



UNIVERSITAT POMPEU FABRA

Department of Journalism and Audiovisual Communication

Doctoral Thesis

**Network projects and collaboration.
Models for socio-cultural changes on the Internet.**

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To my family
Maxim, Renato, Lucy e Karina

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PREFACE

From photography to network projects.

People's life and interests influence a lot on their research, so here I do an introduction to my personal and professional experience. I try to explain how as a photographer I ended up doing a PhD research on network projects.

When I was about 10 years old I knew what I wanted for my live: I wanted to be a photographer and travel the around world. A summer, visiting uncles in the capital I saw they had some magazines about other cultures; it was like a Brazilian version of National Geographic. Fascinated, I begged my parents to subscribe me, and they did it. Every month I received those special magazines in my name, I was really proud of it. I would spend hours reading and, most of all, being crazy about the photographs.

At the age of 16 I finished school and I did not want to go to university (at that time there was no university degree on photography in Brazil). Since I come from a family with a strong academic background, they told me there was no option of not going to university. Then, I opted for Social Communication since there were two courses of photography. University was hard to get in, so I also applied to another college to study language. It resulted that I was accepted in both and I ended up taking both at the same time, one during the day and another in the evenings.

When I was 20 years old I graduated from both universities. Finally I was free to be a photographer. Next step: get out of my hometown (Santa Maria), I could never learn photography there. So, I applied for a scholarship to a MFA in the USA. Concluding, I was luck and I could spend two years learning photography.

From that time on, I have spent great part of my life traveling and photographing. Travel around the world to meet people and different cultures are essential to me. Once Diane Arbus, an American photographer, said that the camera opens doors. When photographing I faced both, sometimes opened me doors, I could talk and meet people that otherwise I would not, and in other occasions I was not allowed to enter places or meet someone because I had a camera. Since I am a very curious

person, I've used photography to get to know people. Traveling almost always alone, the last 10 years I've been to more than 30 countries and learnt different languages. Each travel was a live experience, from eco-volunteer searching for whales to spending Christmas with unknown families in far away countries.

My interest in photography is documentary, however I do some travel photography for fun and money. As a listener student, I also took some classes on visual anthropology at the University of São Paulo to enhance my work; at that time, I was mainly photographing people. Since there are almost no job opportunities in the areas of my interest (and I did not want to work in a commercial studio), I had work in other fields, besides photography, to make ends meet.

The last 9 years I have been working doing websites, most of the time web design and information architecture. As well, since 1998 I've been teaching photography to university students. Teaching in the university was just right to me, it was a way I could work with what I liked and I did not need to do advertising photography (what I never liked). As a result, I decided to go for a PhD. However, I was sure I did not want to write a thesis on photography. What fascinates me about photography is practice, is going out there, talking to people and photographing. I had already read so much about photography; if I had to study again I wanted to study something new to me.

Furthermore, the last years I was doing work to the Internet, this yes was a new and challenging area for me. I had worked commercially doing websites for a publishing company in Brazil, those were the Internet version of magazines such as *Veja*, *Elle*, *Cosmopolitan*, *Playboy*... A PhD was a good opportunity to study other (than commercial) possibilities of the net. It was as if I was going to a new travel, getting to know new places. So, I spent a year studying and preparing to get another scholarship. Luck again; I got sponsored for the 4 years of the Doctor's program.

The choice on network projects with socio-cultural implication relates to the type of photography I am interested on. There is an expression used to certain documentary photo work called "concerned photography," here these projects function as the "concerned Internet." So, the last 4 and half years I spent traveling, surfing, navigating on the Internet and books. And this is the result of that adventure, a difficult one for me, given that I am a hyper active, visual and verbal person.

1 INTRODUCTION

The Internet has become incredibly more popular in the last few years. The speed it is increasing the number of users is not compared to the speed that telephone or television got in their first 10 years. Both were two communication mediums that, as well as the Internet, had a great impact on the way people communicated and got informed. With this popularity, it increased the number of artists, activists, media people, journalists, entrepreneurs, programmers, photographers, musicians, writers, performers, and son on, that started to used the Internet as the main medium for their projects.

