

Wizards of OS 4

Information Freedom Rules

<http://wizards-of-os.org>

14-16 September 2006
Columbia Venues Berlin

as well as
at and in cooperation with

Tesla
c-base
Erwin Schrödinger-Zentrum, Humboldt-Universität zu Berlin

ver. 1.7, 18 August 2006



Partners

Department of Digital Culture of the Ministry of Culture Brazil • Brazilian Embassy Berlin • Center for Technology & Society (CTS) at the Fundação Getulio Vargas (FGV) • Waag Society, Amsterdam • Wikimedia e.V. • OLSR Experiment by Freifunk, Berlin • Creative Commons • ZEIT online • De:Bug • brand eins • newthinking network, Berlin • Linux New Media, München • Linux Bangalore • Forum InformatikerInnen für Frieden und gesellschaftliche Verantwortung (FIFF) • Chaos Computer Club • Netzwerk Neue Medien • Berliner Unix User Group • mikro e. V.

Funded by

- Hauptstadtkulturfonds
- Informatikjahr / Bundesministerium für Bildung und Forschung
- Bundeszentrale für politische Bildung
- Open Society Institute – Information Program, London
- Wikimedia e.V.
- Consumer Project on Technology, Washington DC

Would you like to support Wizards of OS? Please contact
v.grassmuck@wizards-of-os.org



Table of Contents

WOS 4 In Brief	3
The Issues of WOS 4	4
Authorship & Culture	4
Brazil, the Free Culture Nation	4
Netlabels: Niche, long tail, blueprint?	5
Art & Copyright	5
Quality Management in Free Content	6
Economy & Labour	6
Information Freedom Rules	6
Business and the Commons	7
Paris Accord: Composers, Performers and the Public	7
Open Source Biotechnology	8
Rules & Tools of Freedom	8
EU Copyright Directive, Review and Implementation	8
Licenses	9
The Future of Free Software	10
Open APIs	10
Freedom expanded	11
Open Spectrum	11
Specials	13
Workshops	13
Movies	13
The Wizards of OS so far	14

#WOS 4 In Brief

Wizards of OS 4. Information Freedom Rules

The 4th WOS conference will take place at Columbia Hall and Columbia Club in Berlin on 14 – 16 September 2006. Different from previous WOS conferences, it will be single-track with only break-out and BoF sessions taking place in parallel. The three conference days will be roughly organised around the themes of **Authorship & Culture**, **Economy & Labour**, and **Rules & Tools of Freedom**. The theme demarkated by the subtitle of WOS 4 will be running through the conference as a whole: the question which **Freedom** do we mean, and what **Rules** does it take to make it sustainable.

The Conference Plus

The three core conference days will be surrounded by events at venues of our partners in Berlin. The free wireless networking community will gather at **c-base** (<http://c-base.org>) throughout the whole week of WOS 4. Art-related approaches to WOS issues, including a residency, a workshop on art & copyright and a film programme will be organised by **Tesla** (<http://tesla-berlin.de>). **New Thinking** (<http://newthinking.de/>) will be holding a number of introductory workshops on various aspects of free software.

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 a well-known TV moderator personality, 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.

Finally, the **Computer Science and Society Working Group of Humboldt University** (<http://waste.informatik.hu-berlin.de>) will be hosting a number of parallel one-day workshops on Sunday, 17 September at the Schrödinger Center in Berlin-Adlershof. At this point these include a workshop on social science research concerning Wikipedia and other wiki-based media, a meeting by the At Large Advisory Committee of ICANN, a workshop with copyright activists from the EU member states and the new accession states concerning the transposition of the European copyright acquis, and a workshop on lobbying in national and international political decision making.

The Issues of WOS 4

Authorship & Culture

#Dank der digitalen Revolution wird Kultur von allen gemacht. Flickr, YouTube und das Internet Archive belegen es. Kulturelle Konfigurationen verschieben sich grundlegend, von täglichen Praktiken bis zu Lebensentwürfen, von Strategien der Bezugnahme auf das kulturelle Erbe bis zu neuen musikalischen und visuellen Genres. Am ausgeprägtesten zeigt sich der Effekt, wo von Schöpfung über Distribution und Wahrnehmung die Digitalität nicht verlassen wird, wie bei den Netlabels der elektronischen Musik.

