INFORMATION FREEDOM RULES

Wizards of OS 4

wizards-of-os.org

**International Conference
14–16 September 2006
Columbia Hall and
Columbia Club Berlin**

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Wizards of OS 4 –
Information Freedom Rules

The year is 2006. 15 years after the launch of the GNU General Public Licence, ten years after John Perry Barlow declared the independence of cyber-space, and five years after Wikipedia was founded. Time for stock taking. Free protocols enable the Internet. Free software rules on the servers. The freedom movement in the sciences advances in big steps. The free cooperative online encyclopedia Wikipedia is well-established as a reference. And every day more people are freely creating and sha-ring cultural expressions of all kinds. But what is the freedom that we mean? Is freedom ruling or a niche? What rules has freedom brought forth, which does it require in order to become sustaina-ble? Is there an essence of freedom or is it gra-dual, composed of options as Creative Commons suggests? Is „freedom from" more important or „freedom to"? Do only those have freedom who can afford it or those that have nothing left to lose? Can you make a living with free information? Can you sell free beer?

WOS4 charts this open territory while it unfolds in front of us.

The Wizards of OS with three conferences and several workshops has firmly established itself as a place where the foundations of cultural creativity in the digital age are being debated internationally, interdisciplinarily and at high level. The fourth Wizards of OS under the title „Information Freedom Rules" again wants to infect its partici-pants with the radical spirit of freedom and creati-vity, in talks, discussions and workshops present the most impressive developments of the last two years and entice its participants to collaborative explorations of the possible.

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The Issues of WOS4

Authorship and Culture

Freedom

Thanks to the Digital Revolution culture is being made by all. Flickr, YouTube and the Internet Archive prove it. Cultural configurations are shifting fundamentally, from daily practices to whole biographies, from strategies of referring to cultural heritage to new musical and visual genres. The effect is the most pronounced where from creation to distribution and perception the work never leaves the digital realm as in the case of the net-labels of digital music. Copyright law protects the author subject and its „intellectual property" as they were formulated in the 18th century. By contrast, the media environment of the 21st century supports the remixing of existing works and an intellectual generosity und promiscuity. In appropriations, tropicalisations, hybrids and mashups the author does not disappear at all but as a point of crystallisation of reputation her role is being renegotiated – between personality rights and freedom of art, between wage labour of professionals and self-expression of all.

Brazil has taken on a special role of the nation of free culture. Through the „Pontos de Cultura" hundreds of local cultural groups in the whole country are brought into the digital age, thanks to recycled hardware, free software and a network, in which they present their creations and learn from each other. Also in international fora Brazil promotes cultural diversity, access to knowledge and a more equitable global knowledge order. The age of Wikipedia and Open Access in the sciences – and with it WOS4 – raises old questions in new ways: Does quality arise through collectivity or competiti-

on, through free cooperation amoung equals or through expertocracy, through networks or hierarchies?

Panels: Brazil, the Free Culture Nation • The Read-Write Society • Net-labels: Niche, Long Tail, Blueprint • Art & Copyright • Quality Management in Free Content

Economy and Labour

Public domain and commons knowledge are prerequisites of innovation. That much is clear. Free creative collaboration brings forth not only new forms of artistic expression, but also welfare and therefore incentives for authors and users. The means of production and distribution of information are no longer scarce. On this basis free culture has emerged. Today's clash of civilizations takes place between Creative Commons and creative industries. On the one hand Digital Restrictions Management (DRM) is used in an attempt to create scarcity in order to generate a market. Individual creativity turns into "intellectual property." Culture turns into "content."

On the other hand there is creation from abundance. "Commons-based peer production" is what Yale law scholar Yochai Benkler calls the model that proved itself so powerfully in free software and in Wikipedia. Culture is exchange and reciprocal inspiration. What is technologically possible and a millionfold reality in peer-to-peer networks cannot be rolled-back by law or technology. Thereby the question becomes central how money can be earned with free bits.

Is a market for cultural goods feasible without any copyright enforcement? The Nigerian film industry that has become the third largest behind Hollywood and Bollywood seems to prove it. Added value through physical distribution on VHS tape or disc, or through performance and contract programming, voluntary and statutory arrangements by which users collectively remunerate authors and performers, and arrangements by which users jointly buy a work for it to be free, are among the models that will be discussed at WOS4. A separate panel is dedicated to the question how in biotechnology free innovation and profit can go together.

Panels: Information Freedom Rules • Business and the Commons • Paris Accord: Composers, Performers and the Public • Open Source Biotechnology

Rules and Tools of Freedom

Copyright law like never before plays a central role in the artistic and economic conditions of creative production. Since the turn of the millennium it has been adapted to the new digital environment. Did this adaptation succeed? Where does it hinder innovation, where does it support the structures of free culture? The European Commission is currently reviewing the Directive on Copyright in the Information Society from 2001. WOS4 has invited the protagonists to elaborate on the issues at hand.

Licences like the GPL and those of Creative Commons with the means of copyright produce the commons that enables the cooperative creation of free culture. Also these licences are this year undergoing critical review. The electromagnetic spectrum – the central resource for the increasingly mobile, radio-based media environment – is due for re-regulation as well. What are the options, which are

favourable to a free infrastructure? Free Software is the pioneer and role model for all branches of free culture that follow. It is established and at the same time continues to be highly dynamic. What are the next chapters in this success story? Does the focus shift from software to data or to the open interfaces of web-services? With the trend towards mashups, what remains of privacy?

