK UNDER THE MAIN BANNER OFFERS THE VISITORS A CHANCE TO PROVIDE THEIR OWN NEWS ITEMS TO THE PAGE. THE SECOND LINK PROVIDES THE OPPORTUNITY TO SEND PHOTOS TO THE SITE. THERE IS ALSO AN ADMINISTERED FORUM WHERE THE COMMUNITY CAN INTERACT WITH ITSELF AND REPRESENTATIVES OF THE EZLN. THESE TOP FEW LINKS GIVE THE SITE ITS EMANCIPATORY POTENTIAL. (3)

Many of independent critical media working today have a roots in one of the first alternative media video production workshops, community screenings Paper Tiger Television. (4) Paper Tiger Television is an open, non-profit, volunteer video collective. Through the collaborative work of artists, activists and scholars, they built alternative community media since 1981. Paper Tiger Television creates radical critiques of mass culture and politics. 'It is one thing to critique the mass media and rail against their abuses. It is quite another to create viable alternatives.' One way to question mainstream media influence for mass of people is then creating own media. On Paper Tiger Bloggi-Vision their current production are available on-line. Their subjects raise media and technology and interrelationship with society and culture problematic. Nowadays alternative community media movement use widely those form of production. The Internet extension helps D.I.Y media distributed work and create network around the world much easier than ever before.

The Independent Media Center is a collective of independent media organizations and hundreds of journalists. Indymedia is based on the horizontal and open structure without central leadership or 'board of directors'. It is decentralized, democratic, community controlled media outlets for the creation of radical, accurate, and passionate tellings of the truth. We work out of a love and inspiration for people who continue to work for a better world, despite corporate media's distortions and unwillingness to cover the efforts to free humanity. (5) In 1999 in Seattle – the protest movement reached critical mass for the first time, with over 50,000 demonstrators. They set up Independent Media Center that was to give rise to network of Indymedia websites and groups. The image, sound and text material posted on the Internet by Indymedia during the demonstrations was instrumental and invalidating the official media version of the protesters as violent and lacking a thematic focus, bringing about a change of mood so that suddenly, the focus of attention was on excessive police violence. (6) Indymedia brought a sense of connection and an understanding of the power not only of the technology that could create this linkage, but the power and size of the community around the world who were in agreement with the protesters created an exhilaration among people who often feel outnumbered and defeated.

Copyright restriction as attempt to privatization all of life's aspect brought many dissenting voices. One of them was an initiative from Piratbyrå which proposed and publishes most of its work under a copyright alternative called kopimi. Designed to be the opposite of copyright, a kopimi notice specifically requests that people copy the work for any purpose, commercial or non-commercial. (11) 0100101110101101.ORG used copy-paste strategy as a critic of copyrights, commercialization of (web) art, and authenticity. Their strong position about originality in the age of its technical reproducibility (12) where every copy is identical to the 'original' one, is visible in projects like Hell.com, art.Teleportacia and Jodi.org. They used detournement by copying existing websites and giving them new, critical notion about originality and authorships. Copying a site you are interacting with it, you are re-using it to express new meanings that the author didn't foresee. The beholder becomes an artist and the artist becomes a beholder: a powerless witness of what happens to his work. The necessary condition to the spreading of culture re-using is the complete abandon of the concept of copyright, that is a natural need of the digital evolution (...) 'Hybrids' are just some samplings of the materials we have at our disposal. Nowadays the problem of creativity is not creating something new but learning how to use what already exists. (13)

The concept itself of an 'original' is now meaningless, and even the concepts of false and plagiarism don't exist any longer. Nowadays culture is made by people exchanging information and re-working on what has been already done in the past. Culture is only a big, endless plagiarism (14) in which nobody invents nothing, people only rework, and this reworking happens collectively; nobody creates nothing alone. (15) Treating ideas as a commodities and 'protecting' them by copyrights, produce a wall through they cannot pass by, or freely circulate from one to another, without a "border tax" payment. The progress is stopped and the culture is stuck.