Das Urheberrecht schützt das Autorsubjekt und sein geistiges Eigentum, wie sie im 18. Jahrhundert formuliert wurden. Die Medienumwelt des 21. Jahrhunderts dagegen stützt das Remixing bestehender Werke und eine geistige Großzügigkeit und Promiskuität. In Appropriation, Tropikalisierung, Hybriden und Mash-Ups verschwindet der Autor nicht etwa, doch als Kristallisationspunkt von Reputation wird er neu ausgehandelt – zwischen Persönlichkeitsrechten und Kunstfreiheit, zwischen Erwerbsarbeit der Profis und Selbstausdruck aller.

Brasilien nimmt die Rolle der Nation der freien Kultur ein. Durch die „Pontos de Cultura“ werden Hunderte lokaler kultureller Gruppen im ganzen Land ins digitale Zeitalter befördert, dank recycelter Hardware, freier Software und einem Netzwerk, in dem sie ihre Arbeiten präsentieren und voneinander lernen. Auch in internationalen Foren setzt sich Brasilien für kulturelle Vielfalt, Zugang zu Wissen und eine gerechtere globale Wissensordnung ein.

Das Zeitalter von Wikipedia und Open Access in den Wissenschaften – und mit ihm die WOS4 – wirft alte Fragen neu auf: Entsteht Qualität durch Kollektivität oder Wettbewerb, durch freie Kooperation unter Gleichen oder Expertokratie, durch Netzwerke oder Hierarchien?

Brazil, the Free Culture Nation

Saturday, 16 September 2006, 20:00, Columbia Hall

Brazil has emerged as the prime promoter of free culture, not only in international fora but also domestically. „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 supporting digital culture. WOS 4 together with the Ministry of Culture and other Brazilian partners will show a representative spectrum.

Starting point is a vibrant local culture. From the poor neighbourhoods 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 master-plan of bringing 600 cultural projects across the country into the digital age. Groups working with music or video, indigenous crafts or capoeira, graffiti and circus will be equipped with multimedia hardware, free software and a budget in order to produce, document and freely share with the world their cultural expressions. WOS 4 will present an overview of the works coming out of these Culture Spots. Recycled hardware and free software play a crucial role as infrastructure far beyond the Pontos. The questions here as with all of WOS is: how are we going to achieve cultural and financial autonomy? How can we achieve cultural diversity?

- Chair: Volker Grassmuck, project lead Wizards of OS & project lead iRights.info & researcher, Humboldt University, Berlin

- Claudio Prado, Head of the Department of Digital Culture, Ministry of Culture, Brasilia

- Felipe Fonseca, MetaReciclagem, São Paulo

- Sérgio Amadeu da Silveira, Professor of information theory, Faculty of Social Communications Cásper Líbero, University of São Paulo; former Director-President of Brazil's National Institute of Information Technology and Chairman Free Software Technical Implementation Committee, now founder of the NGO Free Network

- Fernanda Weiden, system administrator, council member of Free Software Foundation Latin America; participant of Debian Women and organizer of the Fórum Internacional Software Livre (FISL); founder of Women Free Software Project in Brazil; currently with Google in Zurich

- Daniel Haaksman, DJ, remixer, journalist and producer, among others of the compilation „Rio Baile Funk: Favela Booty,“ Berlin

Specials

- Workshop on and presentation of mimoSa by Ricardo Ruiz and Tatiana Wells

- Presentation of selected works coming out of Pontos de Cultura (in Tesla)

Netlabels: Niche, long tail, blueprint?

Thursday, 14 September 2006, 15:00, Columbia Club

During the last five years a new form of music distribution has emerged online. Netlabels make use of liberal licenses 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 and many artists gaining international recognition.

At the same time, the adoption of the netlabel idea has been slow when it comes to other genres or commercial entities. Many big technology companies have started to embrace open source software for their businesses. Such an exchange of ideas is

virtually nonexistent in today's music industry.

