EXgae & Conservas
Present

THE oXcars

eXcellence means sharing

The greatest cultural event of all time

MAKE SURE YOU DRESS UP!

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-        Literature
-        Performing arts
-        Music
-        Galileo Galilei award
-        Lawsuit Assured award
-        The Power of the Net award
-        Great Swindle award
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http://www.blender.org/

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http://www.127.es/

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http://www.wumingfoundation.com

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Legal Threats (reading-performance) :
www.thepiratebay.org

Griffi (Solos los solo) (live hip- hop):
www.myspace.com/delpalorecords

Guillermo Zapata
Y todo va bien **(cine):**
www.ytodovabien.com

Pablo Soto (developer):
http://pablosoto.blogspot.com/

The BigTorrent man (nerd songs)
World Wired West:
http://www.nerdpunk.com/

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www.leobassi.com

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http://knowfuture.wordpress.com/

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http://www.molleindustria.org

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Burn Station:
http://www.platoniq.net

Realidades Avanzadas/Conservas (performance):
http://conservas.tk/?page_id=27

K-Sero + Off//TV [Telenoika.NET]
"The 23 Copyleft Session" (AV session):
http://www.telenoika.net
http://www.subwoofus.org
http://www.offtv.info

Filastine (live set)
www.filastine.com

Màquina de Turing
http://www.myspace.com/maquinadeturing

Orxata Sound System
http://www.orxatasoundsystem.net/

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3 – EXPONSORS

GISS
(Global Independent Streaming Support)
www.giss.tv

Miro Tv (Online tv – Democracy Now):
http://www.getmiro.com

Telekommunisten:
http://www.telekommunisten.net/

Jamendo:
http://www.jamendo.com/es/

Ladinamo (magazine):
http://www.ladinamo.org/

VodkaMiel/Open source drink:
http://vodkamiel.com.ar/
http://www.compartiendocapital.org.ar/vodkamiel.htm

Traficantes de sueños:
http://www.traficantes.net/

Nerd files:
www.nerdfiles.info

Mobuzztv
http://dosisdiaria.mobuzz.tv/

Publico
http://www.publico.es/

:::

<u>4–Presentation at oXcars award ceremony of the collective book:</u>
<u>PARENTS ARE THE PIRATES</u>
54 "authors"+1

Alqua
http://www.alqua.org/

Richard Stallman
http://www.gnu.org/home.es.html

Jaromil
http://jaromil.dyne.org

Vacuum cleaners.
http://www.thevacuumcleaner.co.uk

John Jordan
http://www.labofii.net/

Telekommunisten.
http://www.telekommunisten.net

My Dads Strip Club (UK)
http://www.mydadsstripclub.com

Tatiana de la O
http://delcorp.org/abbadingo/

Pau Ros
www.pauart.co.uk
www.compaltelynaked.co.uk

Duro Toomato
http://www.starwingartists.com

Carlos Sánchez Almeida
http://www.republicainternet.com

Jorge Cortell
www.cortell.net

Carlos Sues
http://www.filmica.com/carlosues/.

Universidad Nómada.
www.universidadnomada.net/

Hamlab / Patio Maravillas
http://www.patiomaravillas.net/hamlab
http://hamlab.patiomaravillas.net/index.php/Portada

Xavier Theros
http://blogdeaccidentspolipoetics.blogspot.com

Teresa Malina /compartir es bueno
http://www.compartiresbueno.net

Javier Cuchí
http://www.elincordio.com

Hugo Pardo Kuklinski
http://digitalistas.blogspot.com/

Cristóbal Cobo
http://e-rgonomic.blogspot.com/

David Maeztu
http://derechoynormas.blogspot.com

Miguel Brieva

Juan Ramon Pinto /Miscelanea superior
http://sindominio.net/
http://enfocant.net/
http://miscelaneasuperior.blogspot.com

Rogelio López Cuenca
www.malagana.com

Arturo Quirantes
http://www.kriptopolis.org
http://www.cripto.es

Straddle3
http://straddle3.net/

Álvaro Porro- Opcions
http://www.opcions.org

Zemos98
www.zemos98.org

Nosoypirata.com

www.nosoypirata.com

Mercè Molist Ferrer
http://ww2.grn.es/merce

Federico Guzmán
www.copilandia.org/

Juan Freire
http://juanfreire.net/

Josianito
www.targz.net
josianito@targz.net

Ignasi Labastida i Juan
http://creativecommons.org/international/es/

Compartir dóna gustet
http://compartirdonagustet.vingava.cc/

Manuel M. Almeida
http://mangasverdes.es/

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5 – RELATED ACTIVITIES
(Sala Conservas, C/ Sant Pau 58, ground floor, 08001 Barcelona. Metro: Liceu)

CITIZENS' MEETING
WEDNESDAY 29 at 5pm
Cookies and tea: together, let's devise strategies for freedom of digital expression

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LITERATURE
WEDNESDAY OCTOBER 29 at 7.30 pm
WU MING 1 PRESENTS THE BOOK "NEW THING"

http://www.wumingfoundation.com

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FILM
THURSDAY OCTOBER 30 at 7pm
SCREENING OF THE DOCUMENTARY *"STEAL THIS FILM II"* WITH AN INTRODUCTION BY THE FILMMAKERS, AND A TALK: *FROM CONSUMERS TO PRODUSERS: WHO WILL KILL WHO?*

Documentary screening:
http://www.stealthisfilm.com/Part2/

Talk at 8 pm:
http://piratecinema.org
http://stealthisflm.com
http://knowfuture.wordpress.com

ALSO ON THURSDAY OCTOBER 30, **8pm ****

Presentation of the book "New Thing" and discussion with its author Wu Ming 1, followed by a jam session.

** at Ateneu Candela: C/ Sant Gaietà 73, Terrassa, Área Metropolitana BCN
    Activity organised by por el Ateneu Candela [ateneucandela.org]

FRIDAY 31th October 6 pm
SEMINAR
"BARCELONA COPYLEFT TRADEMARK. Institutions of the Commons"

Panel. **COPYRIGHT AS A RIGHT TO GUARANTEED INCOME**
Introduction: Joan M. Gual
Speakers:
Carlo Vercellone (Lecturer and Researcher, Université Paris I)
Jeanne Revel (Researcher Paris)
Brian Holmes (Art and Culture Critic)

Led by:
Universidad Nómada [universidadnomada.net], Ateneu Candela [ateneucandela.org],
Exit [exit-bcn.blogspot.com/]
_____

Concert by participants of the project
CENTRE D'ART PRODUEIX MUSICA POP
10PM

with alarido, assemblea, aspet weekend,centella, domingo, electrotoylets, el petit de cal eril, institut fatima, internet 2, la banda municipal del polo norte, misaluba septet, nabo und demokrati, no band in berlin, oscar abril ascaso + sedcontra avec les autres and ritmo cartel.
CENTRO D'ART PRODUEIX MUSICA POP is a compilation of the first copyleft pop music project organised by a public art centre in Spain.
By Oscar Abril Ascaso in collaboration with the Centre d'Art Santa Mònica, Producciones Doradas, Can Xalant and Dpop.
http://www.myspace.com/centredartprodueixmusicapop

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SATURDAY NOVEMBER 1, from 10am to 3pm
SEMINAR
 "BARCELONA COPYLEFT TRADEMARK. Institutions of the Commons"

Panel. INSTITUTIONS OF THE COMMONS VERSUS THE CREATIVE CLASS
Introduction: Carlos/Ateneu Candela
Speakers:
Gigi Roggero (Esc-Roma)
Tiziana Terranova
José Pérez de Lama, Osfa (Architect)

Panel. FROM COGNITIVE CAPITALISM TO THE COMMONFARE
Introduction: Raúl Sánchez Cedillo (Universidad Nómada)
Speakers:

Montserrat Galceran (Professor of Philosophy at Universidad
Complutense de Madrid)
Emmanuel Rodriguez (Traficantes de Sueños Publishers)
Carlo Vercellone (Lecturer and Researcher at Université Paris I)

Organised by:
Universidad Nómada [universidadnomada.net], Ateneu Candela
[ateneucandela.org], Exit [exit-bcn.blogspot.com/]
http://www.universidadnomada.net/
_____

SATURDAY, NOVEMBER 1, from 5 to 10pm
PRACTICAL WORKSHOPS

**EVERYTHING YOU MAY WANT TO LEARN IN ORDER TO GAIN CONTROL OF
YOUR LIFE: HOW TO REGISTER, LICENSE, RELEASE, MULTIPLY, DISTRIBUTE,
SHARE, PROTECT...**

- Safe Creative (intellectual property register):
http://es.safecreative.net

- Production and management of copyright for audiovisual projects.
YProductions, www.ypsite.net (HAMACA management team, www.hamacaonline.net)

- Licenses: Change your habits, logical tips to improve your life.
By EXGAE.
http://exgae.net/

- Free Cultural Works

- Encryption

CLOSING PARTY 00.00 h

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6 - MANIFESTO

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7 - THE OXCARS ARE BROUGHT TO YOU BY...

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8 – PRACTICAL INFORMATION

Reference, media and information point
Localization
Streaming of the events
http://giss.tv/oxcars.ogg

9.- APPENDIX: SOME NOTES ON THE IDEA OF FREE CULTURE

1. - ABOUT THE OXCARS

Barcelona, one week as World Capital of Shared Culture

The Grand oXcars Ceremony, the event that will change the history of culture

The oXcars, an extravaganza
The oXcars, it's evident

More than 200 Spanish and international participants from all areas of culture will take part in an awards ceremony and a week full of events, pooling their efforts to demand a stop to culture being treated as merchandise by royalty management organisations and cultural industry lobbies.

To demand protection and a stop to artificial restrictions applied to digital media like P2P platforms that make it possible to spread knowledge - in the name of democratic progress that benefits each and every one of us.

Our access to knowledge is blocked in the name of "artists", but the majority of artists in the digital age don't support the restrictions and neither does civil society, accused of "piracy" wholesale.

Artists say "Not in my name" to the commercialisation of culture, "Not in my name" to Spain's 'canon digital' (digital levy), "Not in my name" to limiting the potential of digital media.

Backed by the document "Greed Breaks the Sack", released through hundreds of online forums and the press and sent to 287 politicians in July 2008, the OXCARS are an extravaganza, a week of events that will make it patently obvious that the culture of our time is the culture that we all build, share and enjoy.

Times have changed; the Internet allows information and culture to be exchanged horizontally among all citizens. And the means of cultural production must adapt to this new democracy, not the only way around.

Because free and collaborative culture is the Culture of our time, because it's a fact, because there's no turning back...

EXGAE & Conservas present:

The awards that will sweep the Grammys, the Goyas, the Max...
The 1st non-competitive awards in the history of Culture...
The 1st international Culture awards held in the shared digital society...

The OXCARS
eXcellence means sharing

Sala Apolo- Barcelona
October 28, at 8.30pm

7 hours of non-stop free culture
New attitude

A free culture extravaganza that isn't just our response to the latest attacks on freedom in the name of intellectual property, but also a chance to popularise and share **"good practices"**.

The activities share unexpected links. This isn't the usual protest event, there's no discourse or "pedagogy". We could say it's a show of the strength and relevance of collaborative culture, through evidence.

Fun, content and impact.

The artists themselves will pay to liberate their "imprisoned" works from the SGAE.

It's not just economic dividends that are at stake, but the whole way of understanding culture and the right to access to information (which has cost us a couple of centuries of struggles).

Culture comes about through imitation and copying. In the digital and communication age, our digital information and our forms of communication constitute our memory.

Civil society demands the 'lost profits' of all the knowledge that is being withheld and stolen from public use in the name of private profits.

We're bringing down a monopoly.
We don't want to nurture generations of cultural parasites; we want culture to be alive and productive.