#### DIGITAL REVOLUTION

DIGITAL TECHNOLOGY TRANSFORMS THE BOURGEOIS ECONOMY. THE DOMINANT GOODS IN THE SYSTEM OF PRODUCTION – THE ARTICLES OF CULTURAL CONSUMPTION THAT ARE BOTH COMMODITIES SOLD AND INSTRUCTIONS TO THE WORKER ON WHAT AND HOW TO BUY – ALONG WITH ALL OTHER FORMS OF CULTURE AND KNOWLEDGE NOW HAVE ZERO MARGINAL COST. ANYONE AND EVERYONE MAY HAVE THE BENEFIT OF ALL WORKS OF CULTURE: MUSIC, ART, LITERATURE, TECHNICAL INFORMATION, SCIENCE, AND EVERY OTHER FORM OF KNOWLEDGE. BARRIERS OF SOCIAL INEQUALITY AND GEOGRAPHIC ISOLATION DISSOLVE. IN PLACE OF THE OLD LOCAL AND NATIONAL SECLUSION AND SELF-SUFFICIENCY, WE HAVE INTERCOURSE IN EVERY DIRECTION, UNIVERSAL INTER-DEPENDENCE OF PEOPLE. AND AS IN MATERIAL, SO ALSO IN INTELLECTUAL PRODUCTION. THE INTELLECTUAL CREATIONS OF INDIVIDUAL PEOPLE BECOME COMMON PROPERTY. MODERN BOURGEOIS SOCIETY WITH ITS RELATIONS OF PRODUCTION, OF EXCHANGE AND OF PROPERTY, A SOCIETY THAT HAS CONJURED UP SUCH GIGANTIC MEANS OF PRODUCTION AND OF EXCHANGE, IS LIKE THE SORCERER'S APPRENTICE, WHO IS NO LONGER ABLE TO CONTROL THE POWERS OF THE NETHER WORLD WHOM HE HAS CALLED UP BY HIS SPELLS. THE DOT COMMUNIST MANIFESTO. EBEN MOGLEN (16)

The digital revolution has facilitated widespread cultural participation and interaction that previously was not possible. It has allowed the creation of new technologies, it lets to transform physical object through encoding into digital information. They can be then disseminated much easier than before and accessible for much more people. Of course there is always question about access which become more and more available in public institutions like a school and library but it is not still open for everyone, not in every country and often with used of proxy system. They are still few places with wi-fi connections. However the change in a global scale is enormous. Internet thank to voluntary of many people have a chance to be a public sphere of free distribution of materials. The project like Gutenberg let us read a book which probably are not easy accessible in some places. More artists and theoreticians leave their work free for everyone. With using digital technology there is one huge difference than in analog world. Copies are made easier and their cost is equal zero.

#### WORLD WIDE WEB

THE WORLD WIDE WEB ENABLED THE SPREAD OF INFORMATION OVER THE INTERNET THROUGH AN EASY-TO-USE AND FLEXIBLE FORMAT. IT THUS PLAYED AN IMPORTANT ROLE IN POPULARIZING USE OF THE INTERNET. ALTHOUGH THE TWO TERMS ARE SOMETIMES CONFLATED IN POPULAR USE, WORLD WIDE WEB IS NOT SYNONYMOUS WITH INTERNET. THE INTERNET CONSISTS OF A WORLDWIDE COLLECTION OF COMPUTERS AND SUB-NETWORKS EXCHANGING DATA USING WIRES, CABLES, AND RADIO LINKS, WHEREAS THE WORLD WIDE WEB IS A HUGE SET OF DOCUMENTS, IMAGES, AND OTHER 'RESOURCES' LINKED BY AN ABSTRACT 'WEB' OF HYPERTEXT LINKS AND URLS. WIKIPEDIA

The World Wide Web is a set of protocols for displaying hyper linked documents linked across the Internet. It was developed particularly by Tim Berners-Lee at the European particle physics lab CERN in the late 1980s. These protocols specify how a "Web server" serves content on the WWW. They also specify how "browsers" – such as Netscape Navigator or Microsoft's Internet Explorer – retrieve content on the World Wide Web. But these protocols themselves simply run on top of the protocols that define the Internet. These Internet protocols, are the foundation upon which the protocols that make the World Wide Web function – HTTP (wide range of protocols could be accessed through the WWW—including the Gopher protocol, a protocol for transferring files (FTP), and a protocol for accessing newsgroups on the Internet (NNTP)) and HTML. Because of owner of the right to Gopher – the University of Minnesota – which suggested it might exercise its rights to charge for the use of the Gopher protocol, Tom Berners Lee convinced Cern to release the rights into the public domain. Anyone had the right to take and use the protocols of the www and build anything upon them that they wanted.