Does this mean that netlabels will remain a niche phenomenon? Or are they part of a long tail industry that is gaining strength as physical distribution fades? What can netlabels and the traditional industry learn from each other? And which role will each of them play in years to come?

- Chair: Janko Röttgers, Lowpass.cc, 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
- #Bobby Baby, Sweden

Specials

- Netlabel concerts on Friday and Saturday night

Freedom of Art, Limited

Art & Copyright

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

A considerable part of contemporary artistic practice, in all disciplines, 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.

Although many legal systems regulate artistic freedom, freedom of expression, fair use, and other copyright exceptions, this legally guaranteed tolerance is currently threatened by the increasing preeminence and commercialization of intellectual property rights, and by the spread of technical means of protection (DRM) as well.

Unlike those with vested interests in intellectual property, proponents of artistic freedom have no lobby, so far. There is a plausible reason for this: artistic freedom is often at odds with material interests. Additionally, the notions of what a protected piece of work is and what authorship means, as codified within copyright and droit d'auteur, very often prove inflexible with regard to artistic practices of appropriation.

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?

- 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,' Denman Island, British Columbia, Canada
- Christian von Borries, is a trademark behind which hides a producer/ conductor/ composer, i.e. an originator registered with Gema, GVL and VG Wort, Berlin
- Simon Yuill, Artist and programmer, works with Free Open Source Software projects and is interested in various forms of autonomous social practices and non-institutional knowledge systems, Glasgow, UK
- Séverine Dusollier, Doctor in Law, Professor at the University of Namur (Belgium), Head of the Department of Intellectual Property Rights at the Research Center for Computer and Law, the University of Namur & Project Lead Creative Commons Belgium, Namur

Quality Management in Free Content

Friday, 15 September 2006, 13:00, Columbia Club

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?

- Chair: Gerow von Randow, Editor in Chief, ZEIT online
- Larry Sanger, Director of Collaborative Projects for the Digital Universe Foundation, chief organizer of Wikipedia in its first year, Scotts Valley, California
- Ulrich Pöschl, Editor of Atmospheric Chemistry and Physics (ACP), European Geosciences Union (EGU) & Max Planck Institute for Chemistry (MPIC), Mainz
- Martin Haase, Board Member Wikimedia e.V., Professor of Romanic Linguistics, University Bamberg
- #NN, Nature Magazine, London (tbc)

Economy & Labour

#Gemeinfreies und Allmendwissen sind Voraussetzung für Innovation. So viel ist deutlich. Freie kreative Zusammenarbeit schafft nicht nur neue Formen künstlerischen Ausdrucks, sondern auch Wohlstand und damit Anreize für Autoren und Nutzer. Produktions- und Distributionsmittel für Information sind nicht länger Mangelware. Längst ist eine freie Kultur entstanden.

Der heutige „Wettkampf der Kulturen“ wird zwischen Creative Commons und Creative Industries ausgetragen. Auf der einen Seite soll mit Hilfe von Digitalem Restriktionsmanagement (DRM) Mangel erzeugt werden, um Markt zu ermöglichen. Aus individueller Kreativität wird „geistiges Eigentum“. Aus Kultur wird „Content“.

Auf der anderen Seite steht ein Wirtschaften aus dem Überfluss. Als allmendbasierte Peer Produktion bezeichnet der Jurist Yochai Benkler das, was in der freien Software oder bei Wikipedia geschieht. Kultur ist Austausch und gegenseitige Inspiration. Was technologisch möglich und in Tauschbörsen millionenfache Wirklichkeit ist, wird sich weder technologisch noch gesetzgeberisch zurückdrehen lassen. Damit wird die Frage zentral, wie sich mit freien Bits Geld verdienen lässt.

Ist ein Markt für Kulturgüter ohne die Durchsetzung von Urheberrechten denkbar? Die nigerianische Filmindustrie, die zur drittgrößten nach Hollywood und Bollywood gewachsen ist, scheint dies zu belegen. Mehrwert durch physikalische Vertriebsstücke oder durch Dienstleistungen wie Aufführung und Auftragsprogrammierung, freiwillige oder gesetzliche Arrangements, in denen Nutzer kollektiv Autoren und Interpreten vergüten, und Arrangements, in denen Nutzer gemeinsam ein Werk vor der Erstveröffentlichung freikaufen, gehören zu den Modellen, die auf der WOS4 zur Diskussion gestellt werden. Der Frage, wie freie Innovationen und Profit in der Biotechnologie zusammengehen, ist ein eigenes Panel gewidmet.

