

# How-to build a sharing-compatible many-to-all cultural society



Philippe Aigrain  
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# I. REVISITING SHARING

suspect gives a book to an  
unidentified attendant

suspect cuts a book into slices to  
permit several persons to read it in  
parallel

In the digital world, these practices  
could produce extremely subversive  
positive effects

# Street of Crocodiles by Bruno Shultz - Mr. Scotese - Period 6 - 2011

Partager  

modifié il y a 1 mois, 1 semaine / 1 version

Texte

Versions (1)

Encapsulation

141 discussions , parcourir par : emplacement [+ commentaire](#)

## Leo's Suit

par roybigiv, crée le 03-10-2011 18:08

I thought this passage was similar to Leo's matter of choosing a suit. First he tries on the suit for its looks and then he checks the price of it. For the second suit, he asked the tailor if it could be ready that day because of his son's funeral. In the next sentence, here, it says that the tailor is full of sympathy for his client's stirrings, and in the History of Love, the tailor makes Leo's suit first.

réponse

## Re: Leo's Suit

par o. whitmore, crée le 03-10-2011 18:19

Great connection. I immediately made the same connection of Leo to the suit, and the tailors sympathy for Leo's loss.

réponse

## Re: Leo's Suit

par ifelsl, crée le 03-10-2011 18:30

I thought of this as well. The part in this sentence about how buying a suit "gives way to a new proposal" caught my attention. Leo said that you normally buy a suit

soft, weak chin, or pinch his pale, powdered cheek when he discretely, with a knowing half-glance, calls our attention to a trademark, a label of transparent symbolism.

The matter of choosing a suit gradually gives way to a new proposal. Full of sympathy for his client's most intimate stirrings, that debauched and effeminately limp youth now passes curious trademarks before his eyes, a whole library of trademarks, a room housing a sophisticated connoisseur's collection. It is now apparent that the ready-made clothier's shop is merely a façade, behind which is concealed a shop dealing in out-of-print books, an assortment of highly ambiguous publishing houses and private editions. The servile shop assistant opens up further emporiums, crammed to the ceiling with books, drawings and photographs. These vignettes and drawings surpass a hundredfold our boldest dreams. Never have we envisaged such culminations of debauchery, such ingenuities of immoderation.

The salesgirls slip with increasing rapidity between the rows of books—grey and parchmentlike, yet full of dark pigment in their debauched faces, the dark pigment of brunettes, a glistening greasy blackness which lurks in their eyes, and then suddenly darts out of them along a sleeking, zigzag cockroach path. But also in their scorched blushes, in the piquant stigmata of their beauty-spots and their shy indications of dark down, they disclose their breed of black, clotted blood. That colouring, with its too intense force, that dense and aromatic mocha, appears to smear the books they take into their olivaceous hands. Their touch seems to tinge them and leave a dark rainfall of freckles in the air, a streak of snuff like the rousing, bestial aroma of a puff-ball. Meanwhile, the general profligacy has been breaking more and more free of the restrictions of appearances. The shop assistant, having exhausted his insistent endeavour, has slowly succumbed to feminine listlessness. In silk pyjamas, displaying a woman's décolletage, he now lies on one of many sofas dispersed among the regions of books. Some of the salesgirls, taking turns, re-enact figures and positions from the book-cover illustrations; others go to sleep on makeshift beds. The pressure on the client has eased. He is released from the encirclement of insistent dealing, and left to his own devices. The salesgirls, busy with their conversations, pay no further attention to him. Turning away or aside from him, they strike an arrogant contrapposto pose, shifting their weight from foot to foot, flaunting their coquettish footwear. They allow a snaking play of their limbs to pass from top to bottom along their slender bodies—in this way taunting the aroused onlooker from the safety of their nonchalant irresponsibility, whilst at the same time ignoring him. Thus they withdraw, and slip calculatedly into the depths, leaving their guest to do as he pleases. Let us take advantage of that unguarded moment, sneak away from the unforeseen consequences of that innocent visit, and escape into the street.

No one detains us. Through the corridors of books, between the long shelves of periodicals and prints, we emerge from the shop. And here we are at that part of ulica Krokodyli where, from its highest vantage point, one can see almost the whole length of that broad highway, all the way down to the distant, unfinished railway station buildings. It is a grey day, as it always is here, and for a moment the entire vista seems no more than a photograph from an illustrated newspaper, so flat and grey are the houses, people and carriages. That reality is paper-thin, and betrays