Tom Berners Lee said that he designed the Web without centralized place a "good idea" if people used it, and people were free to use it because the Internet's design made it free. (17)

#### WEB 2.0

Collective intelligence, open licenses or distributed networks give the impression about character of Web 2.0. Web 2.0 refers to a perceived second generation of web development and design, that aims to facilitate communication, information sharing, interoperability, and collaboration on the World Wide Web. Its concepts have led to the development and evolution of web-based communities, hosted services, and applications; such as social-networking sites, video-sharing sites, wikis, blogs, folksonomies. Web 2.0 is often used for sites which attempt to make the data independent from the person producing them, so that they can be used freely by others. It is about making the web programmable, so that less and less software is used in the computer but the intelligence is located in the network. Web 2.0 socialize web pages through collective intelligence, social software, and networking. In Web 2.0 the value is created by the users. Web 2.0 is the collection of tools that makes this possible and it is the business model that funds the platforms that enable sharing (centralized and privately owned platforms). (18)

Wikipedia, as Web 2.0 example, is characterized by collective form of self-organization which doesn't correspond to a planned model of collective processes and has no real center of organization. The rules and norms are produced by users themselves. Wikipedia rules are self-organized on the basis of user contributions. The rise of tagging practices can be seen as the best illustration of this tendency. Instead of a well-defined, vertical and centralized classification, users develop personal tags as a new way of organizing information, which is a compromise between personal filing and collective production of taxonomy. (19)

#### COLLECTIVE INTELLIGENCE

COLLECTIVE INTELLIGENCE IS THE CAPACITY OF A HUMAN COMMUNITY TO EVOLVE TOWARD HIGHER ORDER COMPLEXITY THOUGHT, PROBLEM-SOLVING AND INTEGRATION. GEORGE POR

Collective intelligence is a shared or group intelligence that emerges from the collaboration and competition of many individuals. It appears in a variety of forms of consensus decision making. Informations in Digital Age can be easily store and retrieve, specially through databases and the Internet. It allows to share them without difficulty. The use of interactive new media, particularly the Internet, promotes online interaction and this distribution of knowledge between users.

#### PEER-TO-PEER IS MORE THAN MUSIC

'Peer-to-Peer' (P2P) networks emerged in the 1990s and triggered a revolution of the conventional distribution model. These networks were first designed to exchange immaterial resources such as computing time or bandwidth, mainly in scientific academic contexts. Their aim was to overcome technological limits, incapacities and shortages by combining the existing free resources.

Since the late 1990s the same network architecture has been used to exchange relevant content: music and movies were distributed amongst ordinary personal computers that worked as both downstream and upstream nodes in mushrooming networks. The projects like Napster or BitTorrent enabled people who do not know each other to share their hard drives. (20)

- + ACTIVISM
- + AUDIO-BLOGGING
- + AUDIOBOO
- + AUTONOMY
- + CAPITALISM
- + COMMUNITY
- + COOPERATIVE
- + COUNTER-ECONOMICS
- + CRITICAL INTERNET CULTURE
- + CRITICAL MASS
- + CULTURE
- + D.I.Y ETHICS
- + DEMOCRACY
- + DEMONSTRATIONS
- + EMPIRE
- + ENVIRONMENT
- + FACE TO FACE
- + FREE
- + FREE/OPEN SOURCE
- + G20
- + GLOBAL ACTING
- + GLOBALIZATION
- + GOVERNMENT/STATE
- + INDEPENDENT
- + INDEPENDENT MEDIA
- + INTERNET/WWW
- + MAKE ART
- + MASSIVE MOBILIZATION
- + MEDIA
- + MICRO-BLOGGING
- + NETWORK
- + PEER TO PEER
- + POWER
- + PROTEST
- + PUBLIC
- + PULL MEDIA
- + RESISTANCE
- + SHARING
- + SPREADING INFORMATIONS
- + TOOLS
- + TWITTER
- + WIKIPEDIA
- + WORLD-WIDE COMMUNITY
- + YOUTUBE
- + ZAPATISTA

My reasons for providing free music comes from my belief that musical ideas should not be owned by anyone.'

Money for him is not real in the first place, it is an agreed upon concept, in fact just another idea. 'This particular idea has no value unless everyone agrees on its worth. And generally speaking the desire for, striving for and acquisition of money almost always has a negative effect on the mind. The quest for money, and material acquisition in general, is a barrier to spiritual development.' (15)

#### POTLATCH 2.0

Potlatch 2.0 is a project with reference to gift economy and Marcel Mauss work in social anthropology (16) on North American Indian ritual and Internet Culture. It is based on a research about interrelation between potlatch ceremony, Web 2.0 (15) and sharing economy as a negation of the capitalist society. It is an open data base of music, film, books, fan-zines from artists/theorists spreading their work for free to create commons and diffusing the idea of participative society. Potlatch 2.0 is for encouraging people to participate into free culture, to build information society based on partnership than competition. It is about free diffusion, redistribution, re-giving of culture goods with open content, whose creation is based on collaboration with utilization of new technology tools. Potlatch 2.0 is a kind of immaterial gift economy based on sharing not exchange profits. The network communities create work-as-gift not work-as-commodity. In the Potlatch 2.0 wasting is replaced by recycling and remixing.