„Die Gedanken sind frei" – Eben Moglen, one of the legal protagonists of free culture, reminded us at WOS3 of this battle call that echoes through the centuries. In contrast to those of our ancestors, our movement, the movement of free culture is not utopian but creates facts. Based on free means of production and distribution new structures of organisation and income emerge, free art and music, free technology and possibly even a free society. WOS4 will contribute to advancing this freedom movement.

Panels: EU Copyright Directive, Review and Implementation • The Read-Write Society • The Future of Free Software • Open APIs • Freedom Expanded • Open Spectrum

Opening

Opening Speeches
12:00, Columbia Club, Thursday,
14 September 2006,

Thorsten Schilling, Head of the Multimedia & IT Division of the German Federal Agency for Civic Education, Bonn

Wolfgang Coy, Institute for Informatics, Chair for Informatics in Education and Society, Humboldt University Berlin

Volker Grassmuck, Project Lead Wizards of OS & Project Lead iRights.info & Researcher, Humboldt University, Berlin

Panels

Freedom Expanded
Thursday, 14 September 2006,
13:00, Columbia Club

Chair: Felix Stalder, Academy of Art and Design, Zurich & co-founder, Openflows.org, Vienna

Rasmus Fleischer, Piratbyrån, Stockholm • Carmen Weisskopf, Bitnik.org, Zurich • Doma Smoljo, Bitnik.org, Zurich • Alexei Blinov, Hive developer, London

The space of the technically feasable, socially progressive, and culturally innovative is much more extensive than the one bound by the law, particularly copyright law. In this larger space, we can see the glimpses of an informational culture where the boundaries between "producers" and "users" are almost completely eroded, new forms of production and distribution emerge to serve needs and constituencies ignored by the formal economies. This panel will bring together some of the most daring explorers of this space, to tell about their experiences and ideas, as well as discuss the significance of these practices for society at large.

Netlabels: Niche, Long Tail, Blueprint
Thursday, 14 September 2006,
15:00, Columbia Club

Chair: Janko Röttgers, Lowpass.cc / P2P-Blog.com, Los Angeles • John Buckman, CEO Magnatune.com, Berkeley • Moritz "mo." Sauer

Founder Phlow.net, Netlabels.org, Author of "Websites für Musiker, DJs und Netlabels" (O'Reilly), Cologne • Olivier Schulbaum, Platoniq.net, Burn Station, Barcelona • Sebastian Redenz, Thinner.cc, Mannheim

Netlabels make use of liberal licences to distribute their music freely and generate exposure for their artists. The phenomenon has especially flourished in the electronic music scene, with literally hundreds of labels releasing electronica, house and IDM tracks. At the same time, the adoption of the netlabel idea has been slow when it comes to other genres and the traditional music industry in general. Some netlabels want to change that by embracing download stores, viral e-commerce and a more professional approach to promotion and events. Others instead celebrate the artistic and commercial independence of a not-for-profit model. What does this mean for the future of netlabels? Will they remain a niche phenomenon? Or are they part of a long tail industry that is gaining strength as physical distribution fades?

Related: Panel "Business and the Commons," Special "Netlabel Parties"

Art & Copyright. Freedom of Art, Limited

Thursday, 14 September 2006, 17:00, Columbia Club

Chair: Cornelia Sollfrank, Cyberfeminist Concept Artist, Creator of automatic Net.art generators, Co-Founder of the Cyberfeminist International and Webmaster of artwarez.org, Hamburg • Gordon Duggan, Artist and Co-Founder of Canadian based copyright advocacy group 'Appropriation Art: A Coalition of Art Professionals,' Canada • Christian von Borries, Producer, Conductor, Composer, Berlin

Michael Iber, Pianist, Electronic Musician and Computer Programmer, passionate supporter of the Linux audio world, Berlin & Coburg • Simon Yuill, Artist and Programmer, Glasgow • Séverine Dusollier, Head of the Department of Intellectual Property Rights at the Research Center for Computer and Law, University of Namur & Project Lead Creative Commons Belgium, Namur

A considerable part of contemporary artistic practice is based on the reworking and interpretation of preexisting material. This requires the "appropriation" of material which can be works of art just as well as objects and phenomena of everyday culture. Such approaches put artists in a legal grey-zone: on the one hand, with regard to the legal protection of their own, newly created works; and on the other, regarding the possible infringement of existing copyrights, trademarks, or personal rights.. What are the limits of artistic freedom and what interests do they collide with? How do artists deal with these limitations in their daily work? How can contemporary artistic appropriation practices get the routine juridical approval and precedence they deserve? **Related:** Workshop "Art & Copyright"

Information Freedom Rules
Thursday, 14 September 2006, 20:00, Columbia Hall

Chair: Rishab Aiyer Ghosh, Senior Researcher, United Nations University, Maastricht • Economic and Social Research and Training Centre on Innovation and Technology & Founding Editor of First Monday, Maastricht • Hal R. Varian, School of Information, University of California, Berkeley • Yochai Benkler, Yale Law School

The subtitle of WOS4 indicates three aspects: As always, WOS wants to showcase areas where freely produced and distributed information matches and surpasses its proprietary competitiors, as in software and encyclopedias. WOS4 also wants to take a look back at Shapiro/Varian's seminal 1999 book „Information Rules" on business strategies for the networked economy, which surprisingly is completely oblivious to the new mode of „commons-based peer production" (Yochai Benkler). And thirdly, WOS4 will look at the rules required to make Information Freedom sustainable. On this panel, the Cooking Pot Market meets the Network Economy meets the Wealth of Networks.