Having the Internet as the terrain of this research and choosing networks projects as object of study, this thesis proposes models for socio-cultural changes. The center of this change is collaboration, in order to achieve a transformation it is necessary joint effort. Accordingly, the Internet is the medium that up to now better suits to collaboration. Collaborative works were previously done and continue to be done, using other media, however the Internet make possible, despite of many other attributes, three significant qualities:

- many to many kind of communication (where users can consume and produce information, and at the same time reach many people)¹
- shorten the distances and increase velocity (it eradicates geographic boundaries, distances no longer matter, and it does that with an implausible speed, there is more mobility to develop project)
- lower the costs (in many cases it is a lot cheaper to produce a project online than, for example, to produce a book or a movie)

¹ Of course it is also one to many, one to one, and many to one type of communication.

Inke Arns (2002: 48), in *Netzkulturen* (a quick reference guide to Netculture), said that with the open, distributed, horizontal and non-hierarchical characteristics of the Internet new collaborative cultures were developed.² The global, local or translocal ways to connect people made popular the terminology *glocal* (global + local). This Internet scenario is what facilitated the creation of network projects. And dissatisfaction, lacking, injustice, unfairness, frustration, disappointment, inequality, and so on... are what move these projects.

This chapter presents some definitions that are relevant to the thesis. It starts describing the motivations and objectives of the study, for shortly define the object of study, its implications and reasons for the choices made. After, it is delineated characteristics and concepts of the object for, finally, explain the methodology and thesis outline.

1.1 MOTIVATION AND OBJECTIVES

This research was motivated by a variety of events that I participated during the years living in Europe. Conferences, symposiums and lectures on activism, media art, cyber art, electronic art, politics, culture diversity, commons and technology helped me to form a clear idea of what I wanted to investigate.³

Besides the feedback I had in conferences when presenting papers⁴ assisted in the questionings and propositions of this study. Through the afterward discussions ideas and concepts were revised and motivation to work on the theme increase considerably.

Being the agent myself also gave motivation to the theory work of this thesis. By being an agent means being active, participating, contributing to the projects I analyzed and also creating one. In March 2004 I started a collaborative online

² Her text said: "Neue Kulturen der Zusammenarbeit entstehen aus der offenen, verteilten Struktur des Internet. Globale oder translokale Formen der Kooperation werden durch "kleine Meiden" ermöglicht, die eine horizontale, nichthierarchische Kommunikation zwischen Individuen oder Gruppen unterschiedlicher Größe und geografischer Verteilung erlauben."

³ Since my university years (16 to 20 years old) I had been to many conferences, sometimes up to 36 hours to go to a National Communication Student Meeting because these sort of events always motivated me with lots of energy to produce.

⁴ Papers as: *Network Projects in Brazil. Gente (online) Que Faz* (presented at Colloquium for Art, Scieny and Spirituality, in Melilla 2004, and published at Leonardo Electronic Almanac Volume 13, Number 8, 2005); *Multiculturalism on the Internet. A case study of Nettime* (presented at ISEA 2004, in Helsinki 2004); *Internet y media táctica. Practicas de resistencia y entusiasmo en Brasil* (presented at Simposio Arte & Media, Barcelona 2005, revised and published at Creación e Inteligencia Colectiva. El libro, Zemos98); *Do-it-yourself as free culture practices. Perspectives of Brazilian network projects* (presented at RE:activism conference, in Budapest 2005).

documentary with interviews of Brazilians who live abroad. The project, *Identidades* (www.identidades-br.net), is a simple, no budget, and modest initiative to question identity. People can send an email asking to be interviewed or do an auto-interview filling out the form online.⁵

The main objective of this research is to define models for socio-cultural changes produced by network projects on the Internet. The primary ground question that guided this investigation was: How to network projects provoke a change? This is addressed from the perspective of design, collaboration, and focusing on the intentionality.