Potlatch 2.0 destroy the original. It lets free reproductions of its wealth for everyone, and this redistribution cost is equal zero. It is a critical way of Internet using; of its relationships commodification and e-market. Potlatch 2.0 principle is to build a free culture, encouraging people for double-side participation and building direct democracy. The potential reward, a prestige, is linked with free distribution as a promotion, and it can be a way of living but with full consciousness of creating the culture Together on the horizontal relation and having free access into. (16)

Life Sharing, web-based project from 0100101110101101.ORGs Napster writ as big as life (21). It is Eva and Franco Mattes personal computer turned into a real time sharing system. Any visitor has free and unlimited access to all contents: texts, images, software, 01's private mail. It presents a radical rupture with the capitalist machine, which is nowadays functioning as a convulsed postmodern pastiche, searching for possible ways of perfect communication and exchange. (22) In p2p network individuals are disorganizing to distribute abundant resources that the state and other powerful agents wish to make scarce. As Siva Vaidhyanathan said, p2p electronic networks simulate transactions that have occurred throughout human history in open, non-hierarchical systems. P2p distributed system, when there is no centralized power empower people to create new communities, close a gap between creators and consumers. they democratize elements of cultural production and demand a new set of theories. (23)

#### DISTRIBUTED NETWORK

Peer to peer emerges in the format of the 'distributed network' (24) where the nodes, as autonomous agents, can connect through any number of links. To understand p2p logic we can look at participation (25) as a various social formations. John Heron expressed this idea saying that there are at least four degrees of cultural development. The first one is about autocratic cultures which define rights in a limited and oppressive way and there are no rights of political participation. The second - narrow democratic cultures which practice political participation through representation, but have no or very limited participation of people in decision-making in all other realms, such as research, religion, education, industry. Next one is about wider democratic cultures which practice both political participation and varying degree of wider kinds of participation. And the fourth one - commons p2p cultures in a libertarian and abundance-oriented global network with equipotent rights of participation of everyone in every field of human endeavor. (26)

P2P ORGANISATION IS A THIRD MODE OF PRODUCTION, A THIRD MODE OF GOVERNANCE, AND A THIRD MODE OF PROPERTY. AND IT'S MORE EFFICIENT THAN THE OLD WAY OF DOING THINGS. INDIVIDUALLY, THEN, THAT'S THE NEXT STEP, INDIVIDUALLY WHEN YOU'RE FREELY PRODUCING SOMETHING AND YOU'RE NOT DEPENDENT ON SOMEBODY ELSE, THEN IT CHANGES YOUR WHOLE OUTLOOK ON LIFE, AND ON HOW YOU WORK. YOU WORK BASED OUT OF INTEREST AND PASSION, SO THAT WHATEVER YOU ARE DOING WILL ALWAYS BE ALMOST OPTIMAL. AND THEN TOGETHER WHAT WE WANT TO MAKE IS THE BEST POSSIBLE PRODUCT, SO THERE'S ALWAYS THIS CONTINUOUS IMPROVEMENT OF WHAT WE'RE DOING TOGETHER. I JUST THINK IT'S MORE FUN TO WORK TOGETHER - WORKING WITH FRIENDS, WORKING WITH PEOPLE WHO SHARE THE SAME IDEALS - I THINK IT'S A LOT BETTER THAN WORKING FOR A CORPORATION. MICHEL BAUWENS (27)

#### COMMONS INSTEAD OF MARKET

P2P is form of human network-based organization which rests upon the free participation of equipotent partners, engaged in the production of common resources, without recourse to monetary compensation as key motivating factor, and not organized according to hierarchical methods of command and control. It creates a Commons, rather than a market or a state, and relies on social relations to allocate resources rather than on pricing mechanisms or managerial commands. (28) Unlike the market, which is dedicated to private economic gain, the p2p commons is about communities managing their shared property for the benefit of all, as a civic entitlement. In Frequently Asked Question on the Pirate Bay site is written: Always try to upload at least as much as you download - that's the way to keep the bittorrent network alive. (29)

#### STEAL THIS FILM

Steal this Film is a documentary film about movement against intellectual property showed that Peer-to-Peer network unleashed a massive way of change on world. Today thousand of millions use the internet to share media. the entertainment industry says it's drowning and call us pirates' (30) The film combines accounts from prominent players in the Swedish piracy culture: The Pirate Bay, Piratbyrå, and the Pirate Party. It is critical analysis of an attempt performed by the Hollywood film lobby to leverage economic sanctions by the United States government on Sweden through the WTO. The film directors for the question: why is their film copyrighted? Answered: So that you can steal it. Of course there's more to say about this, but we're sure you can figure it out. (31)

The first contact with a culture exchanging, popularly call piracy, (32) for the sake of illegal form, violation of copyrights and of intellectual property I had at the early 90's in Poland, when I started to be interested in punk rock culture.