THE ISSUES:

- *Culture in the digital age: new "profitabilities"*
- *The creative ecosystem in the digital age: now or never*
- *Digital information is what today's memory is made of*
- *Copying and its benefits*
- *Lies, bits, the inquisition and P2P*
- *13 000 000 pirate households: piracy doesn't exist, parents are the pirates*
- *Banning communication in the communication age*
- *P2P: Do we really want to follow in the footsteps of Pakistan, China, France and Sudan?*
- *Let's talk about the middlemen: restructuring in times of crisis. Culture existed before the culture industry*
- *Lost profits is counting your chickens before they hatch (and culture is the chickens)*
- *Public domain vs. parasites' profits*
- *The right to quote: the key to the link economy*

The events will be streamed live:
http://giss.tv/oxcars.ogg

A high-quality documentary will be made for international mass circulation
See also:
http://exgae.net

MattBlack (ColdCut) + Tantric Billy
LiveLoom (show AV):
Matt Black and Jonathan More are ColdCut. In 1991, they formed Ninja Tune, an independent British record company based in London. Matt Black became one of the pioneers of the concept of VJing. One of the highlights of Coldcut's many activities was the 2001 release of "Re:volution", to coincide with the general elections in the UK. Matt Black characterises it as a "celebration/diss of UK politics and the 2001 elections". Later, they founded piratetv.net, which was run from Coldcut's Spacelab studio in London and could be viewed all over the world, pioneering what they describe as "guerrilla netcasting".
Matt Black will do a one man show using a new collaborative AudioVisual mixer called LiveLoom. Created by Matt and his maverick mathematician friend Tantric Billy, the system is still in dev at the moment so cannot be publicised at this time, but it will be launched soonish.
LiveLoom is a montage system to make art by sharing media online. It will be free. Coldcut have supported the maxim that 'information wants to be free' for many years, for example releasing the multitracks for their last album Sound Mirrors to the net for people to play with under a Creative Commons type of agreement. Another of their axioms is 'Commune, communicate, collaborate, create'. Online artpolitix projects such as revusa.net also push this view. The performance at the Oxcars will further bring these ideas to life.
http://www.myspace.com/coldcut

Blender Foundation
Big Buck Bunny (3D Animation):
Blender Foundation is a non-profit organisation responsible for the development of Blender, an open-source program for three-dimensional modelling. Chaired by Ton Roosendaal, the software's original author, Blender is funded by donations that make it possible to develop and distribute the software and organise related activities. The Foundation's main goal is to give the Internet community access to 3D technology. Blender allows free access to a professional software in a sector in which similar programs cost thousands of euros. Due to its excellent features, it has been enthusiastically received by the industry (it was used in productions like Spiderman 2). The first-ever feature film made exclusively with open source software is currently under production, with Blender as its main tool. It is called "Plumíferos", and is boosting the development of Blender even further, especially at the level of animation and the management of libraries on a large scale. Plumíferos is expected to be released in late 2008.
http://www.blender.org/

127.es
Aerenev (multimedia performance):
127.es is a digital art gallery. Under a Creative Commons licence, this internet domain offers artists who can digitalise their work a place where they can exhibit it, promote it, meet other artists and obtain economic benefits from their work through advertising. 127 allows users to download all the Works on the page free of charge: music, novels, photographs, poetry, essays, short films, drawings, animation, samplers, etc. Everything that 127 artists want to share.
Composer Enrique Sierra, one of the members of the legendary group Radio Futura, created this free downloads portal on September 10, 2007 in the belief that new technology offers the chance to "create and even publish work without the need for middlemen". A week after its launch, 223 creators had registered and over 400 works had been uploaded, all under Creative Commons licences.

At the Oxcar Awards Ceremony, 127 will present *Aerenev*, a lineup including keyboard-synthesiser, electric drums, electric guitar and vocals. Since they formed in 1997, the group has evolved from experimentation to their current electronic pop with pornotender lyrics and synthetic textures on stage. Meanwhile, they released four works: Repleta [Surco-1997], Bonita [Everlasting-2002], Preciosa [Everlasting-2004] and Resplandeciente 4x4 [127-2007]
http://www.127.es/

Wu Ming Foundation
The old new thing (musical reading):
In 1994, a group of artists and activists decided to adopt a joint identity and call themselves *Luther Blisset*. Their aim was to cause bedlam in the cultural industry. Together, they wanted to tell a great story and create a legend, and for a new popular hero to be born: *Luther Blisset*. This "guerrilla" organised campaigns in solidarity with victims of censorship and repression. But above all, they carried out media pranks as an art form, explaining or pointing out the faults in the system that it had used to publish or spread false news items.
In 1999, Luther Blisset made his most famous public incursion as the author of the anonymous, collective novel Q, published in March that year by Einaudi and quickly translated to Spanish (by Mondadori), English (by Heinemann), German, Dutch, French, Brazilian Portuguese, Danish and Greek. In spite of its unusual turnover and peculiar publishing characteristics (foreshadowing creative commons licences, the imprint expressly authorised the manipulation and total or partial reproduction of the novel, as long as it was for non-profit purposes), the novel Q became a best-seller and sold thousands of copies.
The Blisset project came to an end in 1999, and from 2000, some of its members came together again for a new project – Wu Ming. Between 2000 and 2006, Wu Ming's most ambitious project was *54*, a novel set in 1954 and involving scores of characters, which has been translated into English, Dutch, Spanish and Portuguese. In 2007, Wu Ming published a history of radical jazz in the sixties: *The New Thing* (2 CDs + book). The book recounts the history of jazz and the struggles for the rights of Afro Americans in Brooklyn in the spring of 1967,
Wu Ming1 will participate in the Oxcars Awards Ceremony with a musico-literary presentation, as well as presenting the new book by Wu Ming 1, *New Thing,* on October 29 at Sala Conservas (see RELATED ACTIVITIES).
http://www.wumingfoundation.com

Pirate Bay
Legal threats (reading-performance):
The Pirate Bay is "the world's largest BitTorrent tracker" (with over 2 million users). BitTorrent is a peer-to-peer file sharing protocol that allows large amounts of data to be shared quickly and reliable.
The Pirate Bay an open tracker, where anybody can download .torrent files, and registered members can upload torrents and add comments or personal messages. Registration is, of course, free.
The Pirate Bay only removes files if the name doesn't match the content. People should be able to know what they are dowloading.
On May 31, 2006, approximately 50 members of the Swedish National Criminal Police Force raided the data centre that housed The Pirate Bay's servers. All its servers were confiscated under allegation that they stored illegal content. Three people, aged 22, 24 and 28, were arrested. The reasons for the raid are still not clear. However, a Swedish television channel suggested that it may have been due to pressure from the US government. In any case, one of the effects of the operation was to increase membership of the Pirate Party, which was openly critical of the raid.
The web was back up and operational on June 2nd.

Only the .torrent files are stored on servers, which means that they don't store copyright-protected and/or illegal material. Therefore, the people behind The Pirate Bay could not be held responsible for material distributed using the tracker. Complaints about copyright and/or by industry lobbies are ridiculed and published on the site. Some of these comments and threats will be publicly presented at the OXCARS.
www.thepiratebay.org

Griffi (Solos los solo)
Live hip- hop:
Possibly the best hip hop DJ and producer working in Spain right now, with a string of spectacular productions behind him including the three Solo Los Solo albums, much of Mala Rodríguez's newly released "Malamarismo", the new Ageel album "Beats & Voices", the entire "Vidalogia" by Tremendo and some tracks on Tote King's "Música para Enfermos". Live in concert, Griffi shakes up the venue with a restless needle that scratches out the beats and deep harmony, creating an atmosphere that's almost palpable,
For Griffi, 2007 has been a year packed with successes and new projects. Los Impresentables Chacho Brodas, a very personal project with the participation of artists like Mala Rodríguez, Toteking, Tremendo and Ageel, have seen their first album hit the stores. The aim of this project is to make Hip Hop with whatever is at hand and surprise listeners through method, form and attitude.
Griffi is currently working with and Tremendo and Ageel productions and on the next instalment of the Chacho Brodas.
www.myspace.com/delpalorecords

Pablo Soto (developer):
Pablo Soto is considered one of the pioneers of P2P, together with other distinguished luminaries such as Justin Frankel (Gnutella) and Shawn Fanning (Napster). He is a frequent panellist at national and international forums and serves from time to time as visiting professor at the University of Valencia and the University of the Basque Country. His progressive accomplishments in technology have garnered worldwide press recognition, including CNN, The New York Times, Reuters, AP, USA Today, C/Net, Rolling Stone, CBS News, San Jose Mercury News, among many other. Promusicae has recently filed a 13 million euro lawsuit against him for his program Manolito P2P.
Pablo Soto is 24.
http://pablosoto.blogspot.com/

The BigTorrent man (nerd songs)
World Wild West:
Brent Simon is a super nerd. There is no gimmick here. Brent's tales really did happen. Brent will present his big YouTube hits.
http://www.nerdpunk.com/

Leo Bassi (action):
Leo Bassi is a multifaceted artist. As well as his well-known theatre career, he has staged major outdoor events for many years, as well as participating in TV programs and making numerous forays into film.
Known around the world for his extravagant theatre performances and his countless provocative actions, Leo Bassi is descended from a long line of eccentric comedians and circus clowns from all over Europe. Leo Bassi's life is immersed in an impressive collection of anecdotes. It would certainly not be exaggerating to call him an exceptional character, as proven by his provocative actions and the incredible stories that have accompanied him his whole.
Leo Bassi will come to the Oxcar Awards Ceremony to collect a debt that is owed him.
 www.leobassi.com

FreeCinema (film):
FreeCinema is a filmmakers' organisation that promotes films produced using open source tools and open source movements.
For example, *Nothing so Strange* by **Brian Flemming**, a fake documentary on the assassination of Bill Gates, which allows free access to all footage.
http://freecinema.org/

Alan Toner
A Day in Life… (video-literature):
Alan Toner is an intellectual property and communications researcher, lost between New York, Buenos Aires, Rome, Berlin and Dublin, mixing law, alcohol, politics and media in various languages since 1973. He has been a fellow at the Information Law Institute and the Engelberg Centre on Law and Innovation at New York University and has written for Mute and Diagonal. His current interest is the new Intellectual Property Rights Enforcement Directive, which he opposes. And he closely follows the ongoing fights around peer production, p2p and piracy.
Alan Toner and Pirate Cinema will present "A Day in Life..." Much hullabaloo has been raised by the disregard of internet users towards the sanctity of copyright law. "A Day in the Life..." is concerned instead with the anthropological change in how we discover culture, and how we use it to relate to others. As individuals join communities more closely attuned to their interests than the commercial offerings, their choices change, the economy of time of their daily life shifts and new problems emerge. Following a participant in one of these communities through a 24 hour cycle, the text explores these processes and their social spaces, taking a snapshot of 21st century subcultures with the occasional nod to the past.
Talk about it. There is a thread on the forum about this.
http://knowfuture.wordpress.com/

Piratecinema.org
Pirate Cinema is about do-it-yourself cinema. Recently Pirate Cinema has been associated with groups in Berlin, Copenhagen and Helsinki, where local Pirate Cinema groups are associated with squatting and the anti-copyright movement.
Pirate Cinema screens movies in front of audiences for free. Some Pirate Cinema groups perceive their actions within a political context, by deliberately screening copyrighted movies or movies that document the current copyright debate. In connection with showing copyrighted movies Pirate Cinema groups in Helsinki and Copenhagen had confrontations with the local police.
Pirate cinema groups are also active in Amsterdam, Stockholm, Paris and London.
On October 30, they will screen *Steal this Film* at Sala Conservas, and lead a talk-workshop on being a user-producer in audiovisual publishing (see RELATED ACTIVITIES).www.piratecinema.org

Molle Industria
Free <Culture Game (game):
Molle Industria combines the approaches of media activism and game-based critical video. Their goal is to explore the persuasive potentiality of the medium and deconstruct the rhetoric of mainstream video games. And, highly probably, to have fun.