Information Freedom Rules

Thursday, 14 September 2006, 20:00, Columbia Hall

The subtitle of WOS 4, indicates three aspects: As always, WOS wants to showcase areas where freely produced and distributed information matches and surpasses its proprietary competitors, as in software and encyclopedias. WOS 4 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, WOS 4 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.

- 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 at the University of California, Berkeley
- Yochai Benkler, Yale Law School, New Haven

Business and the Commons

Friday, 15 September 2006, 17:00, Columbia Club

Since digitisation of works and channels turns information into a truly 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 Bollywood. How can creative people and consumers strike a fair deal without intermediaries? What if they organise as two collectives that conclude a general contract among each other? If bits, once published, can't be controlled, then maybe the work they encode should be paid before it gets released. The Street Performer Protocol triggered a number of systems that aim at buying works so that they can be free.

- Chair: Ronaldo Lemos, Director Center for Technology & Society (CTS) at the Fundação Getulio Vargas (FGV) & project lead Creative Commons Brazil & openbusiness.cc, Rio de Janeiro
- Amaka Igwe, CEO of 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, activist, author and neoist; press officer of the c-base, Berlin
- Roland Alton-Scheidl, PUBLIC VOICE Lab, project lead RegisteredCommons.org, Vorarlberg University of Applied Sciences

#Jamendo

- Kilian Kissling, Verlag Directmedia Berlin, selling Wikipedia on DVD (tbc)

Paris Accord: Composers, Performers and the Public

Saturday, 16 September 2006, 13:00, Columbia Club

#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 license which against the background of a powerful alliance of public and artists in France and political parties among others in Sweden favouring such a solution promises significant progress.

WOS 3 has addressed alternative compensation systems already. WOS 4 will take the debate further.

- Chair: Volker Grassmuck, project lead Wizards of OS & project lead iRights.info & researcher, Humboldt University, Berlin
- James Love, Consumer Project on Technology, Washington, DC
- Peter Jenner, Secretary-General of the International Music Managers' Forum, London
- Cornelia Kutterer, Senior Legal Advisor, BEUC The European Consumers' Organisation, Brussels
- Bennett Lincoff, Attorney at Law, former Director of Legal Affairs for New Media at ASCAP, New York
- #Christian Paul, socialist MoP, Paris (tbc)

Open Source Biotechnology

Friday, 15 September 2006, 10:00, Columbia Club

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/or 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.

- Chair: Andrea Glorioso, Researcher, Politecnico di Torino; Independent consultant, FLOSS Technology, Law and Policies
- Sandra Braman, Department of Communication, University of Wisconsin-Milwaukee
- Philippe Aigrain, CEO, Sopinspace - Society for Public Information Spaces, Paris
- James Love, Consumer Project on Technology, Washington, DC
- Philippe Aigrain, CEO, Sopinspace - Society for Public Information Spaces, Paris
- #Antony Taubman (WIPO, Traditional Knowledge, Genetic Resources & Folklore division, Geneva (tbc)

Rules & Tools of Freedom

#Das Urheberrecht spielt wie nie zuvor eine zentrale Rolle für die künstlerischen und wirtschaftlichen Bedingungen des kreativen Schaffens. Seit der Jahrtausendwende ist es an die neuen digitalen Verhältnisse angepasst. Ist diese Anpassung gelungen? Wo behindert sie Innovationen, wo unterstützt sie die Strukturen der freien Kultur? Die EU überprüft derzeit ihre Richtlinie zum Urheberrecht in der Informationsgesellschaft von 2001. Die WOS4 hat die Protagonisten eingeladen, Rede und Antwort zu stehen.

