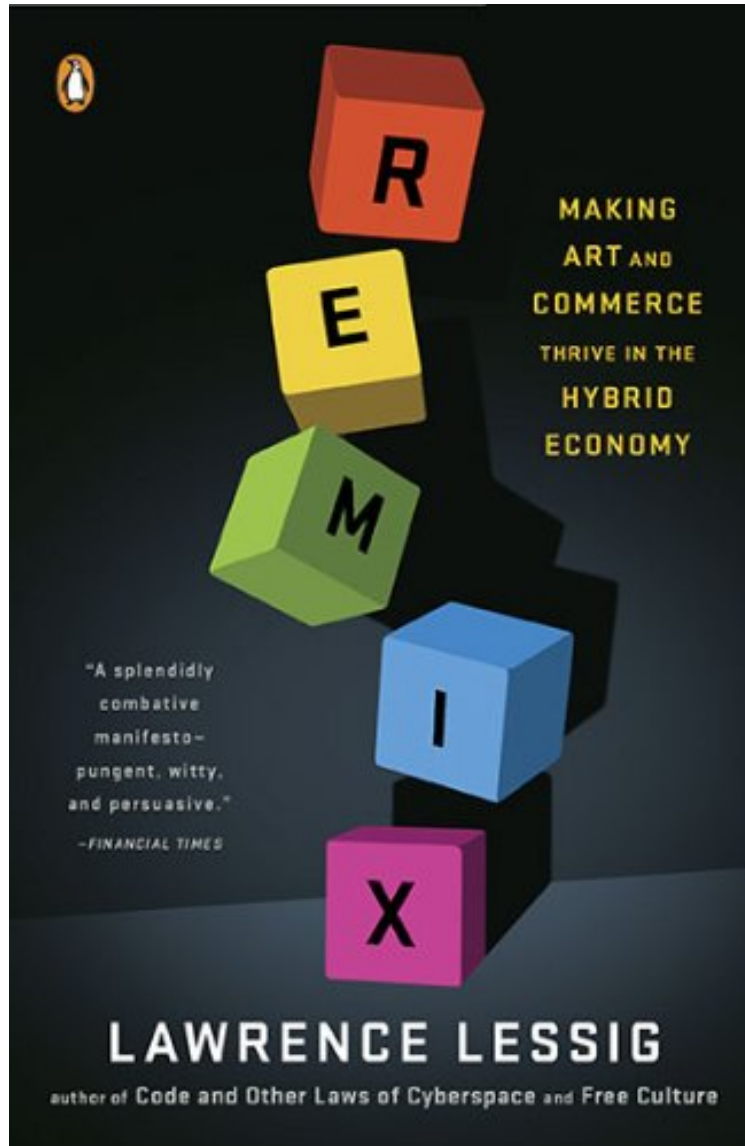


Remix: Making Art and Commerce Thrive in the Hybrid Economy

Lawrence Lessig

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#257276 in Books Lawrence Lessig 2009-09-29 2009-09-29 Original language: English PDF # 1 7.74 x .73 x 5.071, .53 #File Name: 0143116134352 pages Remix Making Art and Commerce Thrive in the Hybrid Economy | File size: 64.Mb

Lawrence Lessig : Remix: Making Art and Commerce Thrive in the Hybrid Economy before purchasing it in order to gage whether or not it would be worth my time, and all praised Remix: Making Art and Commerce Thrive in the Hybrid Economy:

0 of 0 people found the following review helpful. Remix: The case for changing our laws on intellectual property By Stephen D Herbert Lessig is an authority and thought leader in open-source community. I picked the book because of