I remember my happiness from my first cheap made Sex Pistols tape which I bought on the market. After the fall of communism there was not yet record store and only one possibility for us (if we wanted to know what happened beside Poland) was to support and participate into illegal production and distribution of music and films. And of course everyone did it. Much more before, during the cold war in Poland, there was another important social phenomenon for this subject which is called 'Charts List of Program III'. From the beginning of 80-ties just only one polish radio prepared an music audition with news and relation from foreign correspondent. For polish people it was only one official source of west culture knowledge in this period, where an access to music or news about artists was really difficult. Charts List of Program III become a poor substitute for the west music world. Of course, as a young kinds, we recorded hits on the empty tapes and copy them after for our friends and play them during a parties. For us it was the first form of Peer-to-Peer relationship, even we haven't been consciousness about that. And about a piracy. Now we are not any more in this time. The digital technology brought a new possibility and 'danger' for form of organizing society, economy and liberty. It depends on us, how we will use and defend them to continue hooking things from reach and give them to common people.

#### THE WORLD IS NOT FOR SALE

Everyone participated in punk rock communities know the way of culture sharing. We copied the tapes, zines, books. We tried to make many collective actions like Food not bombs, cooking collectively and distributed for free on the street. We opened free library where everyone could come, read, drink a tea and discuss. We made many free events. Everything was available for everyone and based on the generosity and voluntary of people. (33)

The main reason for creating a participative platforms was a reclaiming commons. The 'free culture' idea is rarely represented inside of alternative movements in Poland. Creation of the participatory structure to society and culture where all members are free to participate without artificial limits on who can or in which way can participate, without limit of creativity an innovation, with communication and free expression, public access to knowledge and citizens civil liberties is adopted more inside of artistic or academic environment in Poland than alternative one.

There is currently a huge emigration wave from Poland conditioned by the socio-political situation. At present the people cross-over the world more and more often. Because of long distances, different countries, the physical direct contact become more difficult. The most common place where many people tried to come were festivals or manifestation, but now third circulation independent publication - not accessible on-line - start to be not available for ones, who cannot be flexible with times and distances. The prices of diy releases ordered by post are triple cause of delivery costs. My personal view is we should use the technology into our art activism and freely disseminate and exchange our ideas, knowledge and works. Through making access available for everyone to the digital technology and the Internet, everyone can place the tools of creation and distribution, communication and collaboration, teaching and learning into the hands of the common person. On-line access to the culture makes possible copying and disseminating of the materials letting them create them themselves. The basis of a free self organized society is exchanging our capacity between us. Why don't we use the possibilities created by the internet to do so? Without any borders, any gender and different separation, any hierarchy, any power, authority, and declaring the hegemonic culture to be a false one?

#### CREATIVE COMMONS

Creative Commons is a non-profit organization devoted to expanding the range of creative works available for others to build upon legally and to share. The organization has released several copyright licenses known as Creative Commons licenses. These licenses allow creators to communicate which rights they reserve, and which rights they waive for the benefit of other creators. Creative Commons provides free tools that let authors, scientists, artists, and educators easily mark their creative work with the freedoms they want it to carry. CC makes licenses from 'All Rights Reserved' to 'Some Rights Reserved.' accessible but even the most restrictive license lets to free copy and distributed work.

Because of this spectrum of possibilities between full copyright - all rights reserved - and the public domain - no rights reserved there is a growing criticism which point out: is the Creative Commons really a commons?

Creative Commons exists to help 'you', the producer, keep control of 'your' work. You are invited to choose among a range of restrictions you wish to apply to 'your' work, such as forbidding duplication, forbidding derivative works, or forbidding commercial use. (11) Anna Nimus argue that Creative Commons licenses are fragmented, do not define a common minimum standard of freedoms and rights granted to users or even fail to meet the criteria of free licenses altogether, and that unlike the Free Software and Open Source movements, they follow a philosophy of reserving rights of copyright owners rather than granting them to audiences. (12) She agrees that CC licenses protect only the producers while consumer rights are left unmentioned: 'Creative Commons legitimates, rather than denies, producer-control and enforces, rather than abolishes, the distinction between producer and consumer. It expands the legal framework for producer to deny consumers the possibility to create use-value or exchange-value out of the common stock.' She claims that CC licenses close the commons with many restrictions rather than opening it to real productivity. In a new nickname, they are 'Creative Anti-Commons.'

#### NETLABELS

Netlabel is the most prominent example of self-organization in the music field in the cyberspace. It is a record label curate independently with all of release available for free downloading through mp3 or ogg or flac format and they are distributed under open license, which lets to freely copy and distributed works under some author conditions.