Lizenzen wie die GPL und die von Creative Commons erzeugen mit den Mitteln des Urheberrechts die Allmende, die die kooperative Erstellung freier Kultur ermöglicht. Auch sie werden in diesem Jahr kritisch überprüft. Auch das elektromagnetische Spektrum – eine zentrale Ressource für die zunehmend mobile, funkgestützte Medienwelt – steht zur Neuregulierung an. Was sind die Optionen, welche sind einer freien Infrastruktur förderlich?

Die freie Software ist Pionier und Vorbild für alle Zweige der freien Kultur, die ihr folgen. Sie ist etabliert und weiterhin äußerst dynamisch. Was sind die nächsten Kapitel dieser Erfolgsgeschichte? Verlagert sich der Fokus von der Software zu den Daten oder zu den offenen Schnittstellen von Webdiensten? Bleibt beim Trend zum Mash-up der Datenschutz auf der Strecke?

„Die Gedanken sind frei“ – Eben Moglen, einer der Ideengeber der freien Software, erinnerte uns auf der WOS3 an diesen Schlachtruf, der durch die Jahrhunderte hallt. Doch anders als die unserer Vorfahren ist unsere Bewegung, die Bewegung der freien Kultur, nicht utopisch, sondern schafft Fakten. Basierend auf freien Produktions- und Distributionsmitteln entstehen freie Organisations- und Einkommensstrukturen, freie Kunst und Musik, freie Technologie und möglicherweise gar eine freie Gesellschaft. Die WOS4 trägt dazu bei, diese Freiheitsbewegung voranzubringen.

EU Copyright Directive, Review and Implementation

Saturday, 16 September 2006, 15:00, Columbia Club

In 2006 the EU Directive on Copyright in the Information Society of 2001 (EUCD) is subject to a comprehensive review. In parallel to the EUCD review, the Gowers Report will review whether the current IP framework in the UK needs updating. Both reports will be released in Autumn 2006. During the same time, Switzerland will be implementing the WIPO Copyright Treaty of 1996 (WCT).

WOS 4 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? Does it create unnecessary restrictions compared to the WCT that it transposes? Are there implementations of the WCT in countries outside the European Union that have found better solutions than the EUCD?

Furthermore, leading up to WOS 4, a network of European copyright experts from civil society, building on preceding research, will collect best practice implementations of flexible EUCD provisions throughout the 25 member states. Copyright experts from the new accession and candidate countries (e.g. Bulgaria, Mazedonia, Ukraine) will asses the current copyright laws in their countries. This information will then be compiled into a report in order to actively promote best practice implementations.

- Chair: Urs Gasser, Director Research Center for Information Law, University St. Gallen

- Bernt Hugenholtz, Director of the Institute for Information Law, University of Amsterdam & endowed with reviewing the EUCD

- Tilman Lüder, Head of Unit Copyright and Knowledge-based Economy, DG Internal Market, European Commission, Brussels

- Cornelia Kutterer, BEUC, Brussels

- #Maja Bogataj??

Best Practice Guide to the EUCD

Project leads:

- Urs Gasser, Designated Director Research Division for Information Law, University St. Gallen

- Ian Brown, Senior Research Manager at the Cambridge-MIT Institute and a research fellow at University College London

Workshop on Best Practice Guide to the EUCD

- Bogdan Manolea, Executive Director, Association for Technology and Internet (APTI), Bucharest

- Iryna Kutchma, International Renaissance Foundation, Kiev

- Teresa Hackett, lead of the IP project of eIFL, the biggest library consortium in transition/developing countries, Dublin

Workshop on Lobbying

- #Markus Beckedahl, Netzwerk Neue Medien

- Elmar Geese, tarnet GmbH & LIVE Linux Verband

Licenses

Friday, 15 September 2006, 20:00, Columbia Hall

Licenses are crucial sets of rules for articulating and safeguarding freedom. The GNU General Public License (GPL), the most widely used license for free software, is being revised in 2006 in order to address changing technical and legal environments. The most widely used tool for generating standard licenses for free non-software works is provided by the Creative Commons (CC) project. WOS 4 will follow up on the CC Summit at WOS 3, looking into new projects like the Science Commons and iCommons.