Open Source Biotechnology
Friday, 15 September 2006, 10:00, Columbia Club

Chair: Andrea Glorioso, Politecnico di Torino; Independent consultant, FLOSS Technology • Sandra Braman, Department of Communication, University of Wisconsin-Milwaukee • James Love, Consumer Project on Technology, Washington, DC • Philippe Aigrain CEO Sopinspace – Society for Public Information Spaces, Paris • Antony Taubman, Acting Director and Head, Traditional Knowledge, Genetic Resources & Folklore Division of WIPO, Geneva

A number of perceived issues in the innovation policies of modern biotechnology, particularly the impact of patent thickets and anti-commons effects, have emerged lately. Partially as a response to such issues, partially as a natural consequence of biotech shifting more and more towards being an information-intensive sector, several attempts have emerged, trying – more or less consciously – to adapt the licensing practices and development dynamics of Free, Libre and Open Source Software (FLOSS) to the brave new world of the life sciences. The question remains whether such approaches make sense for profit-maximizing firms and whether it is conceptually and practically useful to use the "Open Source" meme as a basis for discussion and policy-making in this sector. Related: Workshop "Paris Accord: Music & Medical Research"

Quality Management in Free Content
Friday, 15 September 2006, 13:00, Columbia Club

Chair: Gero von Randow, Editor in Chief DIE ZEIT online • Larry Sanger, Director of Collaborative Projects for the Digital Universe Foundation, Chief Organiser of Wikipedia in its first year, Scotts Valley, CA • Martin Haase, Board Member Wikimedia Deutschland e.V., Professor of Linguistics, University Bamberg • Ulrich Pöschl, Editor of Atmospheric Chemistry and Physics (ACP), European Geosciences Union (EGU) & Max Planck Institute for Chemistry (MPIC), Mainz

The free online encyclopedia Wikipedia has been tackling issues of open quality assessment and improvement from its start out of the failed expert-based Nupedia. Wikipedia is currently developing a system by which a version of an article can be tested and declared ‚stable.‘ Whether this tagging will take place in an open process or by a group of editors with proven reputation is still under debate. The Digital Universe encyclopedia takes a different approach by bringing in recognized experts to certify the accuracy of user-submitted articles. In scientific publishing an alternative to the peer-review controlled by major publishing companies is crucial to achieving open access. What projects exist, what approaches do they take and what can be learned for quality filtering in other areas?
Related: Workshop "Wiki 2.0: The Most Powerful Extensions for MediaWiki," Workshop "Wikiforschersymposium"

Open Spectrum
Friday, 15 September 2006, 15:00, Columbia Club

Chair: Armin Medosch, Author, London • Onno Purbo, Free Wireless Networking Activist, Jakarta • Robert Horvitz, Stichting Open Spectrum, Prague • Malcolm J. Matson, Founder COLT telecom, Founder and Executive Director OPLAN Foundation, Director of OpenPlanet Ltd, London

The convergence of radio technology and computing creates the opportunity to rethink the electromagnetic spectrum as a public resource. The global movement of Free Wireless Networks operating on licence exempt microwave frequencies have successfully demonstrated that mana-

ging the spectrum as a commons works. Open Spectrum advocates argue that the switchover from analogue to digital radio and tv should be used to make more parts of the spectrum licence exempt. With the International Telecommunication Union (ITU) about to revise the rules of global spectrum management, there is also strong lobbying for spectrum auctioning to be increased, which would turn the 'ether' into a commodity. Which alternatives in policy making do exist?
Related: Special "Hive Network," Special "OLSR Network Experiment"

Business and the Commons
Friday, 15 September 2006, 17:00, Columbia Club
Chair: Ronaldo Lemos, Director Center for Technology & Society (CTS), Fundação Getulio Vargas (FGV) & Project Lead Creative Commons Brazil & openbusiness.cc, Rio de Janeiro • Amaka Igwe, CEO Amaka Igwe Studios & Writer, Director and Producer & Founder of the annual Best of the Best Television Programmes Market (BOBTV), Abuja, Nigeria • Danny Bruder, p-pack & copycan.org; Musician and Producer, Author, Press Officer of c-base, Berlin • Roland Alton-Scheidl, PUBLIC VOICE Lab & Project Lead RegisteredCommons.org, Vorarlberg • University of Applied Sciences, Laurent Kratz, CEO Jamendo, Luxembourg

Since digitisation of works and channels turns information into a truely public good, business models have to be radically different. How to make money with free bits is the core question driving not only the Web 2.0 hype. Is it feasible at all to market works without any copyright enforcement? Nollywood proves that it is. The Nigerian film industry has become the third largest after Hollywood and

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Bollywood. How can creative people and consumers strike a fair deal without intermediaries? If bits, once published, can't be controlled, then maybe the work they encode should be paid before it gets released. **Related:** Panel "Netlabels: Niche, Long Tail, Blueprint?," Workshop "iCommons," Special "Netlabel Parties," Special "Launch RegisteredCommons"

Keynote: The Read-Write Society
Friday, 15 September 2006, 20:00, Columbia Hall

Chair: Vera Franz, Information Programme, Open Society Institute, London • Lawrence Lessig, Stanford Law School & founder of Creative Commons

I've been building a meme about read-write vs. read-only society. The 20th century was the only read-only century in human history, totalitarian, centralizing, controlling. The 21st is the return to read-write.
Related: Workshop "Free Content Licensing Issues," Workshop "GPLv3," Workshop "iCommons"

Open APIs
Saturday, 16 September 2006, 10:00, Columbia Club

Chair: Detlef Borchers, Free-Lance Journalist, Metten, Germany • Harald Tveit Alvestrand, former chairman of the IETF & Engineer at Google, Trondheim, Norway • Stefan Richter, CEO frei-heit.com technologies GmbH, Co-Founder freenigma GmbH, Hamburg • Elmar Geese, CEO tarent GmbH, Chairman LIVE Linux Verband, Bonn