Many netlabels and artist decided to be as far as possible from music industry. D'incise, swiss artist and founder of Insubordination netlabel, edits all of his music under Creative Commons. For him it means a voice against Capitalism domination and commodification of the culture. (13)

Bob Ostertag posted on the Web all of his recordings to which he has rights, making them available for free download:

'I have decided to make all my recordings to which i have the rights freely available as digital downloads from my web site. This will make my music far more accessible to people around the globe, but my principal interest is not in music distribution per se, but in the free exchange of information and ideas. 'Free' exchange is of course a tricky concept; more precisely, i mean the exchange of ideas that is not regulated, taxed, and ultimately controlled by some of the world's most powerful corporations... (14) For him putting all of his records on the website for free was the process of few hours of effort with a result of free, world-wide distribution. He argues that today there are not many recording projects that require recording studios and record companies. Digital technology changed the character of music distribution. Record companies used to charge a fee for making it possible for people to listen to recorded music. Now their main function is to prohibit people from listening to music unless they pay off these corporations. Or to put it slightly differently, they used to provide you with the tools you needed to hear recorded music. now they charge you for permission to use tools you already have, that they did not provide, that in fact you paid someone else for. Really what they are doing is imposing a 'listening tax'. By him property rights hide corporation business. Instead of grabbing land or oil, today's corporate barons are seizing control of culture. 'They are using the legal construct of property to extend the reach of corporate power into parts of our lives that were previously beyond their grasp.'

Steve Coleman, an American saxophone jazz player, made also his music available on-line. He disputes that everything should always cost something. 'For me music is organized sound that can be used as sonic symbols to communicate ideas. 'Since my main goal is the communication of these ideas to the people, then why not provide this music for free and thereby facilitating the distribution of this music to the people. However the distribution of music in this way is not in the best interest of commercial music companies, i.e. record companies, music distributors, retail stores etc. )

## ADVANTAGES OF ANTI-COPYRIGHT

Critical Art Ensemble argue that activities such photocopies, free on-line distribution can help people to be known. And when they are known, they people will buy product, invite to make a concerts, conferences, lectures. The money will come this way. The faster the information is disseminated, the better it is for the many discoursesto which the information is relevant, and on the individuallevel, more money will be generated. Speed and replication develop funds in the digital era! (8) Using copyright slow the process of dissemination, is counterproductive in terms of individual compensation as well as in terms of resistant cultural production.

Individual cultural producers are afraid to be abused by others (public, market) if they share freely their work. It will never happen till an artist as a individual won't be transformed into institution as happened with Elvis. Elvis does not refer to a human being; it refers to videos, films, records, and all kinds of merchandise. That's institutions which need to protect their capital through copyrights. For those who are not part of market copyrights are obstructions.

In my point of view anticopyright has also another face. It means also the access to common culture, which should be free and available for everyone. The second model presented by Steve Kurtz it is not only about money. It is about free access for everyone. Maybe you will never be known, maybe you don't want to be, maybe you are not interested about getting money in future for your shared work. You just have a pleasure to leave your things free for everyone sign or not, with yours or collective names and to resist to commercialize all of our life aspects.

## GENERAL PUBLIC LICENSE

Richard Stallman has written GNU General Public License which is a widely used as free software license. GPL grants the rights of the free software definition and uses copyleft to ensure the freedoms are preserved, even when the work is changed or added to. It is a matter of the users' freedom to run, copy, distribute, study, change and improve the software. It refers to four kinds of freedom for the users of the software: to the freedom to run the program, for any purpose (freedom 0); The freedom to study how the program works, and adapt it to your needs (freedom 1). Access to the source code is a precondition for this; The freedom to redistribute copies so you can help your neighbor (freedom 2); The freedom to improve the program, and release your improvements (and modified versions in general) to the public, so that the whole community benefits (freedom 3). (9)

## COPYLEFT

Copyleft is a play on the word copyright to describe the practice of using copyright law to remove restrictions on distributing copies and modified versions of a work for others and requiring that the same freedoms be preserved in modified versions. Copyleft is a form of licensing and can be used to modify copyrights for works such as computer software, documents, music and art. Copyleft licensing give every person who receives a copy of a work permission to reproduce, adapt or distribute the work as long as any resulting copies or adaptations are also bound by the same copyleft licensing scheme. A widely used and originating copyleft license is the GNU General Public License.