In order to achieve this extensive purpose, many specific objectives directed the investigation. They are:

- To explore the background theory areas that surround network project and socio-cultural change, that is, network, collaboration, cyberspace, sociology, and anthropology in search of references to this investigation.
- To describe how collaboration is done.
- To discover how do they present the collaboration to the general public.
- To find out the framework behind collaboration, the rules and decision-makers.
- To classify the way they deal with design, specially the visual graphic design of the project.
- To define what they do to foment a socio-cultural change.
- To observe correlation in variables as: year of creation and frequency of participation, frequency of participation and registration, registration and level of participation, level of participation and moderation, traffic and frequency of participation... to find out variables that could interfere on the project effectiveness.

These objectives are accomplished by a fieldwork investigation of network projects, and an evaluation of results of the project's cataloguing and comparison.

1.2 OBJECT OF STUDY

The object of study of this thesis is socio-cultural network projects. Within these projects it is analyzed the collaboration formats found and created models

⁵ See project description in Appendix III

regarding their accomplishments. Since the interpretation for "socio-cultural network projects" could vary depending on the field of study and background of each reader, further it will be explained the definition done for this study.

1.2.1 Network projects

Network projects is defined as projects on the Internet that involve contact, interaction, interchange, exchange, sharing... They can be considered communities, collective creation, group action, and they might share common interests having different levels of interaction among the people involved.

In this thesis, the term "network" when used by itself has the meaning of "net" that can refer to the Internet, to social or biological nets, precisely, to any sort of net. But when used as "network project," it is referring to the object of study, that is, projects on the Internet that at some level involve collaboration.

This definition is based on Tilman Baumgartel⁶ differentiation of network and net-work. For the author "net-work" is, for example, art pieces done specifically to the net and "network" is a work in cooperation and collaboration of people. He states

I differentiate between 'net-works' and 'networks.' With 'net-works' I mean artworks which, first and foremost, are realized in the WordWideWeb and are conceived of as their own self-contained Internet-Site. 'Networks' on the other hand are the social connections and collaborations which, for example, take place in mailing lists or in other 'virtual communities.' (Baumgartel 2001: 160)

The projects that involve this communal, shared and mutual collaboration are the matter of this study. To be precise, they are here called "network projects." It is not the intention to analyze the network itself⁷, as a net, but yes, network projects that use the net to, in collaborative way, develop a work and/or make people communicate to each other, interact, produce. What interests, it is not the network of computers, but the network of people using computer as a tool.

⁶ In December 2004, I sent Tilman an email asking if he thought his definition of network could apply to the sort of projects described above. He answered me yes, and since it was for a thesis, he encouraged me to create a new terminology. It was when I decided to use "network project" instead of only "network," his definition.

⁷ Chapter 4: "On Network" is going to study network and the theories regarding the subject.

1.2.2 Types of projects

Here is a brief description of the types of projects selected for the thesis. As mentioned before, a mandatory characteristic is to be collaborative. By collaboration is meant from exchange information through email, chat or forum to creating a video or audio for a collective.

Examples can be virtual communities, digital cities, open radios, collective creation, alternative journalism, group actions, collective narrative, participatory documentary, p2p platform, collaborative music, community critic to the elections propaganda, collaborative knowledge production, community digital inclusion, cooperative art creation, and so on and so forth.

These projects deal with limitations and possibilities of the Internet. They work on the extremes of using the most of its potentialities and, at the same time, its simplistic way. That is, it includes very complex projects, complex in terms of technology and concept and also very basic do-it-yourself ones. The importance is not innovation on technology, what is of course taken on consideration, but the value is on the collaboration, the concepts behind them, and, above all, how they strive for a social or culture change.

1.2.3 Socio-cultural projects

Since the variety of project types is enormous, they range from communities for dating to religious online practice, for this study I chose to center in projects with cultural and social implications. By that is comprehended collaborative works dealing with music creation, digital narrative, video, online documentary, activism, email discussion list and digital city among others.

The socio-cultural projects are projects on the Internet that have a social or/and cultural intention. Their objective is based on any sort of change, improvement, addition or contribution on these two areas.