Today the great saga of Open Source is accompanied by a couple of narratives like "Web 2.0" and the "long tail economy". A short definition of Web 2.0 is that all applications are software services independent of a certain desktop. And the short path for the long tail is that most of this economy resides in niche applications. A lot of software services are not "open". Amazon might be build on the LAMP-stack, but is certainly no open source, even if you have access to their source code. Google is not open, it builds on a culture of secrecy. Yet Amazon and Google provide us with hooks to their services. Authors can blog their books within the sphere of Amazon, people can do mashups with

Google maps. The same applies to Web 2.0-applications like Flickr, which are running in some Internet cloud. You have the freedom to store your photo, but if you want to do something more, you have to pay for the Flickr API, which is not free. The panel will discuss the implications of software services and Open APIs. **Related:** Workshop "Are Open APIs the new Freedom or the new Dependency?"

Paris Accord: Composers, Performers and the Public
Saturday, 16 September 2006, 13:00, Columbia Club

Chair: Volker Grassmuck, Project Lead Wizards of OS, Project Lead iRights.info & Researcher, Humboldt University, Berlin • James Love, Consumer Project on Technology, Washington, DC • Cornelia Kutterer, Senior Legal Advisor, BEUC The European Consumers' Organisation, Brussels • Peter Jenner, International Music Managers' Forum, London • Bennett Lincoff, Attorney at Law, former Director of Legal Affairs for New Media at ASCAP, New York

Members of creative communities and the public came together in Paris in June 2006, seeking to identify common interests and new opportunities to collaborate and to draft a joint statement, the Paris Accord. Among the many areas discussed, an

agreement emerged in Paris over the need for collective arrangements permitting and remunerating the free circulation of musical works. They can take the form of voluntary cooperatives of artists and users or that of a levied legal licence. Against the background of a powerful alliance of public and artists in France and political parties among others in Sweden favouring such a solution, this model promises significant progress. WOS 3 has addressed alternative compensation systems already. WOS4 will take the debate further.

This panel is supported by TransAtlantic Consumer Dialogue (TACD). **Related:** Panel "Open Source Biotechnology," Workshop "Paris Accord: Music & Medical Research"

EU Copyright Directive, Review and Implementation
Saturday, 16 September 2006, 15:00, Columbia Club

Chair: Urs Gasser, Director Research Center for Information Law, University St. Gallen • Bernt Hugenholtz, Director Institute for Information Law, University of Amsterdam • Tilman Lueder, Head Unit Copyright and Knowledge-based Economy, DG Internal Market, European Commission, Brussels • Cornelia Kutterer, Senior Legal Advisor, BEUC The European Consumers' Organisation, Brussels • Maja Bogataj Jancic, Director Intellectual Property Institute, Ljubljana

In 2006 the EU Directive on Copyright in the Information Society of 2001 (EUCD) is subject to a comprehensive review to be released in Autumn. WOS4 will participate in this stock-taking of European digital copyright law and pursue questions like: Where has the directive achieved its goals? Has it hampered legitimate uses? Where there are flexibilities in the EUCD, which of the national implementations are better for freedom than others? Furthermore, leading up to WOS4, a network of European copyright experts from civil society will collect implementations of flexible EUCD provisions throughout the 25 member states. This information will be compiled into a Best Practice Guide in order to promote the best possible implementations in EU accession and candidate countries like Bulgaria, Macedonia and Ukraine. **Related:** "Workshop EUCD in Accession States & Lobbying"

The Future of Free Software
Saturday, 16 September 2006, 17:00, Columbia Club

Chair: Jonathan Corbet, Editor in Chief of LWN.net, Boulder, CO • Fernanda Weiden, System Administrator, Council Member of Free Software Foundation Latin Americ, Participant of Debian Women, Organiser of the Forum Internacional Software Livre (FISL), Founder of Women Free Software Project in Brazil, currently with Google, Zurich • Atul Chitnis, FOSS.IN, Bangalore, India • Ellen Reitmayr, Usability Engineer, Berlin

This panel looks for bold visions on where free software is headed, visions on technology, community processes, business models and outreach. Will the future of free software be non-Western, user-driven and female?

Brazil, the Free Culture Nation
Saturday, 16 September 2006, 20:10, Columbia Hall

Chair: Volker Grassmuck, Project Lead Wizards of OS, Project Lead iRights.info & Researcher, Humboldt University, Berlin • Claudio Prado, Department of Digital Culture, Ministry of Culture, Brasilia • Felipe Fonseca, MetaReciclagem, São Paulo • Fernanda Weiden, System Administrator, Council Member of Free Software Foundation Latin America, Participant of Debian Women and Organiser of the Fórum Internacional Software Livre (FISL), Founder of Women in Free Software Project in Brazil, currently with Google, Zurich • Fabian Ress, CEO suBa Berlin (sound urBan atlantic), Journalist & TV Producer, Berlin, Munich & Rio de Janeiro

Brazil has emerged as the prime promoter of free culture, domestically and in international fora. "We are

going to tropicalize the digital revolution." Under this motto by Brazil's Minister of Culture Gilberto Gil, the country is developing a broad range of activities for promoting digital culture. From the poor neigbourhoods of Rio de Janeiro or Belem new musical genres are touching the ears and hearts of people across the globe, via Internet without any intermediary. „Pontos de Cultura" is the masterplan of bringing 600 cultural projects across the country into the digital age with the help of recycled hardware and free software. WOS4 will present an overview of the works coming out of these Culture Spots. **Related:** Special "mimoSa," Special "Netlabel Parties"

Workshops

Wednesday, 13 September 2006,10:00 – 20:00, Tesla
Art & Copyright

FREEdom and OPENness – anything but marketing and ideology? Sharing, really? Culture from and for the Commons.