Richard Stallman claims that in the age of the digital copy the role of copyright has been completely reversed. While it began as a legal measure to allow authors to restrict publishers for the sake of the general public, copyright has become a publishers' weapon to maintain their monopoly by imposing restrictions on a general public that now has the means to produce their own copies. The aim of copyleft more generally, and of specific licenses like the GPL, is to reverse this reversal. Copyleft uses copyright law, but flips it over to serve the opposite of its usual purpose. Instead of fostering privatization, it becomes a guarantee that everyone has the freedom to use, copy, distribute and modify software or any other work. Its only "restriction" is precisely the one that guarantees freedom - users are not permitted to restrict anyone else's freedom since all copies and derivations must be redistributed under the same license. Copyleft claims ownership legally only to relinquish it practically by allowing everyone to use the work as they choose as long the copyleft is passed down. The merely formal claim of ownership means that no one else may put a copyright over a copylefted work and try to limit its use. (10)

- + ACTIVISM
- + ANTI-COPYRIGHT
  - + ART
  - + AUTONOMY
  - + CAPITALISM
  - + CENSORSHIP
- + COLLABORATION
  - + COMMONS
  - + COMMUNITY
  - + COPYING
  - + COPYLEFT
  - + COPYRIGHT
  - + CORPORATIONS
- + COUNTER-ECONOMICS
- + COUNTER-HEGEMONIC
  - + CULTURE
  - + DEMOCRACY
  - + DIGITAL COPY
- + DIGITAL RESISTENCE
  - + DISSEMINATION
  - + DISTRIBUTION
  - + DIY ETHICS
  - + E-MARKET
  - + ECONOMICS
  - + EMPIRE
  - + FREE
  - + FREE CULTURE
  - + FREE DIFFUSION
- + FREE/OPEN SOURCE
  - + FREEDOM
  - + GIFT ECONOMY
- + GNU GENERAL PUBLIC LICENSE
- + HORIZONTALE MOUVEMENT
  - + INDEPENDENT
  - + INTERNET/WWW
  - + LABOUR
  - + LAW
- + MARGINALISATION
- + MISREPRESENTAION
  - + MARKET
  - + MIGRATION
  - + MOVEMENTS
  - + MULTITUDE
  - + NETLABEL
  - + NETWORK
  - + OPEN DATA BASE
  - + OPEN SOURCE
  - + PARTICIPANT
- + PARTICIPATORY SYSTEM
  - + PIRACY
  - + POTLATCH
  - + POWER
  - + RECYCLING
  - + REMIXING
  - + RESISTANCE
  - + RHIZOME
- + SELF-ORGANISATION
  - + SHARING
  - + WEB 2.0

## THE FUTURE IS SELF-ORGANIZED

### FROM WITHIN EMPIRE

THERE IS NO LONGER AN 'OUTSIDE' TO POWER AND THUS NO LONGER WEAK LINKS – IF BY WEAK LINK WE MEAN AN EXTERNAL POINT WHERE THE ARTICULATION OF GLOBAL POWER ARE VULNERABLE(...) THE ONLY STRATEGY AVAILABLE TO THE STRUGGLES IS THAT OF A CONSTITUENT COUNTERPOWER THAT EMERGES FROM WITHIN EMPIRE  
HARDT AND NEGRI

The democratic model – rhizome (1) is applied by Empire' authors in discussion of network-based communication technologies, such as the Internet, cellular telephony and portable computers. The power of (its) multitude – non-hierarchical, non-centered network structure is, that may be broken, shattered at a given spot, but will start again on one of its old lines, or on new lines'. (2) Since it has no center and almost any portion can operate as an autonomous whole, the network can continue to function even when part of it has been destroyed. The same design element that ensures survival, the decentralization, is also what makes control of the network so difficult. In their point of view, it is difficult to regulate or prohibit communication because 'no one point is necessary for communication among others'. (3) The image of the rhizome allows one to believe that political, cultural and economic agency is possible from a broad range of locations and makes it conceivable for one to break from understandings of anti-hegemonic struggles as being merely linear. Circulation of multitude let to get together experiences of resistance (radical alternatives as self-organized examples of cultural production and economy) over a borders and boundaries.

### SELF-ORGANISATION

EVERONE CAN USE ITS OWN CAPACITIES, INSTEAD TO GIVE THEM TO THE BOSSES OR TO THE SYSTEM, TO BUILT THE INDEPENDENT HORIZONTAL MOVEMENT. KENY ARKANA

The term self-organization is borrowed from systems theory and the natural sciences, where it describes systems whose internal organization tends to increase in complexity without being guided by an outside source. (4) Self-organization is the way of organizing by yourself in flat participatory system with group decision-making processes in the aim to stay independent as much as possible, free to take a decision as an individual or as a collective. It is about working with others, sharing capacities, responsibility and creating this what we are searching for, what is missed, misrepresented in a society. It is a counter-economy strategy, a quotidian life-philosophy against our financial and material dependence on the capitalist system where 'personal initiatives barely breathe in a global culture of apathy maintained by the mass-media spectacle'. (5) Self-organization is also about overstepping labour division, where the practice is crossed by theory and intellectual work, where there is no division for those who own or give orders and those who realize them.