The projects here studied could be defined as non-commercial, but since nowadays the line between commercial and non-commercial is blurred, it is hard to base the selection on that. Commercial projects are often related to projects that involve money, profit or market gain, and non-commercial ones are the ones that does not involve monetary gain, usually are made by non-profit organization, artists and culture promoters. Since this categorization can be hard on some projects, the fact

of being commercial or non-commercial is not a selection filter used to choose a project or not. It is only a point to take in consideration.

Other ways to define these socio-cultural projects could be "alternative" or "tactical media," but also these two labels sometimes get too vague (Caetano 2005). Tactical media because has become a terminology that embraces almost all kinds of projects, from tactics to strategies.⁸ And alternative is vague because anything can be considered alternative, and also, in the past decades things that were alternative before, now became commercial. So, some projects could seem alternative nowadays but in a few months became fashionable and commercial. An ordinary example of this is the Lance Armstrong "LiveStrong" Yellow Cancer Bracelet. It was created as an activism campaign to collect money for a cancer foundation. In a few months the bracelets have become a great fad. Nike initially founded them, so many of the Nikes's athletes wore them on the 2004 Olympic games. As a result, the campaign was a success and people all over the world are wearing them. Now, they come in all colors with all kinds of messages, from the original "LiveStrong" to car brands⁹. Accordingly, the campaign meaning is forgotten; it rests only the fashionable bracelets.

This problem of the "alternative" becoming fashionable is well treated on Graham Meikle's book *Future active: media activism and the Internet*. For the author (Meikle 2002), alternative media are independent, show others point of view distinct from the one propagated by the mass media and make possible a horizontal link among its audience. The problem is that the terminology alternative became so used by big corporations that end up losing its meaning and purpose. The alternative culture became commercialized and, many times, branded.

1.2.4 What goes and goes not

In order to analyze the network projects, it was created a database. Here there are some principles used to choose what goes and what goes not to the database. First the project must be collaborative and second must have social and/or cultural implications. From there, I chose projects that are not the mainstream. By mainstream in intended projects done by big company or institution, for example, a collaborative photo creation done by "coca-cola" or "terra" wouldn't go to the database because it does not promote social or cultural change or innovation. Big

⁸ Later on Chapter 2 (Background Concepts) tactical media, tactics and strategy will be discussed.

⁹ Some information on the rubber bracelets can be found at http://cbs5.com/roberta/local_blogentry_112153050.html and http://sportsillustrated.cnn.com/2004/writers/tim_layden/09/10/layden.0910/

corporations are, in general, only searching for new market or to keep the existent one. In this thesis the mission of the project is important, if the mission is to entertain the customers, the project is not the object of study. However, if the mission is to question, critique, show a different point of view, then the project goes to the database.

Also when referring to digital city, the majority of them are "go not" because they are only reproducing the administration procedures on the web. If a digital city is creating new forms of administration, enabling the civilians to take decision on administrative issues, then it is a "go".

For games to be included in the selection they should be collaborative, done online and have a social and/or cultural mission. If a game does not have all these three requirements, it will be a "go not". Despite of some games not being in the selection, collaborative game creation is presented on chapter 5 (On Collaboration) in the precursors section. As well inactive projects, like *Operación Digna*¹⁰ or *FMOL*¹¹, were not chosen to the selection, depending on their importance and influence to preceding projects, they are included in the "Pioneers" subchapter from chapter 5.

Projects to be selected must have a certain political view, for example terrorism or racists project involve social changes but are not the object of study of this thesis. Projects here do not need to be the utopian version of the net propagated by Pierre Levy or Derrick De Kerckhove, but they are examples of a more critical and possible version as the "virtual realism" by Micheal Heim, "better use" by Jim Walch, "free culture" by Lawrence Lessig... These and many other theories that are the background concepts to consider a project to have socio-cultural implications are develop later on chapter 2 (Background Concepts).

1.3 CHARACTERISTICS TO TAKE IN CONSIDERATION

As network projects have their peculiarities, here there is a description of them to help to situate and characterize the projects.