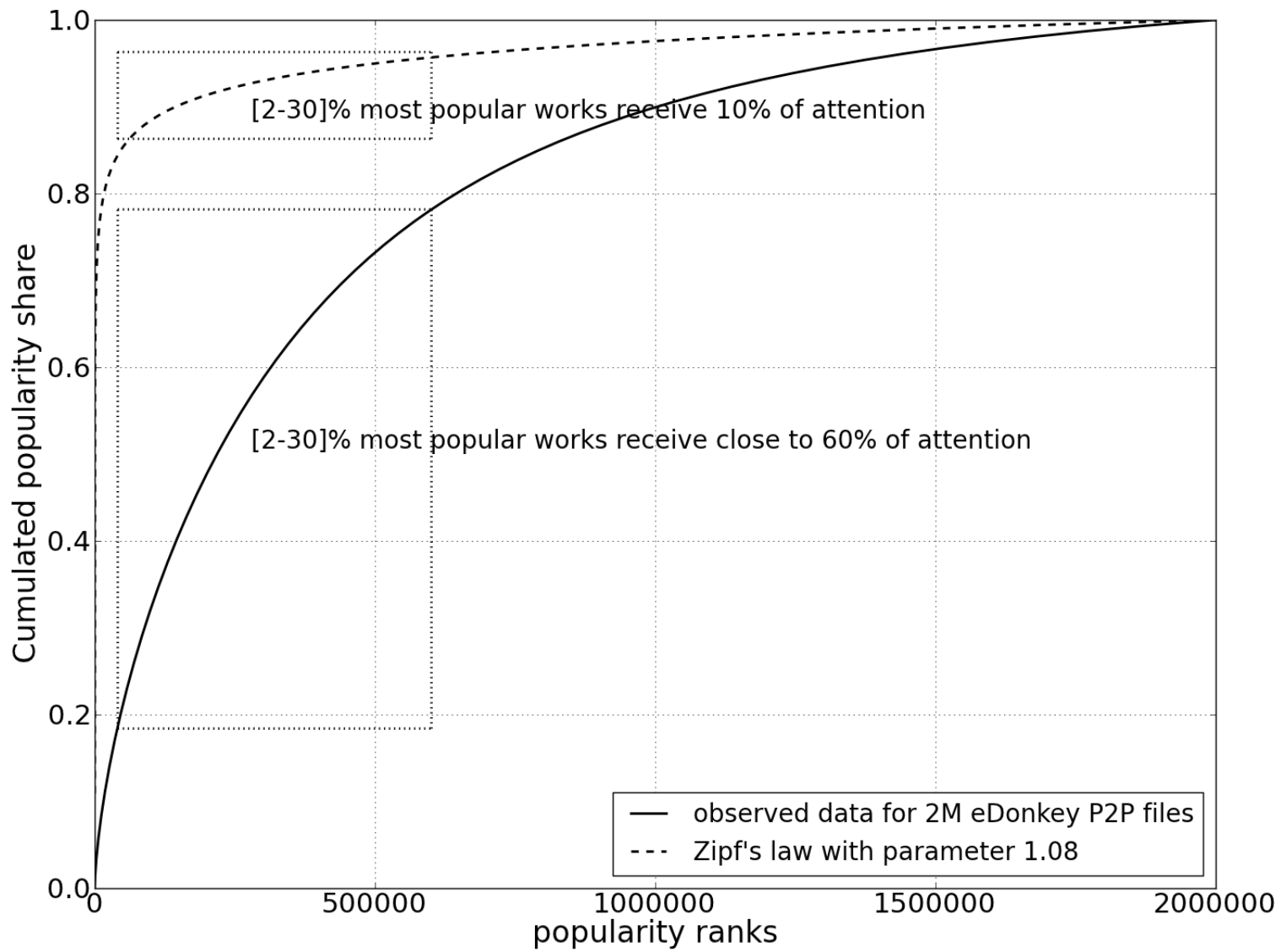
will we eradicate use rights of  
individuals?

or will we recognize the rights of  
individuals to non-market sharing of  
digital works?

Sharing is legitimate\* and useful\*\*

- \* non-commercial practices of individuals used to be beyond the copyright harm
- \*\* sharing is the first step of cultural empowerment, and has a positive impact on key elements of cultural diversity





## II. THE CHALLENGE OF A MANY-TO-ALL DIGITAL CULTURE

people who engage in digital creative  
or expressive activities

20% of European aged 16 or more  
produce contents for sharing on the  
Net

While the cultural industries era (1920–1995) saw a decrease in artistic practice\* they develop again in the Web era

\* playing an instrument, singing, writing, drawing or painting, theater, dance, etc.

# Today's figures in Europe (approx.)

Contributors 20% of population

serious effort contributors > 2%

receive money from copyright system 0,4%

receive serious money from copyright system 0,02%

receive  $\frac{1}{2}$  of significant copyright systems benefits 0,002%

challenge: recognizing\*, rewarding\*\*,  
financing\*\*\* an unprecedented mass of  
contributors to (digital) culture

\* as much as possible

\*\* when desired, to provide them with time/resources

\*\*\* when necessary for works to exist

### III. THE CREATIVE CONTRIBUTION

What it is (matter of fact)

a statutory flat-rate contribution\* by  
broadband Internet subscribers  
used to reward shared digital works  
and finance creative projects and the  
environment of creation