Organised by Cornelia Sollfrank and Nicolas Malevé

Participants: Laurence Rassel, Simon Yuill, Harrisson, Pierre Huyghbaert, Simon Worthington, Adam Hyde, Saul Albert, Gisle Frøysland, Malte Steiner, Gordon Duggan, Eberhard Ortland, Hinrich Sachs, Aileen Derieg, Goran Djordevic, Gergers Petersen, Felix Stalder, Inke Arns, Jacob Lillemose, Annette Schindler, Dorothea Carl, Christian von Borries

An international group of artists, programmers and theoreticians will meet for a concentrated exchange of experiences. The workshop will include a general discussion about terminology; it will address questions of authorship; it offers the possibility for knowledge transfer in a section about free tools for artistic and cultural production and discusses their meaning for the quality of an artwork; it tries to evaluate the practice of applying open licences to works of art, and finally demonstrates a new model of open publishing as well as the use of free tools in design and publishing during the final ˝printing party.˝
Related: ˝Panel Art & Copyright˝

Wednesday, 13 September 2006, 14:00 – 19:00,
newthinking WOS4 Warmup
Markus Beckedahl, newthinking communications & netzpolitik.org, Berlin et al.

On the day before the WOS4, newthinking network presents an afternoon of free software, free knowledge and free culture in the world's first Open Source Store. Beside Club-Mate, Bionade and beer, open WLAN access should round out the welcome in advance to WOS4. Highlights of the activities of the newthinking network in the areas of Social Software, Open Source Strategies, Knowledge Management and free media production will be presented in light of concrete projects such as netzpolitik.org, Deepamehta, Drupal and median studio.

Wednesday, 13 September 2006, 19:00, c-base
WaveLoeten
This is a weekly wireless LAN workshop. Today the international wireless community will gather and get ready for WOS4.

Thursday, 14 September 2006, 13:00, Workshop Room Wiki 2.0
The Most Powerful Extensions for MediaWiki
Erik Moeller, Journalist, Wikipedia Author and Developer, Berlin

Wikis have long become more than flat text databases. MediaWiki, the software of Wikipedia, is at the center of the development of innovative features and extensions. In this workshop at least four MediaWiki extension will be discussed: Semantic MediaWiki (machine-readable annotations of wiki content), Wikidata / WiktionaryZ (structured data in a wiki), LiquidThreads (a new model for discussion pages), Wikiwyg (WYSIWYG in wiki mode)
Related: Panel "Quality Management in Free Content," Workshop "Wikiforschersymposium,"

Friday, 15 September 2006, 10:00, Workshop Room
Featuring Cooperatives for Open Culture compliant businesses
Roland Alton-Scheidl, PUBLIC VOICE Lab & Vorarlberg University of Applied Sciences

Ownership matters. In the era of Web 2.0, companies are being traded again for millions. But who are the beneficiaries? Users give away their content, their profiles, their preferences. The profits are being consumed by somebody else: anonymous or strategic shareholders. The users remain

with the working-poor. Two centuries ago, the movement of co-operatives started in Scotland with "villages of co-operation" where workers would drag themselves out of poverty by growing their own food, making their own clothes and ultimately becoming self-governing. Today, cooperative institutions have a predominant market share in the retail banking and insurance sectors in many countries. Nobody can buy or sell the co-operative as a whole, and the shareholders have democratic rights to control the board and the chance to influence the visions. At WOS4, we would like to present the cooperative as an appropriate business environment for open culture projects.

Friday, 15 September 2006, 13:00, Workshop Room
Free Culture Activism
Markus Beckedahl, newthinking communications & netzpolitik.org,

Berlin
Free culture is a very recent development in cultural production but in the meantime already a movement. In this workshop we want to brainstorm and exchange ideas on which ways we can help to promote free culture. What can we learn from the environmental movement, what of the counter cultures of the last century? What images and metaphors do we need to express the necessity and benefits of free cultural development? What forms of online and offline actions can we engage in, and how can we effectively develop and share ideas globally?

Friday, 15 September 2006, 15:00, Workshop Room
Free Content Licensing Issues
Friday, 15 September, 15:00, Workshop Room
Chair: Vera Franz, Information Programme, Open Society Institute, London

Participants include Lawrence Lessig, Stanford Law School, & Founder of Creative Commons Benjamin Mako Hill, MIT Media Lab, Debian, Ubuntu, FreedomDefined.org, Cambridge, MA Paul Keller, Waag Society & Creative Commons Netherlands, Amsterdam

In recent years, the use of free content licences has increased dramatically. For example, the number of Creative Commons (CC) licenced works on the Internet has grown from one million in 2003 to 140 million in 2006. Several major archives, universities and broadcasting stations have adopted free licencing practices. With success comes controversy. This panel will touch upon the debate between 'pragmatists' and 'idealists' in the free content movement, but also look at more specific issues such as the interoperability of free content licences, the soon to be published CC non-commercial guidelines, the relation between free content licences and digital rights management, and the future of the CC developing nations licence.

Friday, 15 September 2006, 17:00, Workshop Room
GPLv3: Updating the GNU GPL
Free Software Foudation Europe,
Georg Greve: "Thwarting DRM"
The new provisions in GPLv3 for protecting user freedom in DRM situations have been a source of controversy and sometimes confusion. It is vital that the GNU GPL does not allow DRM to fetter the freedoms that the GNU GPL exists to preserve – but it is also vital that the new provisions not interfere with legitimate uses of technology. Drawing this line is difficult and requires discussion and input from the community. Greve will describe the proposed wording and the general aims to stimulate informed debate.