¹⁰ URL <http://operationdigna.typepad.com/>. Accessed on October 2005, inactive since October 2003.

¹¹ FMOL is used as an example in Chapter 5 "On Collaboration".

1.3.1 Interactivity

All network projects are interactive; otherwise they would not be called network. They are about action. It is an intrinsic characteristic; they exist because there are pieces/persons linked to each other, creating something, discussing, interacting, and given responses.

Erkki Huhtamo (1999:106), when talking about interactivity and automation, states that "In as interactive system the role of the human agent is not restricted to control and occasional intervention. Rather, the system requires the actions of the user, repeatedly and rapidly." These actions are the ones that make network projects alive, active. They depend on the users participations. One can create a network project but if no one participates it will have no value; it will be only an idea and not a project itself.

Some authors, as Bruno Giussani (2002) differentiates two kinds of interactivity, one of clicking buttons on the web pages and other of action, as an example somebody sending a email to a newspaper. In this paper when it is says interactivity, it means the second kind, actions. That is actions such as writing, communicating, sending images and sounds. It is not the automatic behavior of clicking a button. Interactivity here is considered the action of reacting to something. That can be writing a post in a forum as *Slashdot*¹² or sending photos and sounds to a wiki as *Wikimedia Common*¹³.

Depending on the level of interactivity, weak or strong, it can make difficult the distinction between the author and the observer. The two of them can be both: sometimes the author, other times the observer. Xavier Berenguer (2003) talks on the differentiation of a weak and strong interactivity. For him weak is the sort of interaction there is in the majority of web pages, the click button to choose ones way through the site. And strong interactivity is the one that involves participation, contribution and community.

Many theories on interactivity reside in the notions of automation, being more than only the automatic answer to a mechanical, electrical or electronic system. Interactivity is a step further from automation. It is more thoughtful and deals with intentionality.

¹² Web <http://slashdot.org/> Project selected for the database. See information in Appendix III.

¹³ Web <http://commons.wikimedia.org>. Project selected for the database. See Appendix III.

Another point to highlight is the function/position of the artists and the viewer. In works based on a high level of interactivity it is not necessary to differentiate the both. As Oliver Grau says (2003: 9) "Interactivity and virtuality call into question the distinction between author and observer as well as the status of a work of art and the function of exhibitions."

1.3.2 Usability/Interface

Another characteristic of the network projects is the computer interface and usability. In order to network projects succeed, it is necessary people to work and they must use computers, they should be familiar with computer interface and usability. These characteristics of network project can diminish its use by the general public. It makes projects participated by a specific group of people.

An important task in this kind of project is the ability to use the machine, many people are afraid of machines, buttons; and, for them, computer is a complex tool. So, depending on the target people a project has, it should worry more or less about its interface, doing something simpler and intuitive for beginner users and being able to create complex systems for advanced users.

Some usability design rules could be applied to many projects. One is "less is more," a project with fewer options is frequently easier to be understood, therefore users can learn faster how things work. Another is "details matter," even the slightest interface detail should be taken in consideration because they might confuse the user. "Designers and vice-president are not users" is also a rule, that is, design should not be created and tested with designer or heads of the project, it should be created and tested having in mind the actual target public. (Nielsen 1993)

Interface and usability do not refer only to computers; many network projects require the use of digital camera, digital voice recorder, GPS, or mobile phone. Thus, the ability require to use this equipment should be also taken in consideration when developing a project.

1.3.3 Accessibility

All the projects later studied have a limited accessibility; they are accessible only to the online ones. The demography of the Internet (discussed later on chapter 4 Cyberspace) is a significant characteristic of the projects. Many times they have the intention to be accessible to all but are not. It is common to notice on projects

descriptions and objectives that the intention is connect everybody, but rarely they mention that this everybody is only the ones with Internet access.

It has been discussed that there are some unfavorable conditions for using computers. Some "individuals from certain communities, social strata, geographic locations, even faiths, are less likely to have appreciable presence in the network, than others."(Oguibe 1999) Those can be people that psychologically do not have a predisposition to computers or, as in many underdeveloped societies, the senior citizens. Some projects could have problems when dealing with media in communities where the great part of the population is old. That wouldn't be a problem in communities where the majority of the population is young. It could be a plus the use of the net in communities as such, since, usually, young people is prompt to try different media.