In the frame of collective research and exposition 'Women and minorities. Working condition on culture production' in Schedhalle in 2008 we worked on self-organization subject. Bibliothèque Filigrane in Geneve – existed from 80' to give access to information for woman is an example of working structure based on self-organization from the beginning of its activism. Self-organization for them means organization without hierarchy, with common responsibility, the same salary for everyone, all of decision taken by group. As some person coming from outside twice per year to help them resolve problems said, that often in woman association happens, that they reject hierarchy in working structure and the notion of equality is so strong for them. It is a way of rejection of patriarchy, where there is no place for domination and power. (6)

Do It Yourself (D.I.Y) is synonymous with action, autonomy, self-organization, sharing and re-appropriating. D.I.Y ethic means taking culture production into one's own hands and has most often been used by groups who had been historically excluded from or misrepresented by the culture industries. DIY also means to get along with what you have at hand, and if that is not enough, association with other people and solidarity comes spontaneously. It is the starting point of a life-philosophy that proposes one possible answer to the contemporary social system, which is based on passivity and power delegation. Mainstream products present to us a culture devoid of sense and relevance, based only on economic interests. The culture industry produces a massive output of homogeneous standardized product that create the 'taste' and the 'needs' of its consumers, whereas the DIY actors commit themselves to creativity, free artistic expression and emphasize on diversity. I think to make resume self-organization in one sentence this one could be the most closer for me: 'If you do not have media, let to create some!'

## DIGITAL RESISTENCE

'The great thing about the cyberspace is that there is always another way.' (7) The interview with Steve Kurtz, Critical Art Ensemble.

COULD YOU TALK MORE ABOUT TWO KIND BUSINESS MODEL, THOSE ONE WHICH IS BASED ON PRIVATE PROPERTY GUARDED BY COPYRIGHTS AND ANOTHER ONE, WITH OPEN LICENCES AND FREE ACCESS INTO? WHAT DOES DESOCIALIZING FACE TO FACE CONTACT AS ONE OF CAPITALISM AIM MEAN IN THE CONTEXT OF RESISTANCE IN CYBERSPACE?

We cannot organize globally if don't have cyber power, it has to be. Since it is a such new important path of converse there has to be resistance in cyberspace as well. But what it can't be either one of the thing alone. If it is completely disembodiment that's a problem, if it is completely luddism where people totally refused technology that's a problem.

The two models, neither model first cares on embody or disembody they just cares about money – above of models they just cares about profit. They don't care if they make it through disembody means or making it through embody means, it doesn't matter to them. The importance of those two models is ones want to privatize and the other one not to privatize. That's the main distinction between two of them.

WHICH KIND OF RIGHTS DO YOU USE (CAE) FOR YOUR WORK? ANTICOPYRIGHTS?

WHAT DO YOU THINK ABOUT CREATIVE COMMONS, OR ANOTHER ALTERNATIVE LICENSES?

We use Anticopyrights. Everything we do is in a public domain – all of images posters books pamphlets. If you are artist, like we are, not like Metalica or Steven King or someone who makes million and million dollars is pretty much crazy to not just give everything away. As Paul Virilio said Speed and wealth go hand in hand' the way how you are going to make the most of money is by giving them away and in art level specially. The more we give images the more they use, the more they see them. The more we give writings away, the more they translate them, the more people buy them, the more they get to be known.

It is the same business model. That means that our speaking piece go up, writing piece go up, we have got our exhibition piece go up everything go more up. and more and more money come to us the more we give away. And even none came we still give the things away but the fact of the matter is that in digital land money comes to you if you give stuff away and you have product which the people like it

HOW WE CAN LIVE BEHIND CAPITALISM IN EVERYDAY LIFE?

We cannot. That's the contradiction in which we have to live. Every single things we do is still full of this contradiction

If you use the toilets it is a contradiction – you make a judgment about water management, waste management all of the decisions which are going into.

One of the thing that we know is some of the technology is better than other technology. So ignorance is just and in this case to make a best as we can make giving the circumstances on what are resources and skills are.

Because you cannot have utopia it doesn't mean you shouldn't stay in struggle. If we look back into history there was a time a lot of better than other time and the reason why you have a better times is because of engagement in the struggle. You have to look on it more on the sliding scale rather than utopia now which we will never get it. all we get it is a permanent culture resistance. that what's we have

HOW TO RESIST THEN? WHICH IS THE BEST POSSIBILITY NOW FOR YOU?

How do you optimize a resistance. How do you do that in the best way is going to give you the grater amount of liberation within the circumstances that you find yourself.