his reputation. It doesn't disappoint. Fast read, easily understandable, real-life examples. Great read on the changes Lessig argues are necessary to intellectual property law to bring it into the 21st century. His arguments are somewhat loosely made; I guess to keep the book readable by a general audience and short. Even if you agree with Lessig's general position, I found, for me, he dedicated inadequate space to cover the underlying legal, cultural and historical bases. Lessig chooses instead a more populist approach. With well-argued examples he'll make a convert of you, especially if your kid is recording sampled music and putting it out there for consumption by her peers. Good Copy Bad Copy (YouTube) is a good supplement to some of Lessig's points in this book - if you want to quickly digest the remix culture. Dive deep with another book: Adrian Johns' Piracy: The Intellectual Property Wars from Gutenberg to Gates - for a history and a more impartial treatise on intellectual property and what copyright reform means. 0 of 0 people found the following review helpful. How and Why Copyright Can and Should Be Improved. By Ron Tarro Read this book if you seek a conceptual structure and a well reasoned perspective on what's happening (or should be happening) around copyright law and the practical application of it in this digital age. Very well done. Having read this book it's clear that improvements in copyright law could improve our world and advance our culture. I didn't start this book with such an understanding. However. Don't read this book if you're seeking economic arguments and business models for businesses centered on intellectual property. More generally, I would advocate for a revised edition. Two reasons. First, as I read it, I wondered if we're really heading towards Lessig's vision and if there are more recent waypoints that illuminate progress towards (or away) from his vision. Second reason: Lessig appears to be a political person. Fine. But he unfortunately links his advocacy in the final chapter to the rather dynamic geopolitical lessons of a "failure" in Iraq ... and to our environmental (global warming) tipping point. His argument to paraphrase is that media conglomerates cannot win the copyright/sharing war for the same reason we cannot win in Iraq. Ooops. With the benefit of time it would appear that Iraq has been won using the wise application of power. So it would therefore follow that Warner Brothers (and the media giants will win too with their wise application of market power)? You can't make a conclusive argument and then tie it to an inconclusive parallel. His political analogies have diminished his own argument. Embarrassing. Time for a revision. (And time for the author to spend less time with politico ideologues.) But. That said. Lessig's argument around his core subject is huge and redefining and this is a worthwhile read. 1 of 1 people found the following review helpful. Essential, Required Reading. By balboa The amazing thing about this book is that Lessig is getting at something bigger than just the parental worries of children sharing music and videos through the internet. He is pointing out the very serious question of where our culture is now heading toward. The World Wide Web and digital technologies has changed its course, and we now need to begin an open discussion of how we, as a community of artists, lawmakers, corporations, and the viewing (and hopefully remixing) public, would like to move forward in the 21st Century. Lessig makes an excellent contribution to this primal, immediate, and ultimately eternal conversation in "Remix".

The reigning authority on intellectual property in the Internet age, Lawrence Lessig spotlights the newest and possibly the most harmful culture war—a war waged against those who create and consume art. America's copyright laws have ceased to perform their original, beneficial role: protecting artists' creations while allowing them to build on previous creative works. In fact, our system now criminalizes those very actions. Remix is an urgent, eloquent plea to end a war that harms every intrepid, creative user of new technologies. It also offers an inspiring vision of the postwar world where enormous opportunities await those who view art as a resource to be shared openly rather than a commodity to be hoarded.

From Publishers Weekly Should anyone besides libertarian hackers or record companies care about copyright in the online world? In this incisive treatise, Stanford law prof and Wired columnist Lessig (Free Culture) argues that we should. He frames the problem as a war between an old read-only culture, in which media megaliths sell copyrighted music and movies to passive consumers, and a dawning digital read-write culture, in which audiovisual products are freely downloaded and manipulated in an explosion of democratized creativity. Both cultures can thrive in a hybrid economy, he contends, pioneered by Web entities like YouTube. Lessig's critique of draconian copyright law highlighted by horror stories of entertainment conglomerates threatening tweens for putting up Harry Potter fan sites is trenchant. (Why, he asks, should sampling music and movies be illegal when quoting texts is fine?) Lessig worries that too stringent copyright laws could stifle such remix masterpieces as a powerful doctored video showing George Bush and Tony Blair lip-synching the song Endless Love, or making scofflaws of America's youth by criminalizing their irrepressible downloading. We leave this (copyrighted) book feeling the stakes are pretty low, except for media corporations. (Oct. 20) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From The New Yorker As Lessig, a law professor at Stanford, sees it, if intellectual-property law is left as it is an entire generation will be criminalized. He argues that the ways in which young people break copyright laws help them to become the sort of people we want them to be creative and collaborative. Kids today are simply not going to give up downloading music and using copyrighted material in YouTube videos: they belong to a culture for which remix is the essential art. Lessig's proposals for revising copyright are compelling, because they rethink intellectual-

property rights without abandoning them. He argues that hybrids that combine the commercial and sharing economies can create value for both sides (as Harry Potter fan sites and Lostpedia have done); indeed, one problem is media companies appropriating the work of fans without returning the favor. When both benefit, Lessig writes, how do we say who is riding for free? Copyright 2008 [Click here to subscribe to The New Yorker](#) "Lawrence Lessig is a prophet for the Internet age. . . . A splendidly combative manifesto-pungent, witty and persuasive." -Financial Times" Once dubbed a 'philosopher king of Internet law,' [Lessig] writes with a unique mix of legal expertise, historic facts, and cultural curiosity. . . . The result is a wealth of interesting examples and theories on how and why digital technology and copyright law can promote professional and amateur art." -Time