"Only one thing is impossible for God: To find any sense in any copyright law on the planet"
Mark Twain

"Copyright law is totally out of date. It is a Gutenberg artefact. Since it is a reactive process, it will probably have to break down completely before it is corrected"
Nicholas Negroponte

"What is good belongs to no one . . . but rather to the language and to tradition"
Jorge Luis Borges

"The desire to be rewarded for one's creativity does not justify depriving the world in general of all or part of that creativity"
Richard Stallman

"I attack the cult of the individual, the egotists, the attempts to appropriate nouns and words to make exclusive use of them. I reject the concept of copyright. Take what you can use. I reject the concept of genius. Artists are like everybody else"
Luther Blissett

"Greed creates scarcity, and we're living in periods of scarcity. We need to have abundant thinking. We need to think generously to be able to generate generously"
Vandana Shiva
http://www.molleindustria.org

Guillermo Zapata
Y todo va bien (film):
Lo que tu quieras oir is the world's most-viewed short film. It has been downloaded 74 million times. Rather than distribute it through festivals and television, director Guillermo Zapata simply uploaded it to the net with a copyleft licence. It's the only fiction clip in a Top 20 dominated by video clips and oddities. It's also the only one in Spanish. It is the third most watched video in the history of YouTube. It has been watched by as many people as an average Oscar-winning film. Guillermo Zapata is 28 and works as a screenwriter for *Hospital Central*. For the Oxcars, he's presenting his second short: *Y todo va bien*
www.ytodovabien.com
www.loquetuquierasoir.com/
http://www.filmica.com/casiopea/

Platoniq
Burn Station (net):
Platonic is a group of cultural producers and software developers who have been operating in Barcelona since 2001. Inspired by the net and their ways of inhabiting it, Platoniq take the Internet to the streets in an effort to publicise, create and share other ways of actively using information, knowledge and connected culture.
Their recent projects include Burn Station, which allows people to copy audio documentation and non-copyright music, and the creation of the copyleft licence *Aire Incondicional*.
The Platoniq team explore possible social uses of technology in a search for more effective strategies that lead to new forms of communication and training and new forms of work and citizen participation such as their Bank of Common Knowledge. Their work ends up generating innovative collective research methods and tools, as well as an extensive online audiovisual archive covered by free licences.
At the Oxcars awards ceremony, we'll have the opportunity to see their project Burn Station live.

Platoniq will launch their new project, S.O.S., at the oXcar awards ceremony:

S.O.S.
For over 150 years, Speaker's Corner has been one of London's most popular attractions. On any given Sunday morning, anybody who has an opinion to air and anyone who wants to listen or refute it can gather at the point where Oxford Street

and Hyde Park meet.

A symbol of free speech, Speaker's Corner dates back to the 18th Century, when many ideas were unable to find an outlet for public expression in the lead up to the birth of the mass movements. Noted patrons have included Karl Marx, Vladimir Lenin, William Morris and George Orwell.

S.O.S is a kit that allows users to record messages (offers, requests and complaints) at public events and in public space. It was inspired by Speaker's Corner and continues in the line of previous Platonic projects such as Burn Station and the Bank of Common Knowledge. S.O.S aims to connect people with similar interests who are in the same area and would like to share information and tools. Interested parties use the SOS to record ads that are then classified and can be accessed online by subject and keyword. When the system finds a match between messages or a reply to a particular ad, an sms is automatically sent to the users involved, to prompt a possible meeting or exchange.

S.O.S aims to generate policies that favour the use of significant, useful, endangered or reappropriated knowledge in urban and rural contexts, using the dynamic of local offers and requests. This project is part of Platoniq's exploration of public collaboration formats that apply the positive effects of free software and P2P systems to the fields of (self) education and citizen participation.
http://www.platoniq.net

Realidades Avanzadas/Conservas (performance):
We seem to be living through tense times in our cities. Cracks are beginning to appear in our way of life: angry crowds on the streets demand the implementation of laws that guarantee housing for everybody, there is unbridled information exchange on the Internet, citizens use the city as though it were their own and sing songs as if they owned the rights to them. People are losing respect for property. This interactive performance-lecture offers crisis-struck governments, political parties and powers that be the solutions that can pacify citizen discontent, clear up misunderstandings and stop citizens taking their rights into their own hands.
The Advanced Realities Foundation – one speculator, one vote
A Conservas set-piece for performers, motion graphics, tactical videos, audiences and telematic systems for democratic participation.
A show that's so copyleft, you can take it home with you.
CONSERVAS is an ever-changing venue for creation, exchange, connections, experimentation, learning and transformation in general. Conservas is also a theatre and interventions company. Conservas produces actions, media-actions and other tools. Lastly, Conservas is biennial festival that allows us to see and think about what is happening. Conservas is not a cultural placebo.
http://conservas.tk/?page_id=27
http://conservas.tk/english/

K-Sero + Off://TV [Telenoika.NET]
"The 23 Copyleft Session" (AV session):
K-sero (aka Sergi Casero) and Off://TV (aka Xavier GiberT) are two of the creative types who represent the amalgam of audiovisual artists who make up A.C. Telenoika. Asociación Cultural Telenoika is a non-profit organisation that was founded in 2000 by a group of people interested in audiovisual culture. It operates as a platform for new arts, social and cultural events based on experimentation and creation using new audiovisual media. The name "Telenoika" is based on "telenoia", a word coined by Roy Ascott that describes Telenoika's critical and connected spirit, that defines how television affects the society we live in, and how we reject it to open and share our

minds in a context of networked global connectivity.

Telenoika currently consists of a group of people connected to audiovisual creativity through the use of new technology, who share a big interest in research and development of alternative channels of human communication and artistic expression. At the Oxcar Awards Ceremony they will present "The 23 Copyleft Session", an audiovisual session that fully uses material registered with free licences. They work with music from different NetLabels that use Creative Commons licences. For the visual component, they use Copyleft material generated by Telenoika C.A. in full.

* NetLabels are record labels that distribute their music in digital format (usually MP3 or OGG) through the net.

The main difference between online and traditional labels is that online labels place a great deal of importance on free downloads, which is exactly the reverse of what happens with physical media releases (CD, vynil or DVD).

Music is often released on licences that encourage sharing, such as Creative Commons licences.

http://www.telenoika.net
http://www.subwoofus.org
http://www.offtv.info

Filastine (Live Session):

Filastine creates music that bends genre, cutting mutated hip-hop with other street rhythms and international obscura to build a new Sonic territory defined by nomadism, collaboration, beat science and massive bass. Filastine has brought his soundclash to every type of club, squat and festival imaginable across the globe, delivering beats with laptop, midi triggers, loudspeaker and percussion mounted on a shopping cart. In 2007 Filastine played some huge festivals, opening for Coldcut in Morocco, Diplo in Portugal and Rebel Familia in Japan. Filastine tracks have aired on the UK radio shows of Mary Anne Hobbs & the late John Peel, and peaked at #15 on French independent radio charts. Less visible are the spins on pirate stations in the Americas, or the more than fifty thousand downloads of his mix on Blentwell.com.

Filastine founded the Infernal Noise Brigade, a 20-piece marching band active in international radical movements. He produced a record for a street band in Marrakech, Majmouat AbdelHakim, and is a composer for the Butoh dance ensemble P.A.N. Sound is also a tool of direct action for Filastine. He conducts guerrilla audio interventions and has been assaulted or arrested by police of many uniforms in the course of his work.

www.filastine.com

La Màquina de Turing 's audiovisual live is the world's recreation of a special crew formed by musicians, singers and videoartists.

Live electronic music works as conducting thread for a personal universe built with visual metaphora, audible atmospheres and emotive voices. Although its critical background dressed with poetry and symbolism, curiosity and experimentation transform La Maquina de Turing's live into an improvisation and audiovisual research lab.

Cutting edge AV synchronization, narrative games and experimental stage design driven by dense sublow, broken beats and dark textures interlace and merge into a breakbeat, dubstep rhythms and furious drum'n'bass, resulting in a distinct and eclectic live set.

http://www.myspace.com/maquinadeturing

3 – XPONSORS

Attitudes that help to make this event possible. The following Companies have placed their skills at the service of the OXCARS. Their General Managers will attend the event.

GISS
(Global Independent Streaming Support):
GISS is a network of independent servers that supports streaming (Internet video broadcasting) free of charge, using free software.
Giss is a volunteer, non-commercial project created with free software for free media.
www.giss.tv

Miro Tv (online tv – Democracy Now):
Miro TV: Television 2.0, P2P television

Miro is a free, open source Internet TV distribution platform that incorporates P2P technology. This means that each receiver also transmits information, so that every user contributes to the distribution of the global content. Anybody can create their on television channel on Miro free of charge, making it a powerful tool for the worldwide distribution of independent productions. This open model of producer-consumers is starting to be called Television 2.0, in reference to Web 2.0 and the changes it brought about in the Internet, and it will radically transform the way we watch TV.
Miro currently offers access to over 200 commercial channels and more than 3000 channels run by independent producers, most of them using HD (high definition) technology. It also allows users to customise the application by adding any kind of RSS feed (videopodcast) and to search and view on other platforms (youtube, blip, etc...)
Miro development is supported by the Participatory Culture Foundation, a non-profit organisation.
http://www.getmiro.com

Telekommunisten:
Telekommunisten is a German/Canadian Worker's collective based in Berlin. The collective is involved in the art, hacker/free-software and activist communities, and their work focuses on promoting the ideal of workers' self-organisation of production as a form of class struggle.
Telekommunisten is controlled by its workers and committed to staying that way. They believe that they can serve their customers best and at the lowest cost by remaining focused on meeting the needs of their workers and customers, not on profits for outside shareholders.
They believe that capitalism and the resulting global dominance of undemocratic corporations are the source of poverty, inequality, war and environmental catastrophe. They also believe a solution can be found in workers autonomously organizing their own production. Without the theft of the product of labour, the oligarchs would not have the wealth to control corrupt politicians and fund immoral wars.
http://www.telekommunisten.net/

Jamendo:
Jamendo is the biggest online free music community licensed under Creative Commons. You can legally download music and entire albums by up and coming bands, for free.
At Jamendo, artists allow anyone to listen to their music, download it, and share it.
It's free, legal and unlimited! Do you want to join in?
http://www.jamendo.com

Jamendo presents:

Orxata Sound System is a musical collective born in 2003 in the city of Valencia with the aim of merging electronic dance music with traditional Valencian singing.

In their repertoire we can find from electro, techno and drum&bass rythms to ragga, dub and hip hop.

The current collective consists of four singers, a trumpeter, a bassist and a programmer/sampler.

In 2006 the band won the Revelation Band award from the Premis Ovidi Montllor with their demo "orxata" and in 2008 with their debut album "1.0" -the lyrics of which were edited by users of its Web through a wiki- have won the Ovidi Montllor as Best Rock-Pop Album.

Since 2003 they are making available all their work on the Internet under Creative Commons licenses, allowing them to performance from Perpignan to Morocco, through much of the Catalan-speaking area.

http://www.orxatasoundsystem.net/

Ladinamo (magazine):

LDNM is: a tool for cultural intervention, a street magazine with a reversive base, a form of expression that can provoke cracks as a different medium. This attitude to communication opens up two paths in our everyday activities: on one hand, to go with the flow while showing fault lines, seepages and shortcuts. On the other, to use the discourses that are active now in order to awaken curiosity in a normal, open, easily understood way. LDNM is published under a creative commons licence.