Ciaran O'Riordan: "Explanation and review of the public consultation". The key to success for the GPLv3 is to maximise public input. The free software community has never drafted a licence collectively before, so this is a completely new project. This could also be the reason that the mainstream media has often forgot to inform people that they can have their say in the licence drafting. O'Riordan will explain the process, why the process

is designed the way it is, how to participate, and what can be learned for future licence drafting processes. The two half-hour presentations will be followed by a Q & A on the main changes in GPLv3 with Greve, O'Riordan, and members of FSF Latin America.

Related: Workshop "Free Content Licensing Issues"

Saturday, 16 September 2006, 13:00, Workshop Room
iCommons
Heather Ford, Executive Director iCommons, Capetown, South Africa

This 'session' will be structured as a dynamic podcast interview featuring Lawrence Lessig from Creative Commons and Aral Balkan from OSFlash.org, with inserts by members of the iCommons community. The subject of the debate is concerned with the interface between pro-

prietary, open source and free culture communities and the grey areas within so-called open communities, businesses, products and services, as well as some practical tips on how proprietary vendors/products can come to embrace openness in a variety of forms.

Related: Keynote "The Read-Write Society," Workshop "Free Content Licensing Issues"

Saturday, 16 September 2006, 15:00, Workshop Room
Are Open APIs the new Freedom or the new Dependency?
Detlef Borchers, Free-Lance Journalist, Metten, Germany

The workshop will continue the debate on privacy, intellectual property and autonomy from the morning session on "Open APIs."
Related: Panel "Open APIs"

Saturday, 16 September, 17:00 at the c-phere
mimoSa – Urban Intervention and Information
Correctional Machine
Tatiana Wells & Ricardo Ruiz, Pipa, Rio Grande do
Norte, Brazil

Since October 2005 mimoSa maps different Brazilian
and world cities by urban interventions that aim to
interfere with the current mediascape and people's
creative reinvention of media and technologies to
reveal places, people and their tales. Tati and Ricardo
will conclude their residency at Tesla by presenting
a mapping of Brazilian new media groups, festivals,
arts and activism, connecting independent, govern-
mental, community and private initiatives.

Related: Panel "Brazil, the Free Culture Nation"

Sunday, 17 September 2006, 11:00 - 18:00,
Humboldt University Berlin, Schrödinger Zentrum
Paris Accord: Music & Medical Research
The workshop consists of two parts. The first part
will introduce the Paris Accord and discuss one key
area: collective agreements on music compositions
and recordings.

Discussants: James Love, Consumer Project on
Technology, Washington, DC; Cornelia Kutterer,
BEUC The European Consumers' Organisation,
Brussels

The second part will focus on another key area:
models for funding medical research.

Discussants: Andrea Glorioso, Researcher,
Politecnico di Torino, Independent consultant,
FLOSS Technology; Philippe Aigrain, CEO,
Sopinspace – Society for Public Information
Spaces, Paris

The Paris Accord is a document still very much in
its infancy and consisting of comments and sugge-
stions by consumers and people from the creative
community alike (representing a wide range of dis-
ciplines, from medicine through music, film and
scholarly publishing). The aim of the Accord is to
establish a set of principles that recognize the crea-
tive community's desire to earn a living, the inte-
rest of the public in obtaining affordable access to
works, and the interests of both parties in suppor-
ting an environment for creativity and innovation.

Related: Panel "Open Source Biotechnology," Panel "Paris Accord: Composers, Performers and the Public"

Sunday, 17 September 2006, 11-18:00, Humboldt University Berlin, Schrödinger Zentrum
EUCD in Accession States & Lobbying

In the first part of this workshop, Ian Brown and Urs Gasser will introduce and discuss the EUCD Best Practice Guide.

In the afternoon, Elmar Geese and Markus Beckedahl will talk about their lobbying experiences and about dos and don'ts. How does lobbying work? How can we get support for our positions without the big budgets the industry has?

Participants include Iryna Kuchma,

Ukraine; Svetozara Petkova, Bulgaria; Stefan Gavrilescu, Romania and Biljana Joanidis, Macedonia.

Related: Panel "EU Copyright Directive, Review and Implementation"

Sunday, 17 September 2006, 11:00 - 18:00, Humboldt University Berlin, Schrödinger Zentrum
Wikiforschersymposium
Martin Haase, Board Member Wikimedia Deutschland e.V. (Wikipedia-handle maha), Professor of Linguistics, University Bamberg

Das wissenschaftliche Fachkolloquium mit Wikipediaforschern hat zum Ziel das Kennenlernen der Forschenden und den Austausch über ihre Projekte, Vorhaben und Arbeiten, das Anstoßen und die Koordination von Forschungs-projekten und die Schaffung eines Verbundes „Wikiforschung". Die

Veranstaltung wendet sich vor allem an Forscher in Deutschland, die zum Beispiel bei der Deutschen Forschungsgemeinschaft oder der Volkswagenstiftung antragsberechtigt sind.

Related: Panel „Quality Management in Free Content," Workshop "Wiki 2.0: The Most Powerful Extensions for MediaWiki"

Sunday, 17 September 2006, 11-18:00, Humboldt University Berlin, Schrödinger Zentrum
EU-Project
Roland Alton-Scheidl, PUBLIC VOICE Lab, Project Lead RegisteredCommons.org, Vorarlberg University of Applied Sciences

The European Commission runs several programs for supporting research, development and networking IT and media. Currently, there is an open call for eContentPlus, with deadline on October 19th 2006. The work programme aims at reinforcing cooperation between digital content stakeholders and will fund a thematic network on public domain and related issues. Creative Commons is explicitly mentioned. In the workshop we will define goals and non-goals of the project, identify stakeholders, sketch workpackages and set up the proposal writing procedure. Participants should bring commitment for being active in the proposal writing phase.