1.3.4 Duration and Synchronization

Synchronization is an attribute to consider when studying network projects. It means synchronization of time, that is, the act of occurring at the same time. A project is synchronous when two people connected at the same time in order to interact.

Is the project intention to have real time exchange? Is there a simultaneous sort of interaction? When real time and different globe location are essential in a project, synchronization can be hard; people tend to interact only with the ones in a similar time zone. This way projects that are asynchronous can be more effective because people can contribute during different parts of the day, when suit them better, and not depend on others to be connected at the same time.

At the same time synchronous projects add a point of emotion, one feels live and connected to other people. This sensation can create commitment, and consequently attract more participation. A synchronous communication is used when it is required the group to act fast, to take quick decision and rapidly give response to others, while the asynchronous is used for a more thoughtful kind of communication, people have time to think and create their responses. At this point typing skills have to be pondered, slow typists have difficulty in interacting in a synchronous project. Also the quality of connection is important factor, when creating projects to work with communities that have slow Internet connection, it can be frustrating to work with synchronous communication.

Concerning to time, despite synchronization, duration is another characteristic to value. Some of the network projects are ephemeral. They exist for a short period of time, and what stays is the documentation about the work. This makes some network projects have a similitude with performance. They can be actions that are effective for a time and have no intention of being there forever.

It can be thought that a project with a predetermined period of time could be more effective because of its concise period of "life". Duration is one of the points to be checked on the project overview database. However, the projects usually don't mention duration for being online.

Even the ones considered more durable, they might not last "forever" because they depend on people to participate besides a continuous hardware and software update and maintenance.

1.3.5 Written language

The interaction on this network projects is usually done by language, and language on the Internet is usually written. Due to technical difficulties, here difficulties understood as accessibility of software and hardware, only a few projects use oral or audiovisual language as their form of communication. And the ones that do that, they also have a great part of the work done on written language.

Accordingly, written skills are essential to someone be active on the net. If a person has difficulties on communicating through written language, the probability that s/he will find difficult to interact on the net is large. It is important take in consideration that the written language used on the Internet is not the same one used on the printed media. It is a more loose type of written language; it works as a written version of the spoken language. Moreover, in order to save time people tend to use lots of abbreviation and slang flourish when talking to friends. There is also a simplification of languages that use accentuation or special characters, this is the consequence of that, in the beginning, the Internet had no adaptation to languages except English.¹⁴ Despite of this informal use of written language, written skills is still mandatory to be active on the net.

A point to weight is that language on the Internet is English. According to Wikipedia¹⁵ 56 % of the websites are in English. Followed by German (8 %), French

¹⁴ Nowadays even domain names can have special characters as cecilla (ç) or tilt (~).

¹⁵ Accessed on July 2005 <http://en.wikipedia.org/wiki/Internet>

(6 %), Japanese (5 %) and Spanish (3 %) being the most used languages. With the improvement of adaptation of the internet to non-latin alphabets, lately, it is increasing the number of Chinese and Korean website. So, this percentage is a little outdated.

In the last few years it is seen that the net is changing considerably with the increase of amount of users from non-English speaking countries. Languages that are taken as minorized but not minority are getting a space on the Internet. By minorized is meant the languages that have a great number of speakers but have a minor consideration in the global scenery, such as Chinese, Korean, and Portuguese among many others.

Getting Portuguese as example (for being a familiar case to me), a language spoken by more than 200 million people, it was almost inexistent in the beginning of the Internet and nowadays is getting its space. Below I describe some cases that justify this statement.