The Asociación Cultural La Dinamo has been acquitted in a lawsuit filed by SGAE, leading to the first ever inclusion of the term "copyleft" in a legal ruling in Spain – the Sentence handed down by Commercial Court number 5, Madrid, oral proceeding 418/05.

http://www.ladinamo.org/

VodkaMiel/Open source drink:

Anyone can make it, all you need is _ of a litre of vodka and _ of a kilo of honey. Mix well, sit back and enjoy. The group tasting sessions are situations generated to encourage people to come together, find common ground and engage in dialogue. Rosario, Argentina.

http://vodkamiel.com.ar/
http://www.compartiendocapital.org.ar/vodkamiel.htm

Traficantes de sueños:

Traficantes de sueños isn't a publishing house, or even an independent publisher that sets out to publish an ever-changing collection of critical texts. On the contrary, it's a project – you could call it a gamble – that aims to chart the constituent lines of other modes of life and to use people's own words to construct, in theory and practice, the toolbox that can eventually build the cycle of struggles of the coming decades. But without indulging the archaic "sacredness" of culture, without concessions to the narcissism of literary genius, and without any loyalty at all to the usurpers of knowledge, TdS embraces free access to knowledge. This means published texts can be partially or fully reproduced in any imaginable format, except where explicitly prohibited by the author of a for-profit edition.

As you know, copyleft makes content free as in freedom, not as in free of charge! Everything has its costs...

http://www.traficantes.net/

Nerdfiles - IT'S NOT A BUG: IT'S A FEATURE!!!

Nerd Files is many things, but above all it's an attempt to communicate and spread practices related to open source software, IT, the Internet, the free circulation of

knowledge, machines with blinkenlights and other equally nerdy things.
Nerd Files is presented as a radio podcast without a fixed schedule, although we often make programs live. It's not created exclusively by us (josianito and acracia), it's a catalyst for the things that are happening around us. If you want to add a news item, send us an audio file, make a spot, or simply send us a link, you're welcome to do it!
Say it loud! I'm a nerd and I'm proud!
www.nerdfiles.info

Mobuzztv:
MobuzzTV is an award-winning online TV network which produces and distributes several daily shows in different areas (Tech, Gadgets, People, Political Affairs) and languages.

Currently, Mobuzz produces 3 daily shows dedicated to cyber culture, gadgets and video games in English "The DailyBuzz", in French "LeBuzz" and in Spanish "La DosisDiaria". In addition, Mobuzz also produces a daily politico-satirical news program entitled "El NOticiero" with Javier Capitan as the main host and "El PuntoGilton" a weekly show in Spanish covering the exciting news coming from our favorite People.

In other words, Mobuzz is a new small Internet TV network already growing very fast and dedicated to bring to its audience shows in the right format and the best content.
http://dosisdiaria.mobuzz.tv/

Publico:
http://www.publico.es/

4–Presentation at oXcars award ceremony of the collective book:
PARENTS ARE THE PIRATES
45 "authors"+1

How was this book written?

This book was written for the OXCARS.

The following people/groups were invited to write/illustrate in 400 words or less one or more of the "themes" that also provided the framework for the Manifesto that follows.

Theoretical and essay form/styles were not eligible.

 Deadline: one and a half months from receipt of invitation

Fee between 50 € and 120 € as specified by the "author". Many did not accept payment, or invested it in the sustainability of a project.

The identity of the others was revealed to participating authors in a second stage.

The title and the licence were chosen collectively.

The print version of the book, which can be downloaded online, is sold for 3€ in order to cover its cost and future reprints.

And the THEMES are:

- *Culture in the digital age: new "profitabilities"*

- *The creative ecosystem in the digital age: now or never*

- *Digital information is what today's memory is made of*

- *Copying and its benefits*

- *Lies, bits, the inquisition and P2P*

- *13 000 000 pirate households: piracy doesn't exist, parents are the pirates*

- *Banning communication in the communication age*

- *P2P: Do we really want to follow in the footsteps of Pakistan, China, France and Sudan?*

- *Let's talk about the middlemen: restructuring in times of crisis. Culture existed before the cultural industry*

- *Lost profits is counting your chickens before the hatch (and culture is the chickens)*

- *Public domain vs. Parasites' benefit*

- *The right to quote: the key to the link economy*

Authors:

Alqua: made in community.
http://www.alqua.org/

Richard Stallman: is a programmer and the leading figure in the free software movement. His programming achievements include the text editor Emacs, the compiler GCC and the debugger GDB, all as part of the GNU Project. But his influence rests more on his having set up a moral, political and legal framework for the free software movement as an alternative to software development and distribution by the private sector. He is also the inventor of Copyleft (though he didn't coin the term), a method for licensing software in such a way that it will always remain free and its use and modifications will always be for the benefit of the community.
http://www.gnu.org/home.es.html

Jaromil: Also known as *Rasta Code*, Jaromil is a free software programmer, a media artist and activist.
http://jaromil.dyne.org

Vacuum cleaner: The vacuum cleaner is a cultural resistance collective of one, fashioning radical social and ecological change.
http://www.thevacuumcleaner.co.uk

Telekommunisten: Dmytri Kleiner is a Soviet-born, Canadian software developer and independent researcher investigating the intersections of art, technology and political economy. Dmytri is co-founder of Telekommunisten, a German/Canadian collective based in Berlin. Telekommunisten undertakes practical and symbolic projects which examine questions of communications and property, promoting the ideal of worker self-organisation of production as a form of class struggle.
http://www.telekommunisten.net

John Jordan merges the imagination of art with the radical engagement of activism, he has worked in the anti-capitalist and ecology movements, from Reclaim the Streets through to the Clandestine Insurgent Rebel Clown Army and the Climate Camp.
http://www.labofii.net/

My Dad's Strip Club (UK): My Dad's Strip Club celebrates dissent and its members are dysfunctional. They discovered the ability to operate in the incorrect way by engaging in acts of interruption in all the wrong places and have been watched by surveillance camera operators worldwide.
http://www.mydadsstripclub.com

Pau Ros (Barcelona 1965)
www.pauart.co.uk
www.compaltelynaked.co.uk

Duro Toomato is a sunburned Balcan gentleman with no manners. He writes stories one sentence long, but it takes him hours to tell one.
http://www.starwingartists.com

Carlos Sánchez Almeida: After graduating with a law degree, he joined the legal profession in 1987. He is a partner of the law firm Almeida, Advocats Associats law. He specialises in law, the Internet and new technology and has been a member of Fronteras Electrónicas España. His books include: "Todo está en venta. Globalización, Internet y Derechos Humanos" (2000), "La Ley de Internet" (2002), "República Internet" (2004).

http://www.republicainternet.com

Jorge Cortell: A European-born citizen of the world and the net, a hacker and an activist. Ex-external lecturer on "Intellectual Property" at the Masters of Multimedia Applications, Universidad Politécnica de Valencia, which he was pressured to resign from by the Motion Picture Association of America and Promusicae after giving a lecture in which he claimed that "Intellectual Property" does not exist, and that it's good to share. He is currently on the board of directors of a music production company, and manages a free software and medical technology company that exports to every continent.
www.cortell.net

Franco Berardi Bifo is a contemporary writer, media-theorist and media-activist. He founded the magazine A/traverso (1975-1981) and was part of the staff of Radio Alice, the first free pirate radio station in Italy (1976-1978). Like others Involved in the political movement of Autonomia in Italy during the 1970's, he fled to Paris, where he worked with Felix Guattari in the field of schizoanalysis. During the 1980's he contributed to the magazines Semiotexte (New York), Chimerees (Paris), Metropoli (Rome) and Musica 80 (Milan). In the 1990's he published Mutazione e Ciberpunk (Genoa, 1993), Cibernauti (Rome, 1994), and Felix (Rome, 2001). He is currently collaborating on the magazine Derive Approdi as well as teaching social history of communication at the Accademia di belle Arti in Milan.
He is the co-founder of the e-zine rekombinant.org and the telestreet phenomenon.
http://rekombinant.org

Carlos Sues
http://www.filmica.com/carlosues/.

Emmanuel Rodríguez: Author of *Gobierno Imposible*, published by Traficantes de sueños in 2002.
http://traficantes.net/

Universidad Nómada: Founded in 2000, Universidad Nómada has been operating ever since as an anti-capitalist, antiracist, de-colonial and feminist laboratory based on theoretical and intellectual production and transmission.
www.universidadnomada.net/

Hamlab / Patio Maravillas:
Hamlab is the self-managed laboratory of Patio Maravillas' hacktivist group.
http://www.patiomaravillas.net/hamlab
http://hamlab.patiomaravillas.net/index.php/Portada

Xavier Theros - Accidents Polipoètics: Xavier Theros was born at midday on a sparkling spring day in 1963, when he barely had the gift of language and not a single hair on his head. Since then, he has spent more than ten years on a series of quite unexpected stages with Accidents Polipoètics, side by side with Rafael Metlikovez, with whom he has just published the book "Todos tenemos la razón" (Ed. La Tempestad). In it, they delight us with their singular vision of the world and history, employing big doses of humour, absurdity and crankiness, as well as a symbolic rear vision mirror from a 600.
http://blogdeaccidentspolipoetics.blogspot.com

Teresa Malina /compartir es bueno: A blog and a group of activists who organise events in favour of free culture.
http://www.compartiresbueno.net

Javier Cuchí: Webmaster, author and the man behind the blog "El Incordio"; part of the internet users group Asociación de Internautas, and one of its board members since September 2007; head of the brand new project Linux-GUAI (Grupo de Usuarios de la Asociación de Internautas); member of the Hispalinux Advisory Council. He received the medal for "Dedication" at school in 1963, and that has remained his crowning distinction to date... He has been described by one of his six or seven readers as "a man who is always angry". He is a public servant and doesn't earn very much at all, so basically, don't pay any attention to him.
http://www.elincordio.com

Hugo Pardo Kuklinski: Researcher and developer of institutional web and mobile Web 2.0 applications (Proyecto Campus Móvil – 2008). Doctorate in Audiovisual Communication and Publicity, Universitat Autonoma de Barcelona. Senior lecturer, Department of Digital Communication, Universitat de Vic. Visiting Professor at the Human-Computer Interaction Group, Stanford University, USA (2007). Author of the book "Planeta Web 2.0. Inteligencia colectiva o medios fast food" (Grup de Recerca d'Interaccions Digitals, Universitat de Vic. Flacso México. Barcelona / México DF. 2007). Coordinator of the project "Campus Móvil. Mobile devices and Web 2.0 applications. Towards designing a prototype of university teaching innovation" (Funded by a grant from the J.Castillejo program. Ministry of Education and Science. Spain).
http://digitalistas.blogspot.com

Cristóbal Cobo: Lecturer. Director of Communication and New Technologies, FLACSO-Mexico. Doctor in Communication Sciences (Universitat Autonoma de Barcelona).
http://e-rgonomic.blogspot.com/
http://e-rgonomic.blogspot.com/

David Maeztu: A lawyer and activist in defense of copyleft and the freedom of authors to decide how to manage the rights they are entitled to by law. Scholar of the right to freedom of expression on the Internet, in particular the rights and obligations of blogs.
http://derechoynormas.blogspot.com

Miguel Brieva: is a bipedal and sometimes rational being who was born in Seville in 1974. Apart from ingesting food and inhaling oxygen relatively often, he also creates or collaborates with publications such as Dinero, Bienvenido al mundo, El Jueves, La Vanguardia, Periódico Diagonal, El País, Rolling Stone, Cinemanía, Ajoblanco, Qué Leer, Mondo Bruto, NSLM, Recto, Tos, Freek, Nervi and the Gossip Column for the Parish of Our Lord Saint Stephen Protomartyr.