Sunday, 17 September 2006, 11:00 -17:00, (location to be announced)
ALAC Meeting
Help to strengthen Civil Rights and Consumer Protection in ICANN's policies!
Annette Mühlberg, ALAC Chair

This workshop will be run by the European members of ICANN's At-Large Advisory Committee (ALAC) and by European civil society organisations who want to get involved in Internet Corporation for Assigned Names and Numbers (ICANN) policies. The job of the At-Large Advisory Committee is to be the voice of the individual Internet users in ICANN (for more information: http://icannalac.org/).

Specials

Columbia Hall, throughout the conference
Burn Station

Burn Station is a mobile copying station which – as it travels through suburban spaces – supports the free distribution of music and sound. It is software as well as a local network. But above all Burn Station is a social event which congregates people together to listen, select and copy net label and net radio audio files under a Copyleft Licence.

Hive Network
All over the conference venue, throughout the conference

Hive Networks is an organisation that is liberating commonly available embedded computers for use by digital artists. It is a work of art as well as a platform for other artists to create works. It also combines the element of content with the element of networking. Each Hive device is capable of gathering content (through webcams, microphones, sensors) and disseminating it (web server, audio/video live streams, bluetooth, wlan). At the same time each Hive device also acts as a node in the network, which means that it is capable of storing and forwarding data.

Related: Panel „Freedom Expanded"

OLSR Network Experiment
All over the conference venue, throughout the conference

At WOS3, the European free wireless network community set up the largest mobile ad-hoc mesh network to date. What was intended as a temporal experiment just kept going and is

still running today. At WOS4, Berlin Freifunk will help you install the Optimized Link State Routing protocol (OLSR) and expericence the OLSR Network Experiment hands-on.

Visual Berlin
Columbia Hall and Columbia Club, throughout the conference

Visual Berlin
Visual Berlin e.V. is a community of video artists and VJs living in Berlin and Brandenburg and involved with collaborative projects and exchanges with the regional and international scene of visualists. At WOS4, Visual Berlin provides the moving visual design of the conference and will rock your eyes at the Netlabel Parties.

Friday, 15 September, 19:00, Columbia Club
Launch RegisteredCommons.org
As a result of a research project, RegisteredCommons.org advances the potential of open licensing by providing a trusted registration procedure for the community. Creative work becomes verifiable through hash coding and secure timestamps. Join us to celebrate our first registrations, the German translation of Lawrence Lessig's most recent book "Free Culture" and a live performance of our new anthem for information freedom: The ˝Tuxedo Blues.˝

Related: Panel ˝Business and the Commons,˝ Workshop ˝iCommons,˝ Workshop ˝Free Content Licensing Issues˝

Friday, 15 September, 20:30, Tesla
Picturing Free Knowledge I: Image Banks
Starting from the debate on copyrights, the videos in the programme ask for the power relations in image production and distribution. Which pictures dominate the discourse of the media? How can images be created and distributed outside copyright obligations? What does the enormous image production in online video communities such as YouTube mean?

The first programme takes existing images as its starting point: Images and their sources are reflec-

ted in different contexts, for example, the homogenous aethetics of news images or the categories of commercial image databases are called into question.

Videos by Johanna Billing, Nina Fischer / Maroan el Sani, Nate Harrison, Marysia Lewandowska / Neil Cummings, Sean Snyder, VitoriaMario, Florian Zeyfang and others.

Friday, 15 September, 22:00 Tesla Klub
rádio cidadão comum:
net batucada brasileira on free and pirated music. Ricardo Ruiz and Tatiana Wells mixing streams from Brasilian radio stations.

Friday, 15 September, 22:00
Columbia Club
Netlabel Party: free music, free culture, free society
Twin Peetz feat. Acid Rich (Odrex Music Berlin/Montreal/New York • disrupt (jahtari, Leipzig) • brain (c-base: darklab, Berlin) • bruder (p-pack: c-base, Berlin) • Wesen (Karlsruhe) • Dakee feat. Mando (Dakee: p-pack, pot-music, Berlin)

Saturday, 16 September, 15:00,
Columbia Hall Berlin
Show of Free Knowledge
The Show of Free Knowledge embedded into the conference on Saturday afternoon, will be directed at a much larger and younger audience than the conference itself. In cooperation with the „Year of Informatics" by the German Federal Ministry for Education and Research and the well-known TV moderator Helge Haas (ARD: Q21 , Kopfball) the spirit

of free knowledge, its culture and many of the issues discussed at the conference will be presented in an entertaining, yet at the same time enlightening way.

Saturday, 16 September, 20:00, Columbia Hall
Award Ceremony „Schreibrecht 2006"
Telepolis and a number of German privacy NGOs have conducted a short-story competition on the future of human rights. In a brief ceremony the organisers will hand the award to the lucky winner.

Saturday, 16 September, 20:30, Tesla
Picturing Free Knowledge II: Image Agents
'Image Agents,' the second video programme curated by Vera Tollmann, compiles video works that make productive use of found footage or pursue new concepts for media knowledge production. The programme is about the appropriation of visual technologies, formats and styles. Videos by Anna La Chocha, Anja Kirschner, Dariusz Kowalski, TV-TV, Tobias Werkner and others.

Saturday, 16 September, 22:00 Tesla Klub
MyTube & YourSpace
by DJ Hugo Chavez & VJ Ahmadinejad. Serhat Köksal stirs up mass culture: orientalism, pop, politics and folklore collide.