The GPL defines four fundamental freedoms and thereby a pool of uniformly, i.e. compatibly licensed works. CC gives licensees a range of options to choose from, leading to a fragmented landscape of pools of works licensed in a way that makes them incompatible in one or more aspects of use, among each other and with other licenses.

What is meant by „free“ in these cases? How do the various conceptions of freedom react to challenges like DRM? CC found that offering attribution as an option to choose is unnecessary and in half the world invalid. How much differentiation is necessary? Is a conciliation of freedom of choice and bottom-line of freedom possible?

- Chair: Vera Franz, Information Programme, Open Society Institute, London
- Lawrence Lessig, Stanford Law School, Stanford, CA & Founder of Creative Commons
- Benjamin Mako Hill, MIT Media Lab, Debian, Ubuntu, FreedomDefined.org, Cambridge, MA.
- # Dreier / Keller

Workshops

- GPLv3, Georg Greve, Free Software Foundation Europe, Zurich
- iCommons: "Bridges or walls? Can free culture coexist with proprietary projects?", Heather Ford,

The Future of Free Software

Saturday, 16 September 2006, 17:00, Columbia Club

#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 will be non-western, user-driven and female?

- Chair: Jonathan Corbet, editor in chief of LWN.net, Boulder/Colorado
- Fernanda Weiden, system administrator, council member of Free Software Foundation Latin America; participant of Debian Women and organizer of the Fórum Internacional Software Livre (FISL); founder of Women Free Software Project in Brazil; currently with Google in Zurich
- Atul Chitnis, FOSS.IN, Bangalore, India
- Ellen Reitmayr, usability engineer, Berlin
- #Bdale / Hohndel

Open APIs

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

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 same applies to the idea of long tail economy. Within Web 2.0, developers are coding stuff for some tiny minority which may be useful in the long run. If their work depends on a mesh of different technologies and applications, they must stay away from the licensing and API traps.

The Open API panel should discuss the implications of software services and Open APIs.

First, Harald Alvestrand will give an overview of the IETF discussion and standardization process. After all, these are the forces that gave birth to an open internet as the foundation layer of Web 2.0.

Then Stefan Richter of freenigma will give some insights. Freenigma is a new privacy approach for Web 2.0, with an open API for everybody who wants to have encryption in his service. But there is more that just the question of Open APIs and how they are used by developers. As a mashup, the AJAX-based Freenigma analyses the HTML-presentation and the structuere of sites like Goglemail, Hotmail or Yahoo Mail. What about the Copyrights and the 'terms of service'? Are they violated with this approach?

- Chair: Detlef Borchers, Free-Lance Journalist, Metten, Germany
- Harald Tveit Alvestrand, former chairman of the IETF & Engineer at Google, Trondheim, Norway
- Stefan Richter, freenigma.com, Hamburg
- #Susy Struble, Sun Microsystems, on Java API & ODF

Freedom Expanded

Thursday, 14 September 2006, 13:00 Columbia Club

The space of the technically feasible, 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.

- Chair: Felix Stalder
- Rasmus Fleischer, Piratbyran.org
- Carmen Weisskopf, Bitnik.org, Zurich
- Doma Smoljo, Bitnik.org, Zurich
- Alexei Blinov, Hive developer, London

Open Spectrum

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

#Computing goes wireless and mobile. The movement of Free Wireless Networks raises the question of the usability of the ether. Many perceive the electromagnetic spectrum as a public resource that should be, at least in parts, license-free. In 2007, the International Telecommunication Union (ITU) will revise the global regulations of the spectrum. Which alternatives exist? What are the requirements for development, peer-based networking communities and citizens rather than consumer needs?