\* in the context of the right to non-market sharing



What it is (philosophically)

the implementation of social rights to share  
and to be rewarded for contributing among  
a community of peers

and

preventing valuable editorial functions from  
becoming orphan

## What it is not

not a compensation for the alleged harm caused by sharing\*

not a new rent for players who have all reason to wish new creation not to exist (heirs of deceased artists, stock owners of copyright)

\* though it will more than compensate any real harm

# Which works

All media including Internet-native

All works including voluntarily shared

Digitally distributed to the public under  
commercial or non-commercial terms

no camcording of movies, no recording of  
concerts, no book scanning  
(digital divulgation right)

→ fair use exceptions still necessary for  
libraries and archives

## HOW MUCH ?

Enough to reward 0,2% of Internet contributors at the level of \$200 and 1% of Internet contributors at the minimum level of \$40 in the worse case of diversity of attention\*

and to invest 5-7% of the present total cultural investment in new works + 0.5-0.7% for the cultural environment

\* 5 to 15 more beneficiaries than copyright, average €250 to €750, adapts at constant cost to changes in diversity of attention or reward function

HOW MUCH (France, 64M population, 2009 data) ?

€501 M for rewards

€315 M for financing production of new works

€32 M for the environment of creation

€847M distributed

€34 M management costs (4%)

€883 M total for about €4/month/subscriber

Depending on diversity of attention or reward function:

2,300-1,600 more than €15,000/yr

23,000-26,200 more than €1500/yr

230,000-466,000 more than €150/yr

1,150,000-3,490,000 more than €30/yr

All reward data provided by voluntary  
users

financing to production based on  
contributor preferences

yes, the details have been worked out  
(privacy, precision, resistance to fraud)

no, the system is not perfect  
(covers only a share of overall financing  
needs, trade-off between precision and risk  
of fraud, governance issues\*)

\* collecting societies only in mechanical distribution  
role and even that iff airtight separation from their  
other activities

## IV. IN BRAZIL



## Hypotheses

18M broadband subscribers now, 2015 PNBL plan 45M  
2.3 persons/subscribing household of which 1.5 aged  
16 or more

20% = 13.5 M Internet contributors

PPP R\$1.56 per US\$ (2009)

270,000 persons to receive more than R\$316,

1,350,000 more than R\$46 in worse case of  
diversity/proportional reward function

# Results

total cost of rewards R\$912 M

Total cost including support to production,  
environment, management costs  
approx. R\$1368 M

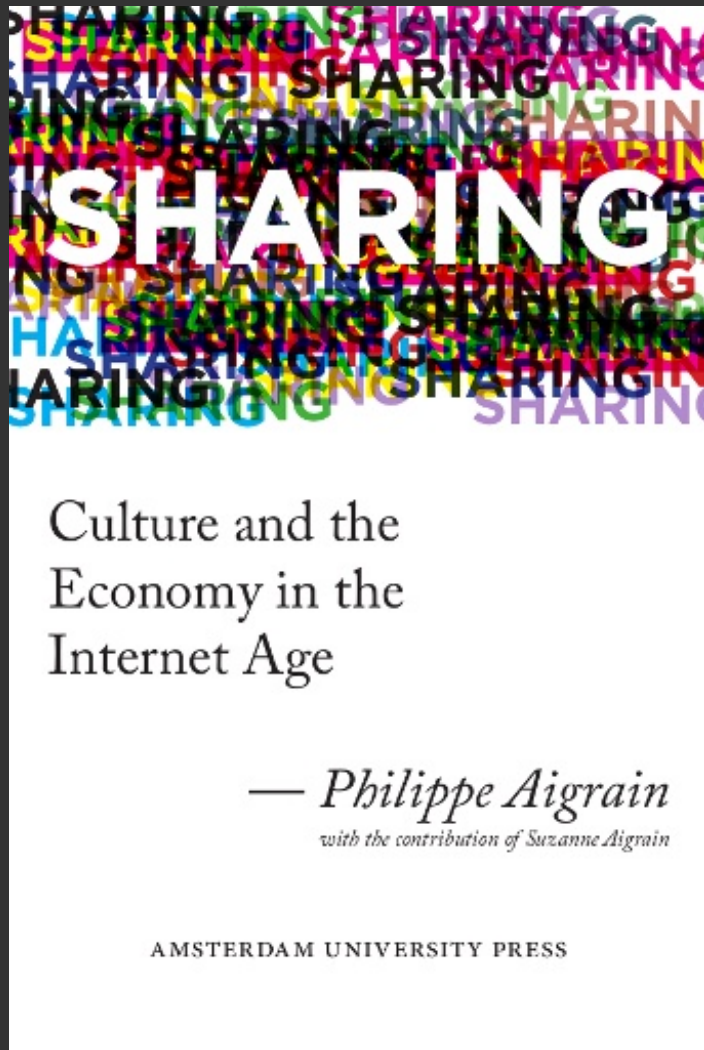
R\$2.53/household/month (2015)

that is 7% of subscription cost target

*Compartilhamento Legal* proposal R\$3 for  
compensating entertainment industry



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models and datasets:

[www.sharing-thebook.net](http://www.sharing-thebook.net)