Juan Ramon Pinto /Miscelanea superior: part-time rabble-rouser. Juan Ramon Pinto is part of the sindominio.net project, and as such he is interested in free software and free culture in general, like so many others he keeps a blog, he participated in indymedia for a long time and he is now starting up a new online information project: enfocant.net
http://sindominio.net/
http://enfocant.net/
http://miscelaneasuperior.blogspot.com

Rogelio López Cuenca: poet and visual artist.
www.malagana.com

Arturo Quirantes: author of *Cómo sobrevivir a la SGAE*
http://www.kriptopolis.org
http://www.cripto.es

Straddle3: Straddle3 perceive architecture as a complex configuration of the lived environment, which can be constructed using words, sounds and bits as much as stone, wood and bricks. Straddle3 approaches each project with an open mind but always taking into account the specific conditions of each specific context. They call themselves builders due to a natural tendency to be directly involved in the construction phase of the works, be they physical, design-based or electronic. They like to work with the person or group who initiates each project, because they see the process as an opportunity to collaborate and not as a personal challenge. Stradle3 also forms part of an extensive multidisciplinary network largely formed by groups, companies and experts in urban design, construction, structures, landscape architecture, art, technology, software and sociology, allowing them to take on a wide range of projects.
http://straddle3.net/

Pepe Rovira: political activist, writer, poet, co-star of the movie *El Taxista Ful* and member of the dinero gratis assembly. Precarious humorist, philosopher with a predilection for short sentences.

Álvaro Porro- Opcions: activist working for agroecology, housing, rural workers struggles, de-growth.... He experiments with other ways of life at the rural-urban squat Can Masdeu. Alvaro Porro is a writer-researcher for the magazine Opcions and a lecturer on issues relating to ethical consumerism. He has made a documentary and publishes a quarterly magazine, both covered by copyleft licences.
http://www.opcions.org

Zemos98: a cultural production and arts collective with an international scope, that has been carrying out its activities in Seville since 1995. Zemos98 is formed by team of communication and technology theorists who study sound and image and inhabit the net as they would any other space for communication, learning and creativity.
www.zemos98.org

Nosoypirata.com: is an initiative created some three years ago in order to provide information and denounce the ways in which we were all being manipulated by copyright fanatics. The No soy pirata ("I'm not a pirate") publishing project is intentionally as neutral as possible and has managed to reach many people. It has become the online point of reference for the activist movement and people who are concerned by the systematic insults they are subjected to by certain parties on the copyright lobby.

Made up of a small number of activist internet users, No soy pirata doesn't seek to play a prominent role - they are just driven by a desire to inform and unmask the daily lies of an industry and a political class that positions itself against citizens and new technology. www.nosoypirata.com

Mercè Molist Ferrer: is a Barcelona-based journalist specialising in the Internet and related issues.
http://ww2.grn.es/merce

Federico Guzmán: is a craftsman of images an explorer of creativity. He has always cultivated his interest in art as a means to create knowledge and common ground among people. His recent solo projects include *La enredadera de la serpiente* (Benveniste Contemporary, Madrid), *La Bella Embalada* (Pepe Cobo, Art basel Miami Beach) and *El mato de tomaco* (Encuentro MDE 07, Medellín). He has also been part of group projects like *Expedición a El Dibujo,* with Spanish and Colombian artists, *museo de la calle* with the collective Cambalache and *Copilandia* with Gratis.
www.copilandia.org/

manje/Manuel Jesús Román Estrade: editor of barrapunto.com
www.musicalibre.info
www.manje.net

Fundación Rodríguez: has been operating as a collective since 1994. In that time, they have organised and coordinated a number of contemporary culture and new media projects. The Fundación Rodríguez always endeavours to adjust a project's conception to its execution, based on theoretical reflection that suggests new curatorial formulas and new forms of producing, spreading and distributing art. Gradually, their work is becoming rooted in ideas like the dissolution of formats and the transmission of free knowledge.
www.fundacionrdz.com

Ana Mª Mendez
www.sgaecontratraxtore.com

Juan Freire: is a biologist, university lecturer and entrepreneur who explores the role of innovation, strategy and technology in social networks, organisations and cities.
http://nomada.blogs.com

Tatiana de la O: a multimedia hacker with very extensive experience in techno-political tools used by and for social movements. She has collaborated with projects like Indymedia Estrecho and riereta.net. She is half of the "nerd files", an internet radio program for free software maniacs. A specialist in Internet video, Tatiana has worked and collaborated with several P2P TV projects like joost (www.joost.com) and miro (www.miro.com).
http://delcorp.org/abbadingo/

Josianito.
Free software solutions for this and other worlds. Josianito is a digital facilitator and new media educator. He runs one of the centres participating in the project "ómnia", a network of telecentres fighting to overcome the digital divide in Catalonia. He teaches new media and is a co-founder of targz. With Tatiana de la O., he presents the Nerd Files, a radiozine on technology and free software.
www.targz.net
josianito@targz.net

Javier Candeira is a writer, teacher, artist and activist working in the intersection of culture, politics and technology.
http://hiperactivo.com/

Ignasi Labastida i Juan: Ignasi is in charge of the Office for Knowledge Dissemination at the University of Barcelona and is Project Lead for Creative Commons Spain.
http://creativecommons.org/international/es/

Manuel M. Almeida is the deputy director of the newspaper 'Canarias7', the person in charge of the website Canarias7.es and the author of the blog Mangas Verdes (mangasverdes.es), among others. As singer-songwriter, he has released two albums, 'Nueva Semilla' and 'En movimiento', and as writer he has published the novel 'Tres en Raya'.
For his blogging, he was awarded the 2004 Bitacoras.com prize for the Best Internet and Technology Blog, and his blog was named Best Weblog in Spanish at the 2006 Bobs. He was a finalist in the 1997 Alba/Editorial Prensa Canaria International Prize for Novels.

Compartir dóna gustet: Traditional oral culture, directly transmitted culture, peer to peer culture. Paella on the streets culture drinking from a shared wineskin, wild rave culture sharing the music and the dust. FREE CULTURE: SHARING FEELS GOOD. We are losing spaces for socialising and community. Public spaces are being invaded by advertising, with its rigorous civic-spiritedness and postmodern (or modern, or whatever you prefer) fascism.

When did it happen? We live with it in silent discomfort. What does it mean to hold one person's banquet in a public park? What does it mean to dislodge elderly people from their only meeting place: if you want to talk, go to a bar and spend some money? The same goes for the criminalisation of file sharing. And the cultural industry makes music to suit the market and our money ends up in the pockets of management middlemen. Everything sounds the same and everything has the same taste.

SHARING FEELS GOOD it feels good to share old, new and future music, viral videos, chats and theories, the odd dinner and dawn paella-plus-snack, folk dances or MTV moves, some physical contact if it should arise, and watch out, the house is tumbling down. GO ON!!!! It's not hedonism, it's the wisdom of living, and at some point we lost it or...
http://compartirdonagustet.vingava.cc

5- RELATED ACTIVITIES
(All activities include dinner, prepared by Kim)

ALL DAY EVERY DAY FOR THE WHOLE WEEK, CONSERVAS (c/Sant Pau 58) WILL OFFER ACCESS TO AUDIOVISUAL DOCUMENTATION PROVIDED FOR CONSULTATION BY:

COPYFIGHT: COPYFIGHT is a series of activities about the unstoppable crisis of the contemporary model for intellectual property, and the emergence of free culture.
http://www.elastico.net/copyfight/

FKI: The Free Knowledge Institute (FKI) is a non-profit organisation that fosters the free exchange of knowledge in all its forms in order to work for a society in which information technologies, educational materials, cultural and scientific works can be used, studied, modified and distributed freely. The final objective is to provide equal access to the means of creating and sharing of knowledge, based on four main lines of activity: technology, education, culture and science.
http://freeknowledge.eu

The material includes interviews with Stallman, Barlow, Lessig, Wikipedia, Carlos Castro, representatives of the European Commission

CITIZENS' MEETING
WEDNESDAY OCTOBER 29, at 5pm
A citizens' meeting open to all: cookies and tea. Together, let's devise strategies for freedom of digital expression.
(Sala Conservas, c/Sant Pau 58, ground floor, 08001 Barcelona. Metro: Liceu)

LITERATURE
WEDNESDAY OCTOBER 29 at 7.30pm
WU MING 1 PRESENTS THE BOOK "NEW THING" IN BARCELONA
(Sala Conservas, C/ Sant Pau 58, ground floor, 08001 Barcelona. Metro: Liceu)

(see Wu Ming in the Oxcar Awards Ceremony section)

ABOUT "NEW THING" (ACUARELA LIBROS & A. MACHADO)
Spring 1967. America is in flames, rocked by race riots and the protests against the Vietnam war. In New York, various musicians with some connection to the "new thing" – the free jazz played by Alber Ayler, Archie Shepp and Bill Dixon – turn up dead in strange and violent circumstances. In the Black Power ghettoes there is talk of a murderer called The Son of Whiteman. Does he really exist? If so, is he acting on his own account or is he just an instrument of a frightened establishment.
Meanwhile, John Coltrane, warrior and guardian of the spirits in that freewheeling cutting edge of black culture, looks back over his life in a harsh, poetic soliloquy. A tape slips into the Butoba MT5 tape recorder belonging to Sonia Langmut, a young chronicler of the "new thing". And a cloud of memories, characters and smoke is unleashed in a phantasmagorical sax solo. Polyphonic research, detective story, political jam session... *New Thing* is the first solo novel by Wu Ming 1.
"The publishing house Acuarela Libros was formed in 1999 as a result of the unbearable tedium of zombi-university life in Spain mixed with some earlier self-production experiences with music and fanzines. It was created by a group of friends who hadn't had anything to do with publishing till then, but shared similar backgrounds and a similar way of doing things. The initial idea was to share with others some of the books that had changed our lives (...)
On one hand, the control that real time has over our day to day life isn't easily compatible with reading – an activity that requires duration, attention, a certain

"disconnection". On the other, the supposed "end of books" coincides – paradoxically?
– with the massive spread of books, as is well known. How is this possible? In any
case, our total faith in the explosive potential of the written word when it comes into
contact with lived experience remains intact. From the very beginning, we tried to resist
taking on the role of the publisher-parasite who simply buys rights and translates
books: we tried to enrich the published works with our own contributions (singular
graphics, an interview, an introduction, an unpublished document...). Many of our
books are also an excuse and/or a message in a bottle that try to set up new
complicities, new friendships. For years (actually, since Wu Ming's "This Revolution
has no Face" was published), we have been committed to the use of creative commons
licences (creativecommons.org), which go against the flow by allowing the public some
of the uses that are usually denied them in a hegemonic view of intellectual property
that sees them as potential enemies, never accomplices. Creative Commons
encourages circulation and visibility, and for us this is essential in a market that is
actually saturated. Some of the books we have published under creative commons
licences have turned out to be among the biggest sellers. For just under a year, we've
been co-publishing with Antonio Machado, where our ideas and madness are
improbably met with warmth, attention, care and support."
(excerpts from an interview by José Andrés Rojo for El País, 02/05/2008).

http://www.acuarelalibros.com/catalogo.htm

THURSDAY OCTOBER 30

FILM
at 7pm
SCREENING OF THE DOCUMENTARY *"STEAL THIS FILM II"* WITH AN
INTRODUCTION BY THE FILMMAKERS

A TALK: *FROM CONSUMERS TO PRODUSERS: WHO WILL KILL WHO?*
At 8pm

(Sala Conservas, C/ Sant Pau 58, ground floor, 08001 Barcelona. Metro: Liceu)

(see Alan Toner & Pirate Cinema in the Oxcar Awards Ceremony section)

Documentary screening:
Steal this film II (documentary): From The League Of Noble Peers (Alan Toner, Jamie
King, Jan Gerber, Luca Lucarini, Sebastien Lutgert). The first part of this documentary
recorded over 3 million downloads on the Internet. This second part doesn't talk about
sharing films and music. It talks about free access to culture, the shrinking costs of
distribution and the right to make copies and changes. Also about direct contact
between creators and audiences. Essential factors for the creation of a free culture.
Steal this film II is an attempt to come to terms with intellectual property, a creative way
of thinking about the future of copying and changes in the distribution of culture. In this
case, you can't say sequels are never any good.
Steal this Film is only distributed through file sharing (P2P) networks.
It will be screened at Sala Conservas on October 30.
http://www.stealthisfilm.com/Part2/

Talk: From Consumers to Produsers, or Ceci Tuera Cela?