Brazilians are considered to be very active on the net, the online ones, of course. The country might be the second on numbers of blogs,¹⁶ and photoblogs are very popular with young people. Important to mention is that almost everyone writes in Portuguese, the language spoken in Brazil. Fotolog.net, for example, has 487,694 photo blogs in Brazil compared to 153,794 in the USA (Fotolog.net 2005). And the amount of Americans with Internet access is 10 times bigger than Brazilians (InternetWorldStats 2005). Fotolog website is in English, the mother tongue of its creators, but important notes are written in English and Portuguese, like a banner called "Attention/Atenção."¹⁷

It is seen that in communities, Brazilians like to speak on their language. It might be a way to show off their identity or amount, to show they are there. In 2004 there was a major discussion regarding language on Orkut,¹⁸ invitation-only social software created by Google. It was all in English and it was taken for granted it would be always like that. The problem started when many Brazilians signed up and started flooding the discussions with Portuguese postings.

¹⁶ Matthew Haughey's blog: http://a.wholelottanothing.org/2004/06/the_brazilian_w

¹⁷ URL: <http://www.fotolog.net/fotolog/>

¹⁸ URL: www.orkut.com

Some say that happened because an American guy was rude to a Brazilian in a forum, so to prove their importance and amount, Brazilians started to post in Portuguese and disturb English forums. Others say that this only happened because Brazilians are very social people and invited "all" their friends to participate, while English speaking ones didn't. Moreover there was many times that in a specific subject there was almost only Brazilians discussing, so one would say: "hey guys, check it out, we are all Brazilians here, why are we writing in English, we can do it in Portuguese" and they switch the language. Others justified saying that Orkut became a fad in Brazil and it was in many major mass media.

The importance in this case it is not whether Orkut is a fad in Brazil or not, the importance is in the fact that the Internet is becoming multilingual. Communities in other languages are growing and English is not the only language on the web anymore. This is shaking; it is making people to rethink language on the net. The headlines for this language case were as if a battle was created, examples were: "Language Tempest At Orkut"¹⁹; "Brazilians Outnumber Americans In Orkut"²⁰; "Brazilians outnumber Yanquis on Orkut 2-1"²¹; "Brazilian invasion"²²; "Brazilian vs. USAian Throwdown on Orkut"²³; "Orkuters chateados com os brasileiros?: A note on linguistic displacement and online social networks"²⁴; "Orkut Speaks Portuguese"²⁵; "Brazil and USA in unseemly Web squabble"²⁶.

This increase of other languages besides English on the net is happening mainly because it increased the number of users from non-English speaking countries and the majority of those do not have a fluency in English. Furthermore, it was created many local channels for communication that people can interact in their own language.

As an attempt to present a bit of this plurilinguism on the net, this thesis will analyze network projects in 6 languages (Catalan, English French, German Portuguese and Spanish). These are the 6 idioms that I am comfortable reading. However, I do not have the same level of fluency in all, so there is a great probability of finding more works in those languages I am a fluent speaker.

¹⁹ URL: <http://slashdot.org/article.pl?sid=04/07/17/2243232&tid=95&tid=217>

²⁰ URL http://www.news.my-best-jobs.com/ebusinessnews/Brazilians_Outnumber_Americans_in_Orkut.php

²¹ URL: http://www.boingboing.net/2004/07/18/brazilians_outnumber.html

²² URL: http://en.wikipedia.org/wiki/Talk:Orkut#Brazilian_invasion

²³ URL: http://www.corante.com/many/archives/2004/07/18/brazilian_vs_usaian_throwdown_on_orkut.php

²⁴ URL: <http://www.culturekitchen.com/archives/001784.html>

²⁵ URL: <http://www.bobcongdon.net/blog/2004/07/orkut-speaks-portuguese.html>

²⁶ URL: <http://theinquirer.net/?article=17301>

1.3.6 Hypertext, hypermedia and multimedia

When describing network projects it is essential to talk about hypertext and hypermedia. Based on them all these network projects are constructed; they interconnect text linking, in a non-linear way, pieces of information and also use a mixture of text, photos, sounds and videos to state their ideas.

The first to visualize something similar to the hypermedia on the Internet today was Vannevar Bush in 1945. In his work *As We May Think*, he described the "Memex" as a system to store information, texts, photos, audios and where this material could be easily and rapidly reached. One could see more than one article at a time (Bush 2002). As how we have nowadays in a browser many windows open to see different content.