Saturday, 16 September, 22:30, Columbia Club
Screening of "The Codebreakers"
A BBC World Documentary on FOSS and Development
© UNDP-APDIP, 2006, 40 minutes

The documentary "The Codebreakers" investigates how poor countries are using FOSS applications for development. The crew of independent producers went to nearly a dozen countries around the world to see how the adoption of FOSS presents opportunities for industry and capacity development, software piracy reduction, and localization and customization for diverse cultural and development needs.

Stories from The Codebreakers include computer and Internet access for school children in Africa, reaching the poor in Brazil, tortoise breeding programmes in the Galapagos, connecting villages in Spain, and disaster management in Sri Lanka. The documentary also includes interviews from key figures around the world.

Saturday, 16 September, 22:30, Columbia Club
Netlabel Party: Free music, free culture,free society
Mo Sauer (phlow, Cologne) • Ignacio (platoniq: Burn Station, Barcelona) • Favela Funk MCs (Favelafunk, Berlin) • Red Robin (Pentagonik, Berlin) • Fussel (Zoikmusic, Hamburg) • Joseph Boys (p-pack: copy-can, Berlin)

Netlabel Party: Free music, free culture,free society
Saturday, 16 September, 22:30, Columbia Club

Schedule

Wednesday, 13 September 2006 – Pre-Conference Events

10:00 - 20:00	Workshop Art & Copyrights	Tesla
14:00 - 19:00	newthinking WOS4 Warmup	new thinking
19:00	WaveLoeten	c-base

Thursday, 14 September 2006

	Columbia Club	Columbia Hall	Workshops
12:00	Opening Speeches		
13:00	Freedom Expanded		Wiki 2.0: The Most Powerful Extensions for MediaWiki
15:00	Netlabels: Niche, Long Tail, Blueprint?		
17:00	Art & Copyright		
19:00	Break	Break	Break
20:00		Information Freedom Rules	

Friday, 15 September 2006

	Columbia Club	Columbia Hall	Workshops	Specials
10:00	Open Source Biotechnology		Featuring Cooperatives for Open Culture compliant businesses	
12:00	Break	Break	Break	
13:00	Quality Management in Free Content		Free Culture Activism	
15:00	Open Spectrum		Free Content Licensing Issues	
17:00	Business and the Commons		GPLv3	
19:00	Launch Registered Commons.org	Break	Break	
20:00		The Read-Write Society		
20:30				Picturing Free Knowledge I: Image Banks
22:30	Netlabel Party I.			rádio cidadão comum: net batucada brasileira on free and pirated music at Tesla Klub

Saturday, 16 September 2006

	Columbia Club	Columbia Hall	Workshops	Specials
10:00	Open APIs			
12:00	Break	Break	Break	
13:00	Paris Accord: Composers, Performers and the Public		iCommons	
15:00	EU Copyright Directive, Review and Implementation	Show des Freien Wissens	Are Open APIs the new Freedom or the new Dependency?	
17:00	The Future of Free Software			mimoSa presentation, c-phere
19:00	Break	Break		
20:00		Preisverleihung „Schreibrecht 2006"		
20:10		Brazil, the Free Culture Nation		
20:30				Picturing Free Knowledge II: Image Agents
22:30	Netlabel Party II	Screening of "The Codebreakers"		"MyTube & Yourspace" by DJ Hogo Chavez & VJ Ahamadinejad at Tesla Klub

Sunday, 17 September 2006 – Post-Conference Meetings

11:00 - 18:00	Paris Accord	Humboldt University Berlin, Schrödinger Zentrum
11:00 - 18:00	EUCD & Lobbying	Humboldt University Berlin, Schrödinger Zentrum
11:00 - 18:00	Wikiforschersymposium	Humboldt University Berlin, Schrödinger Zentrum
11:00 - 18:00	EU-Project Workshop	Humboldt University Berlin, Schrödinger Zentrum
11:00 - 18:00	ALAC Meeting	tba

Columbia Hall and Columbia Club
Columbiadamm 9-11,
10965 Berlin-Kreuzberg
U-Bahn station Platz der
Luftbrücke: U6,
BUS 119 Flughafen Tempelhof

tesla
Podewils'sches Palais,
Klosterstraße 68 – 70,
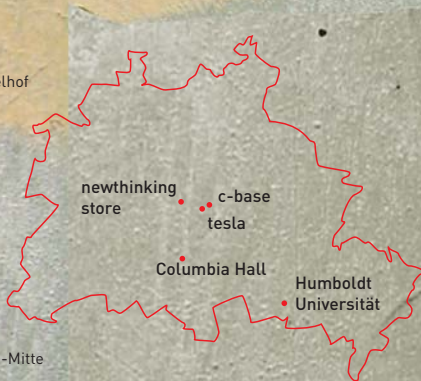10179 Berlin-Mitte
U-Bahn
Klosterstrasse: U2

c-base
Rungestr. 20, 10179 Berlin-Mitte
S- and U-Bahn station
Jannowitzbrücke: S3, S5, S7, S75,
S9, U8

Humboldt University
Erwin Schrödinger-Zentrum,
Rudower Chaussee 26,
12489 Berlin- Adlershof
S-Bahn station Adlershof: S6, S8,
S9, S45, S46, Bus 360
Magnusstrasse

newthinking store
Tucholskystr. 48,
10117 Berlin
S- Bahn and Tram station
Oranienburger Tor:
S1, S2, S25, Tram: M1, M6

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Informatik in
Bildung und
Gesellschaft
Humboldt-Universität zu Berlin

WOS e.V. in Cooperation
with WG Computer
Science & Society of
Humboldt University
Berlin, Tesla Berlin and
c-base