"And opening the window of his cell he pointed out with
his finger the immense church of Notre-Dame, which, outlining
against the starry sky the black silhouette of its two towers,

its stone flanks, its monstrous haunches, seemed an enormous
two-headed sphinx, seated in the middle of the city.
The archdeacon gazed at the gigantic edifice for some time
in silence, then extending his right hand, with a sigh, towards
the printed book which lay open on the table, and his left
towards Notre-Dame, and turning a sad glance from the book
to the church,--"Alas," he said, "this will kill that."'

- Victor Hugo, The Hunchback of Notre Dame

The film industry has historically been controlled through strangleholds over the three
basic levels of its commercial circuit: production, exhibition and distribution. This control
has shaped the audiovisual environment of today.
Technological change has eroded control at all of these three levels. Film and editing
equipment is now a mass market commodity whose price is being steadily driven
down. Digital projectors are now cheap and commonplace. High speed data networks
provide full global broadcast range at a price fast nearing rock bottom.
The power of the film industry now lies in its greater capacity to shape viewers habits
through advertising, and their ownership of the underlying copyrights in the films, both
as products in their own right, and as raw materials for works to come. This is the
context of the hysterical war against piracy. Once equipped with the tools described
above, consumers cease to be clients and become competitors and consequently,
enemies.
This presentation is dedicated to the tools available to assist consumers in becoming
produsers in the field of production, distribution and exhibition, and proposes a
discussion as to whether Hugo's prognosis, regarding the death of architectural
supremacy at the hands of the printing machine, is applicable to developments around
the studio system.

Participants:
http://piratecinema.org
http://stealthisflm.com
http://knowfuture.wordpress.com
http://www.stealthisfilm.com/Part2/

ALSO ON THURSDAY OCTOBER 30, **8pm ****

Presentation of the book "New Thing" and discussion with its author Wu Ming 1,
followed by a jam session.

** ** at Ateneu Candela: C/ Sant Gaietà 73, Terrassa, Área Metropolitana BCN
     Activity organised by por el Ateneu Candela [ateneucandela.org]

FRIDAY 31th October
SEMINAR
at 6 pm
"BARCELONA COPYLEFT TRADEMARK. Institutions of the Commons" is a
seminar organised as part of the OXCARS to explore in more detail some of the
problematic nodes of the situation at present. It consists of three panels (see Friday
and Saturday):

Panel. **COPYRIGHT AS A RIGHT TO GUARANTEED INCOME**
Introduction: Joan M. Gual
Speakers:
Carlo Vercellone (Lecturer and Researcher, Université Paris I)
Jeanne Revel (Researcher Paris)
Brian Holmes (Art and Culture Critic)

Led by:
Universidad Nómada [universidadnomada.net], Ateneu Candela [ateneucandela.org], Exit [exit-bcn.blogspot.com/]

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Concert by participants of the project
CENTRE D'ART PRODUEIX MUSICA POP
10PM

with alarido, assemblea, aspet weekend,centella, domingo, electrotoylets, el petit de cal eril, institut fatima, internet 2, la banda municipal del polo norte, misaluba septet, nabo und demokrati, no band in berlin, oscar abril ascaso + sedcontra avec les autres and ritmo cartel.
CENTRO D'ART PRODUEIX MUSICA POP is a compilation of the first copyleft pop music project organised by a public art centre in Spain.
By Oscar Abril Ascaso in collaboration with the Centre d'Art Santa Mònica, Producciones Doradas, Can Xalant and Dpop.
http://www.myspace.com/centredartprodueixmusicapop

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SATURDAY NOVEMBER 1
SEMINAR "BARCELONA COPYLEFT TRADEMARK. Institutions of the Commons"
from 10.30am to 2.30pm

 (Sala Conservas, C/ Sant Pau 58, ground floor, 08001 Barcelona. Metro: Liceu)

Organised by Universidad Nómada [universidadnomada.net], Ateneu Candela [ateneucandela.org], Exit [exit-bcn.blogspot.com/]

Panel. INSTITUTIONS OF THE COMMONS VERSUS THE CREATIVE CLASS
Introduction: Carlos/Ateneu Candela
Speakers:
Gigi Roggero (Esc-Roma)
Tiziana Terranova
José Pérez de Lama, Osfa (Architect)

Panel. FROM COGNITIVE CAPITALISM TO THE COMMONFARE
Introduction: Raúl Sánchez Cedillo (Universidad Nómada)
Speakers:
Montserrat Galceran (Professor of Philosophy at Universidad Complutense de Madrid)
Emmanuel Rodriguez (Traficantes de Sueños Publishers)
Carlo Vercellone (Lecturer and Researcher at Université Paris I)

The seminar seeks in-depth analysis of the logic of copyleft and how it permeates the

creation of new (social and arts) movement institutions. It will also explore the way these new institutions conceive the centrality of knowledge in the current phase of capitalism as a value-generating material asset, and how it is exploited in order to block social cooperation and access to shared forms of knowledge.

The University-Factory and City-Company versus Institutions of the Commons. The Logic of Private Property versus the Logic of Common Property. Instead of the Information Society, Cognitive Capitalism, so as to state and shed light on a conflict that persists in contemporary global society: the issue of government and control in the Internet age.

"Thus, precarization and budgetary reduction force general intellect into a kind of strangulation, which, in the medium term, is expressed as a depletion of forms of production. (....) Some forms of basic income – grants systems in education and research, the reduction of reproduction assets, investments in social infrastructure – are also ways of investing in cooperation pools that make it possible to multiply positive external factors, which companies end up using to their advantage. This means that one of the possible options for the movements would be to hasten these capital reform tendencies in a direction that allows nodes of productive and political autonomy to be established. In response to the announcement of a new type of welfare, the social movements will be ready to bring about political change that will make the commons the new status of citizenship, without the consideration of labour provision. To coin a new word, we could call it The Commonfare."

(Raúl Sánchez Cedillo and Emmanuel Rodríguez. *Capitalismo Cognitivo, propiedad intelectual y creación colectiva*. Traficantes de Sueños)

http://www.universidadnomada.net/

SATURDAY NOVEMBER 1, from 5 to 10pm

PRACTICAL WORKSHOPS
(Sala Conservas, C/ Sant Pau 58, ground floor, 08001 Barcelona. Metro: Liceu)

EVERYTHING YOU MAY WANT TO LEARN IN ORDER TO GAIN CONTROL OF YOUR CREATIVE LIFE: HOW TO REGISTER, LICENSE, RELEASE, MULTIPLY, DISTRIBUTE, SHARE, PROTECT...

Structure of the workshops: first there will be a group presentation, where several people who are especially competent in the different aspects under discussion will take around twenty minutes each to explain specific tools.
Each presenter will then form a group and answer specific questions. Workshop participants will be able to move freely from group to group, according to what they want to know.

- Safe Creative (intellectual property register):
Safe Creative is a new intellectual property register created in Zaragoza for the purpose of protecting authors from plagiarism and from other people unduly appropriating their work, but in accordance with the spirit of digital media. Four days after its launch, 1,300 works had already been registered on the SafeCreative.org website. Safe Creative is a free register that allows users to register their work under any kind of licence, from *Creative Commons* licences like GNU to traditional licences that protect Copyright , in all languages and formats.

The idea for the register arose from a perceived lack of a neutral point in relation to free licences – the need for a third party that could provide proof of authorship as a way of giving legal rigor to copyleft licences.

This register has two peculiarities: firstly, it requires lodgement of a copy – that is, it has its own repository of works. User sign up, send a copy of their work, state what kind of

licence they are using and have 24 hours in which to make any necessary changes before a digital certificate is issued. Secondly, it is always possible for users to change the licence of any registered work – whether it be a song, a blog entry, a comic or a design (the register will eventually cover all products subject to intellectual property). For example, if a song is initially registered as "all rights reserved" its author can change it to a Creative Commons model at any time.

SafeCreative will impart a workshop called "The other way to register" on XX at Sala Conservas.

http://es.safecreative.net

- Production and management of copyright for audiovisual projects. Imparted
by YProductions, www.ypsite.net **(HAMACA management team,**
www.hamacaonline.net **)**

The convergence of a series of very different factors was a prerequisite for the emergence of a new paradigm in which it is much easier to create, edit and spread audiovisual works. The availability of reasonably affordable cameras and computers was the bridge making it possible to crystallise ideas and visions of reality that may have already existed in our minds or in other forms, but hadn't previously found the right physical media that transformed them into part of our audiovisual reality. With new information and communication technology, it has been possible to make and distribute these visions much more easily and add them to other ways of describing and understanding reality. But this new paradigm isn't so clear cut. The royalty management models based on current legal guidelines that have shrewdly established themselves in the cultural industries are sometimes far from the most beneficial for producers, artists and other cultural agents working in independent video. People who produce and spread audiovisual projects can be in many different situations and be doing it for all kinds of purposes, and it is only with great difficulty that they can be translated into standard models.

This workshop will show the different forms of copyright and royalties management available and explain their pros and cons, as well as discussing the need for this legal aspect to be understood as a basic part of the discursive production of audiovisual projects.

- Change your habits: logical tips to improve your life.
By EXGAE

EXGAE came into being with the aim of channelling popular, well-grounded hostility to royalty management bodies and equipping it with legal, artistic tools.

Like the great majority of civil society, EXGAE supports other ways of circulating culture.

24 entities, consisting of associations and individual citizens, are behind this initiative that is taking its first steps with the support of almost 8000 people.

EXGAE works to inform and help citizens in general and, in particular, to advise businesses, creators, artists and producers, regardless of whether they are bound hand and foot to a royalties management organisation.

Eventually, they hope to change habits and change the rules in order to achieve a fairer and more beneficial use of digital and cultural resources.

EXGAE offers:
• Legal advice in person, with specialised lawyers
• On its web site, answers to frequently asked questions on copyright, licenses, levies, and royalty management bodies for artists, producers, venues, businesses, IT stores,

etc. General FAQs and a FAQ section focusing on SGAE, the main Spanish royalties management organisation.
• Self-defense tools: at www.exgae.net, everybody can download essential tools (contract templates, letters for rejecting the "canón digital", the Spanish government's "digital levy" when it's incorrectly applied, etc etc)
• Training for specialised lawyers.
• We find ways to bring out into the public arena those things that everybody already thinks and does: events, attitudes, virals, talks, DIY workshops, P2P Networks.

EXGAE isn't a welfare project. EXGAE invents and puts into practice.
Multiply and spread.
http://exgae.net/

- **Free Cultural Works**: A brief introduction to the concept of free software (origins, copyleft,...) and the way it has expanded and been transposed to other artistic fields (CC,...)
Discussion: Current issues, challenges, ...
By Marc Montañés: is a programmer specialising in web development based on open source software. He was one of the organisers of the 2nd Copyleft Conference in Barcelona, a member of Sindominio....

- Encryptación

CLOSING PARTY at 00 am

6 - MANIFESTO

This manifesto was made public in July 2008. It spread through hundreds of forums and was sent to 287 politicians...

GREED BREAKS THE SACK_IN FAVOUR OF A FREE CULTURE OF CITIZENS WHO SHARE:_7 solutions/facts plus one._A citizen response to the recent attacks on freedoms in the name of an incoherent concept that carries the name "intellectual property".

Over the last few months we've witnessed several attacks on freedoms in the name of an incoherent concept that carries the name "intellectual property".