- Chair: Armin Medosch, Author & (wireless) Networker, London
- Onno Purbo, free wireless networking activist, Jakarta, Indonesia
- Robert Horvitz, initiator Open spectrum, Prague
- Malcolm J. Matson, founder COLT telecom, founder and Executive Director OPLAN Foundation (Open Public Local Access Networks), director of OpenPlanet Ltd, London
- #OfCom

Specials

#Workshops

- Workshop on the GPLv3 Process
Led by Georg Greve (tbc)
- Workshop with copyright activists from the EU member states and the new accession states concerning the transposition of the European copyright acquis, followed by a workshop on advocacy/lobbying tactics by FFII
- Free software for Netlabels, building a Knoppix-based distribution containing a netlabel in a box
- Wiki research, social scientist working on aspects of Wikipedia and other wiki-based media gather to discuss a joint research agenda. Organised by Martin Haase, Wikimedia e.V.
- At Large Advisory Committee of ICANN. Organised by Annette Mühlberg, member of the ALAC.
- Workshop by the EU research project towards Open Source Software adoption and dissemination (tOSSad, <http://tossad.org>), organised by Roland Alton-Scheidl.
- Art & Copyright, bringing together artists and curators. This workshop will take place either on Wednesday before or on Sunday after the conference. Organised by Cornelia Sollfrank.

#Movies

- Coding Culture, a series of three films on Bangalore's Software Industry
- Vladimir Cunha, documentary on Tecno Brega (Belem, 2006)
- Denise Garcia: Sou feia mas tô na moda (Rio de Janeiro, 2005)
- Weizenbaum. Rebel at Work, Documentary with Joseph Weizenbaum (Berlin 2006)
- Gamer Br, Pirex (Brasil, 2005)
- BBC documentary "Software and Development" (2006)
- Nate Harrison, Can I Get An Amen? (2004)
- Go Open Source, a 13 episode television show dedicated to promoting open source software, produced and aired in South Africa

The Wizards of OS so far

The Wizards of Operating Systems (WOS) has established itself as a prime international gathering for discussions on free software, free content and free infrastructure. It's special strength lies in an interdisciplinary approach, bringing together people from arts and sciences, technology and business, grassroots movements and government. Special about the conference is also its perspective: The WOS is showcasing freedom that works. It is about highlighting solutions and success stories rather than pinpointing problems. WOS wants to inspire and to motivate. It is there to promote the further development of the potentials inherent in the digital revolution for a free information and knowledge environment.

WOS 1 (1999) and WOS 2 (2001) took place in the House of World Cultures, WOS 3 (2004) was in the bcc at Alexanderplatz. They were funded by the "Projekt Zukunft - Der Berliner Weg in die Informationsgesellschaft" of the Berlin Senate for Economic Affairs (WOS 1), the German Federal Agency for Civic Education and the Center for the Public Domain (WOS 2), by the Federal Cultural Foundation, Germany (WOS 3) and by other public and private partners. Each of the conferences was attended by about 700 participants.

Speakers at previous wos conferences include Richard Stallman, Lawrence Lessig, Charlotte Hess, Eben Moglen, Jimmy Wales, Jeanette Hofmann, Tim O'Reilly, Atul Chitnis, Kalle Dalheimer, Tineke M. Egyedi, Michael Tiemann, Cori Hayden, Jean-Claude Guedon, Roger Dingledine, Lars Eilebrecht, Hong Feng, William Fisher, Harald Welte, Hansjürgen Garstka, Rishab Aiyer Ghosh, Georg Greve, Stevan Harnad, Federico Heinz, Dewayne Hendricks, Sebastian Hetze, Meg Hourihan, Tim Hubbard, Till Jaeger, Claus Kalle, Friedrich Kittler, Marit Köhntopp, Joris Komen, Thomas Krag, Martin Kretschmer, Julia Kueng, Peter Weibel, Thomas Krüger, Maurizio Lazzarato, Dawn M. Leach, Marc Lehmann, Ronaldo Lemos, Shu-Kun Lin, James Love, Bernd Lutterbeck, Thomas Macho, Samyeer Metrani, Andy Müller-Maguhn, Janko Röttgers, Donald K. Rosenberg, Tom Schwaller, Wendy Seltzer, Jah Shaka, Alexei Shulgin, Skúli Sigurdsson, Guido Sohne, Cornelia Sollfrank, Hubertus Soquat, Sarah Spiekermann, Felix Stalder, Kaushik Sunder Rajan, Rena Tangens, Andreas Tonnesen, Charles Yates, Ethan Zuckerman and many more.

The documentation of the previous three wos conferences and three smaller events is available at: <http://wizards-of-os.org>.