We also recently had the chance to read the manifesto "Rights for All on the Internet" (available in Spanish on the website of Spain's RIAA equivalent, the SGAE), which is being perpetrated by the self-baptised "Coalición de Creadores e Industria de Contenidos", or "Coalition of Artists and the Content Industry" (an umbrella group bringing together five of the country's main royalty management associations and cultural industry corporations – SGAE (artists), Egeda (audiovisual production), Promusicae (music producers), Adivan-Adican (video distributors and importers) and FAP (intellectual property) –, which are, in turn, the Spanish lobby of the major US film producers and distributors: Disney, Universal, Paramount, Sony Pictures, Fox and Warner), and their declarations on the supposed damage that filesharing or P2P networks are doing to culture.

This response has been written by housewives, businesspeople, internet users, lawyers, judges, "distinguished" intellectuals, programmers, unemployed people, professionals, scientists, artists, artisans, workers, grandparents, teenagers, citizens in general – we are part of the millions of people who use these networks in Spain. We would like to take the opportunity to clear up some of the things this "Coalition", in extremely bad faith, are trying to distort through their declarations.

"The Coalition" and their like want to play a game in which the dice are loaded. Their stance is simply the bluff of an industry that wants to change the rules at the last moment in order to win the game.

The main problem is that there's more than economic dividends at stake. We're also playing for the very idea of what culture is and for the right to access to information (which has taken us a couple of centuries to gain).

WHEN I SAID CULTURE…

We say the dice are loaded because this "Coalition", and the cultural industry in general, uses the words "culture" and "creative production" according to their own interests, in an attempt to redefine these concepts for their benefit and their own, strictly financial interests.

When they say "culture", they mean "entertainment industry". When they say "cultural production" they are talking about the "commercial exploitation of some of their member's royalty rights". Basically, they're talking about business dealings. When they talk about "pirates", "plunder" and "pillage", they are referring to each one of us._Only the intentional impoverishment of these concepts for their own interests could be behind these declarations.

Apologies for the depressing comparison, but to change intellectual property legislation in accordance with these distortions would be like changing the coastal protection legislation for the benefit of a group of real estate developers. Culture and beaches

belong to everybody, and the crisis in the cultural and real estate industries shouldn't make us loose site of our shared heritage.

EVEN SO, IT MOVES…

A social phenomenon that is so widespread (13 million households and 70% of all Internet users, that is, an absolute majority of the Spanish population) can't be written off in such a simplistic way, specially not by trying to make society aware of its "bad practice" through fear, defamation threats and, as their latest campaign attempts to do, by changing legislation to get the Courts that suit them.

In Spanish history, we have a flagrant example of a private institution that managed to impose its point of view on society. It was called the Inquisition, and it managed to impose its own interests for centuries through book burning, by banning science and condemning thousands of people to death._It also managed to hold Western cultural and technological progress back for a couple of centuries._Although at least during that period there was no arguing about the definition of "culture" (culture=religion).

But enough of comparisons with other centuries. Let's return to the present - the information society.

THE INFORMATION SOCIETY

As we will see later, there is no way the information society can coexist with the reforms proposed by "the Coalition" and the cultural industry in general. In fact, the information society would disappear only to be replaced by an "entertainment industry society".

More than at any other moment in history, the digital age allows everybody access to the free circulation of knowledge and multiplies opportunities for learning and creativity, for the benefit of all humanity._Times have changed - all citizens have to be able to benefit from all the advantages offered by the Network of Networks through the horizontal exchange of information and culture. We have to adapt our means of cultural production to this new form of democracy, and not the other way around. Copying and its benefits are behind all of this.

CULTURE: IMITATION AND COPY

Why is copying demonised when it is the basis of all learning?

We don't live in isolation, we live in a network. We are constantly communicating, from the moment we're born and are socialised we continuously absorb knowledge by imitating, copying and sampling. There's no other way to do it. Knowledge comes about through imitation and copying.

That's how our cultural imaginary is formed, and then it becomes our source of inspiration and allows the creation of new ideas, works of art, theories, etc. Any kind of cultural creativity or new knowledge is based on this received tradition, which means that no new creation is completely original or even possible without the existence of this collective heritage.

This is extremely familiar ground for the big multinational companies in the cultural world, which have always reaped profits from folktales and traditional music and thus plundering our common heritage and the creativity of those who create through the simple act of communicating and storytelling.

In the digital, communication age, "digital" is our shared memories and the networks that connect them._"Digital" material is what the contemporary memory is made from._If anything deserves to be called plundering it is the desire to greedily make

money from our natural way of learning - copying – at the very moment that it is flourishing.

This technological transformation is often compared to the invention of the printing press, which revolutionised the diffusion of culture through its capacity to produce copies in a way that was much faster than ever before, and more faithful to the original than the most highly-valued copyist of the time. Books that had been kept in monasteries an available to a privileged few were brought within reach of the public, in spite of the powerful opposition of a minority, motivated by personal interests. It's true that copyists lost their jobs and had to go into a new line of work, but who would be able to ban the printing press today?

Something similar is happening in the digital age. The new technology even benefits the entertainment industry, that small section of cultural production that is fighting for its own private interests to the detriment of the rest. Today, they are the minority who oppose the new printing press, unfairly holding back the increasing free circulation of knowledge._**PIRACY DOESN'T EXIST, PARENTS ARE THE PIRATES**

It's simplistic and biased to try and divide the Spanish population into those who copy and those who buy, because we all do both things at once.

It's like saying that those who cook without buying recipe books are gastronomic pirates.

How many times do we have to say it? The fact that I use the Internet to compile music and that this turns me into a music lover feeds my desire to go to concerts and buy my favourites on CD. Only the record industry's insatiable delirium could possibly think that people have to buy the thousands of records available now, when they decide to consume.

It's not true that if we share we will stop appreciating artists and originals._Have people stopped buying El Quixote just because it's in the public domain? Do people no longer by it because parents can pass their children copies that had belonged to their grandparents?_Will people stop going to the cinema to see a new Almodóvar movie and be moved (those who are moved by new Almodóvar movies)? Will Almodóvar no longer be a millionaire? Highly unlikely. Will he be a bit less of a millionaire? Does the entire country really have to care about the fluctuations of Almodóvar's millions?

Culture is bound to keep producing community, emotions and wealth, as well as investments, as it always has and always will. It will keep copying itself to produce new originals, and maintain its power to attract people wherever it pops up._In the digital age, more and more people will dedicate themselves to culture based on what they learn directly from others through the net._People won't stop appreciating those who create. Just the opposite, they become more familiar and closer to us. We all become creators._We are losing appreciation, but not for the artists – for the middlemen.

SO LET'S TALK ABOUT THE MIDDLEMEN: THE (RE)STRUCTURE

Until recently, the culture industry was the main intermediary between artists and audiences. This intermediary is now the Internet.

This is the period of highest levels of production and consumption of audiovisual media in history.

I can carry an mp3 player with thousands of songs in my pocket. On MySpace I listen to new songs by music groups from far-flung corners of the world._Does this mean I'm being detrimental to the diffusion of culture?

The business opportunities that emerge from the greatest levels of audiovisual consumption in history are immense. But the game rules involve active users that access information directly, without turning to the slow, expensive system of middlemen.

In a world of consumer-producers in which everybody can easily access culture and its means of transmission and production, the culture industry as we know it has entered a dead end street. It has to restructure itself.

It is up to the companies themselves to restructure the industry in an innovative way, by investing in the new possibilities rather than trying to hold them back, without hindering fair competition and the creation of new jobs in the way it is doing now._Citizens shouldn't bear the costs of this restructure through indiscriminate and legally dubious levies. And the industry shouldn't paralyse the progress of society in general, destroying its creative ecosystem just when it is flourishing like never before, making citizens pay once again.

THE LAMENT OF THE WEEPERS: RECORD SALES ARE FALLING

They could well be._But there is no decline in the opportunity to undertake new investments and make money (which is what ultimately concerns them)._A local example: Rodolfo Chiquilicuatre (Spain's abominable Eurovision representative) has earned millions of euros without selling a single record, mostly through the sale of ringtones and the thousands of hits on his videos and copies and off-shoots on sites like YouTube. Could a phenomenon like this have existed without the Internet and mobile technology? Does anybody have the nerve to say he hasn't generated money? Haven't consumers been the main distributors of this product?

The restructured culture industry will keep making money, that much is clear.

Record sales are falling? Yes. Audio tape sales fell too.

It's absurd for the culture industry to want to remain the same, as though the Internet had never been invented.

It's not in crisis, that's a lie. SGAE (the Spanish RIAA equivalent) makes record-breaking profits year after year. While the professional weepers mourn the losses that we Internet users are causing through something that no Spanish law has classified as a crime, the rights management associations are living through a golden age.

If street vendors start offering CDs by an unknown group along with Madonna CDs, it will mean that the profits of culture are finally being distributed more fairly: Madonna will keep selling millions of records and travelling on her - perhaps slightly smaller - private jet, and the unknown group, who deserves to have its talent recognised without passing through any company's profitability filters, will have the chance to grow and become known, to gave audiences at their concerts, generating culture, knowledge and economy.

LOST PROFIT IS COUNTING YOUR CHICKENS BEFORE THEY HATCH

Digital information is the memory of our time. If I buy a record or a book, or watch a consumer product on TV, I have every right in the world to make a private copy for non-profit purposes and share it._It would be absurd and impossible if someone asked me to wipe my memory of the film I've just seen. It would be even more absurd if I had to pay every time I talked about it. Attacking digital copying is like banning people from talking to other people about their memories, not allowing people to repeat what they've heard, stopping people from lending books to friends or humming a song. Basically, it means banning communication in the communication age. Strange, right?

One of the cornerstones of the lament of the industry weepers is the idea of "lost profits". The theory goes like this: if I download a song, I'm not buying it, therefore that revenue is never produced and this is known as lost profits.

Let's do the maths:

Say I've bought (yes, bought) an mp3 player with a capacity to store 40,000 songs. If I had to fill it by acquiring the music through an online sales platform like iTunes, which charges an average of 1 euro per song, it would cost me 40,000 euros. But being a responsible consumer, I should really buy the entire records by my favourite artists from a local music store like VIRGIN (note: this is joke, but local music stores died out 20 years ago). A new release costs approximately 22 euros, which would imply an outlay of 88,000 euros, or around 15 million pesetas in the old currency.

How horrifying to realise that the most valuable thing we own are the contents of our mp3. We stop sleeping, frightened, thinking of the hordes of thieves who could steal our prized treasure. But this is all a lie, or rather, a fantasy: the fantasy of the farmer who counts his chickens before they hatch and imagines how much money he will make from them. The calculations of the culture industry and royalty management associations are absurd, simplistic and malicious. If they were realistic, we would have fortunes in our pockets. We would be millionaires on one thousand euro salaries who store everything and nothing on a few data bits.

One of the basic laws of the economy (especially for non-essential goods and services) is that products cost whatever users are prepared to pay. The industry's greedy desire to extract profit from everything that moves doesn't realise that if their idea of taxing all exchanges were implemented, it would die of thirst, a victim of its own desires.

In the times we are living in, our wealth lies in information and culture. We have previously unimaginable levels of freedom of expression. Thanks to P2P, we can be millionaires in terms of the millions of people we can share our thoughts with or sing a song to. With millions of others, we can listen to Amy Winehouse's latest record and then write something completely different. This is the social wealth we want to talk about – about the kind of society it builds, the kind of creative people it shapes and the benefits it generates.

SELLING THE CAR TO BUY PETROL

Here is an example:

Viacom takes legal action against YouTube because Viacom isn't happy about excerpts of its programs being posted on the Internet (even though it's recognised as "the right to quote"). What is it so unhappy about?_Maybe it doesn't like the fact that a program it has already broadcast is reproduced as memory - YouTube is a "digital memory", a collective archive of users – thus bringing more advertisers and audiences to Viacom? Or perhaps it's complaining about the money it's not making when people re-watch the excerpt without generating the profit that would never be generated if it wasn't possible to re-watch it for free? Internet users are their own best publicists. They do it well, and for free. If Viacom had to carry out the same operation, it would probably end up being less "profitable".

This is what the obsession with lost profits means: selling the car to buy petrol.

NEVER AGAIN WITHOUT P2P

Although they try to give a different impression, the Internet is full of artists. Only a tiny percentage of them have any connection to the culture industry.

If P2P networks are criminalised, we all lose: we lose freedom, we lose privacy (it's not science fiction: a court ruling has recently ordered YouTube to_reveal the identities of millions of its users in order to protect the_"lost" profits of the multinational Viacom), we lose wealth and freedom of expression. Everybody knows this. Why do we have to keep repeating it? What interests are being defended?

Those who want to apply the Sarkozy model that criminalises filesharing on the net (P2P) totally overlook the thousands of artists who allow their work to be copied by using free licences. They also ignore the privacy of all Internet users and the democratic benefits of breaking the control of information. The biggest communication tool ever created by human beings, the library of Babel that humanity has long dreamed of, could end up becoming the largest form of social control ever created.

Restricting P2P networks doesn't defend a few poor millionaire artists and the helpless entertainment industry. It limits, fragments and holds back the tool that has changed the way we understand the world.

Do we really want to follow in the footsteps of Pakistan, China, France and Sudan?

Do we want to live in a country in which governments are afraid of their citizens?_Will we allow Mickey Mouse to condition the future of knowledge and culture?

Therefore, we hereby DEMAND:

7 necessary and urgent measures to protect and boost the knowledge society for the good of everybody (every single person, really ;))

1. That any restrictions placed on filesharing (P2P) networks be considered to be an act of obscurantism and an attack on the fundamental human rights guaranteed by our constitution and covered by countless international treaties that have been ratified by the Spanish state. Our rights to knowledge, learning, access to culture and freedom of expression would be seriously undermined if limits were to be placed on the tools that society currently has at its disposal.

2. That royalty management associations become what they really are: private associations that ONLY AND EXCLUSIVELY manage the "accounts" of their members, that is, the royalties of a section of artists. That they allow free competition, like any private organisation, and that under no circumstances private entities be allowed to delve into the privacy and the pockets of citizens for their own private benefit (see the Tower of Music in Valencia, among thousands of other examples).

3. That artists be paid equally and fairly, whether or not they are members of royalty management associations. That artists, if they wish, be paid mainly for their actual creative work, not for the explotation it generates.

4. The immediate abolition of the "canón digital", a digital levy that indiscriminately sanctions citizens in the name of "compensating" artists for a crime that isn't a crime when, in reality, it is collected for the benefit of a few private individuals who rarely produce the work themselves and even more rarely produce anything related to Culture. Only dictatorships make people pay simply for being considered likely suspects.

5. That the periods in which works become part of the Public Domain benefit creativity and society. Allowing more than one generation to live from somebody's work is a way of encouraging parasitism and creative stagnancy. It deactivates reinvestment and instead of favour people, as it was designed to do, it ends up benefiting mainly large multinational companies that distort the original work. We ask that work becomes public domain within a reasonable period of time, according to the kind of work, with a

maximum of 30 years.

6. The defence of the "right to quote" as a vehicle for democratic expansion of the information society.

7. The elimination of the concept of "lost profits" in any area relating to cultural production.

And one more thing:

Because free and collaborative culture is the Culture of our time, because it's a fact, because there's no turning back….

EXGAE presents:

The awards that will sweep the Grammys, the Goyas, the Max…_The 1st non-competitive awards in the history of Culture…_The 1st international Culture awards in the digital society…

The OXCARS

eXcellence is sharing

Tuesday October 28, 2008, Sala Apolo - Barcelona

Multiply and spread.

More details: http://exgae.net

7 – THE OXCARS ARE BROUGHT TO YOU BY:

Organised by EXGAE & Conservas

Artistic coordination: Conservas

Content coordinators: Simona Levi, Josian Llorente, Marc Sempere

Production coordinators: Mercedes Juliá, Xavi Marx

Graphic design: Angel Uzkiano

Video: : lectrovision

Motion Graphics: Martín Fernández

Catering: http:// perecullera.org

Actors: : judit Saula, Elisa Blanco, exgae Crew

Translations: : Nu Rodríguez, Evas Reyes, Carles Soler, Rolando D'Alessandro

Technical coordination: Cube, Xavier GiberT, Simona Levi, Xavi Marx, Marc Koulomek, Chaman

Front of house/Stage management team: Maddish Falzoni, Maite Fernández, Carles Soler

Press: La Costa Comunicació

Venue: Sala Apolo and its staff

Photos: Edu Bayer

8 – PRACTICAL INFORMATION

Ticket prices: From 8€ to 11€

Tickets on sale from September 20:
http://www.codetickets.com/sala-apolo/es/sala-apolo.com/14/

or

Conservas- Monday to Friday from 4 to 8pm
C/ Sant Pau 58 – Metro: Liceu or Paral.lel
Tel: (+34) 933020630

Reference, media and information point:
Conservas- Monday to Friday from 4 to 8pm
C/ Sant Pau 58 – Metro: Liceu or Paral.lel
Tel: (+34) 933020630

Venues:

Sala Apolo
Nou de la Rambla 113 – Metro: Paral.lel
http://sala-apolo.com/

Conservas
C/ Sant Pau 58 – Metro: Liceu o Paral.lel
http://conservas.tk/

Ateneu Candela
 C/ Sant Gaietà 73, Terrassa, Área Metropolitana BCN

Streaming of the events:
http://giss.tv/oxcars.ogg

9.- APPENDIX: SOME NOTES ON THE IDEA OF FREE CULTURE

"For businesses to have special political influence means that democracy is ill. The purpose of democracy is to make sure that wealthy people cannot have influence proportional to their wealth. And if they do have more influence than you or I, that means democracy is failing. The laws that they obtain in this way have no moral authority, but they have the capability of doing harm."

Richard Stallman (founder of the free software movement)

"What is called the music business today, however, is not the business of producing music. At some point it became the business of selling CDs in plastic cases, and that business will shoon be over. But that's not bad news for music, and it's certainly not bad news for musicians. Indeed, with all the ways to reach an audience, there have never been more opportunities for artists."

David Bryne (musician)

"The main constraint on our future freedoms may come not from the government, but from the legal departments of corporations, which work to protect, by force, what can now only be protected by practical efficiency or the the consent of society in general.

What's more, when Jefferson and his and his illuminati friends designed what was to become American copyright law, their main objective was to ensure the extensive distribution of thought, not profit."

Gilberto Gil (singer and Brazilian Minister of Culture)

"I think all of us on this planet have a truly serious problem, which is that the content industry and the media industry have become integrated to such a degree that the same entities that create entertainment also control the telecommunications infrastructure. And they have an information model based on industrial assets. They think there's no significant difference between an idea and a toaster, and this is a mistake. But they can impose this notion in a way that is frankly effective due to their ownership of these distribution networks, through which these same ideas travel. They own the networks and they think they own the expressions, the content. And now this monopolistic integration of the media industry is what I am constantly fighting."

John Perry Barlow (co-founder and Executive President of the Electronic Frontier Foundation)

"Free Culture is about the troubles the Internet causes even after the modem is turned off. It's an argument about how the battles that new rage regarding life on-line have fundamentally affected "people who aren't online". There is no switch that will insulate us from the Internet's effect."

"...we come from a tradition of "free culture" – not "free" as in "free beer" (to borrow a phrase from the founder of the free software movement), but "free" as in "free speech", "free markets", "free trade", "free enterprise", "free will", and "free elections". A free culture supports and protects creators and innovators. It does this directly by granting intellectual property rights. But it does so indirectly by limiting the reach of those rights, to guarantee that follow-on creators and innovators remain as free as possible from the control of the past. A free culture is not a culture without property, just as a free market is not a market in which everything is free. The opposite of a free culture is a "permission culture" – a culture in which creators get to create only with the permission of the powerful, or of creators from the past."

Lawrence Lessig (author of *Free Culture, 2004,* and founder of Creative Commons)

"Free culture isn't defined in relation to its "enemies" (SGAE, RIAA, Microsoft and, and "copyright warriors" in general), but to the idea of freedom and the commons, that is, the shared assets that are playing an increasingly important role in economic, social and cultural production. Free culture isn't capitalist or anti-capitalist. Rather, is what we call "creative production", which ranges from an exclusively commercial, governmental or private context to the wider context of our social life and our political culture (as individuals and as citizens), which doesn't exclude the market but doesn't subordinate everything to it either"

Miquel Vidal (editor and founder of the portal sindominio.net)

"We don't believe that a digital sensibility today in a writer is 'less visible'. The transition from typewriter to word processor, which could be considered to be complete by the end of the eighties, had already revolutionised the way text was composed. The development of the Internet has done the rest. The 'recursivity' of writing (that is, the possibility of modifying something an infinite number of times without destroying the temporary document, using whiteout, throwing it away, etc), the end of the fear of the empty page, cut and paste, the speed with which a text can be sent to others for their feedback, the ease with which it is possible to go from a file to a book (formerly a manuscript had to be typeset on a sheet in led characters!), the greater interaction between writers and readers via emails, blogs, web sites... All this radically changes the psychology of writing, the approach to the written word. It restores the social dimension to writing."

Wu Ming Foundation (writers)

"If your local shopkeeper called you a criminal at the first of opportunity, I'm sure you would take your business elsewhere. Why is it different in the case of gigantic companies or best-sellers? Why buy records or go to concerts by people who call their fans "riffraff" or "thieves" like *Aurora Beltrán* did? If multinationals are taking legal action against thousands of people for using devices that they have sometimes manufactured themselves, isn't it time to say we've had enough? Does it make sense to give money to those who say they will use their financial resources to put you in jail? Mere citizen pride demands that we put our foot down and stop buying from those you want to put you behind bars."

David Bravo (lawyers, author of *Copia este libro*, 2005)

"Given that digitalisation and networked links allow new forms of commercialisation, and given that it has been sufficiently proven that free access to works not only doesn't diminish their commercial value, but actually increase it, the debate should focus on how to change business models in order to guarantee Artists a larger income (while getting rid of unnecessary middlemen and oligopolies that oppose free Competition) rather than on how to criminalise Consumers, or how to restrict their rights."

Jorge Cortell (president of the Oxford University Society, Valencia)

"We can safely say that contemporary arts production processes are almost exclusively dependent on public funding. This means that when we talk about public money, it becomes absolutely vital to consider formulas that provide open access and allow free circulation of knowledge, over and above restrictive cultural management models. Copyleft can offer itself as "one" of the options on the free market, but Copyleft should be "the" option in the public realm. (...)"

Natxo Rodriguez in Copyleft, Manual de Uso

"...we are witnessing a phenomenon first noticed by Michael Faraday at the beginning of the nineteenth century. Wrap a coil around a magnet, spin the magnet. Electrical current flows in the wire. One does not ask, "what is the incentive for the electrons to leave home?". It's an inherent, emergent property of the system, we have a name for it: we call it induction. (...) Moglen's corollary to Faraday's law says, wrap the Internet around every brain on the planet; spin the planet. Software flows in the network. It's wrong to ask, "What is the incentive for people to create?" It's an emergent property of connected human minds that they do create.

Eben Moglen, Software Freedom Law Center

"What they did not explain was what you called the institution in which you explained to children that it is wrong to share information. It seemed improbable that one would continue to call such a place a school."

"(A Microsoft executive said:) "The health of the software industry" (by which he means his software industry not mine) "depends upon one simple proposition: never show anybody the source code to anything." Right. More elegantly it cannot be put. And a system which depends for its continuation upon the universalization of ignorance for private profit is an immoral system. Destroying it is merely one more step in the long history of struggling for freedom."

More by Moglen on "piracy" prevention

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