The "Memex" was the base for information organization. In many ways the Internet is a huge hypermedia system that contains all sorts of information. Having in mind its size and amount of content, it still can be said that it is easy to access different sorts of information.

Hypertext, hypermedia, and multimedia suggest participation, non-linear description, and transformation. Talking on multimedia Philippe Quéau (2002) divide the term in two parts: the digital and the virtual; as in a body, being the digital the flesh and the virtual the blood. The flesh is all the digital data, from digitalized photos to text and sound. And the blood is the Internet fluid; the applications that made us upload and download information.

This metaphor of the body makes the multimedia as something alive; it corresponds to the net because it suggests movement, growth and constant change. It is a sort of organic form that transforms itself all the time; it is alive. This "alive" status is important to understand the cyberspace, the Internet culture and network projects.

1.4 METHODOLOGY USED

Based on many media studies (Bell 2001; Hine 2000; Marcus 1995; Markham 1998; Miller and Slater 2000; Paccagnella 1997; Sade-Beck 2004; Sveningsson 2004) I chose the ethnographic approach to guide this thesis research.

Ethnography suits the proposed research for making use of description, interpretation, correlation and comparison. The work is said to have resemblances with documentary or journalist reportage (Jacobson 1991: 1).

Ethnographies describe and interpret everyday life experiences, social and cultural process. This thesis intends to describe, categorize, and create models of network projects that have the intention of a socio and/or cultural change.

Having in mind that the object of study is network projects, the research proposes some general questions:

- How do people collaborate?
- How do they present their collaboration?
- What does collaboration look like?
- What are the processes behind decision-making?

And the most import of all:

- What they do to provoke a socio-cultural change? Are there models for this?

Based on the navigation on the Internet done to search for projects and having in mind the results of previews works²⁷, some specific hypothesis become visible to be checked. Those were:

- The majority does not use .com as domain termination for not being associated with commercial websites.
- Older the project, less collaboration because people get tired in continuing collaborating.
- The majority of the projects are in English.
- Projects try to use free software to develop their platforms.
- In general, socio-cultural project are aesthetically speaking non-attractive.
- The majority of the projects are not using the whole multimedia potential of the Internet.
- The majority of the projects are moderated.
- The higher is the effort made to participate, the lesser is the collaboration.
- Projects that require the user to register receive less collaboration.

During the process of the network projects analysis, another exploratory question came out:

- How do they support themselves?

²⁷ Previews work here refers to the work done to the tesina, an investigation work requires during the doctor's program.

Since the Internet is huge and as well is the number of network projects with socio-cultural implications, it is impossible to work with it all because it involves a lot of time and money. For that reason it was chosen an ethnographic research method. The small amount of 100 projects analyzed to come up with conclusions is only a tiny portion of what is on the Internet. Mezey (2003: 56) citing Clifford Geertz, an important name on ethnography, said that "Geertz understands ethnography as not just descriptive but also as explanatory and interpretative." To be descriptive, explanatory and interpretative is the intention of this thesis.

This research started with a broad bibliographic investigation. The areas that surround the object were the starting point. To be specific the areas were: network, cyberspace, collaboration, and fundamentals on socio-cultural changes. As Donal Carbaugh (1995: 278) describe the ethnographer work:

Ethnographers typically begin their studies by learning about and then subsequently using during fieldwork a theoretical framework or a conceptual system, a systematic way of asking about and thus analyzing communication practices. Among other uses, the framework provides, in principle, for adequate descriptions and interpretations or explanations of communication practices...

Fieldwork was done online, for the period of 7 months I surfed, sometimes randomly others systematic, on the Internet looking for projects. There were about 350 projects that fitted the description looked for; the projects became part of a general listing²⁸. From those, 100 projects were selected to be included in a database in which they were analyzed. During this analyzes of projects, whenever a new project appeared it was also included in the general listing or switched with another from the database. The list kept growing to accommodate projects that could be used later in this or other researches. More details on the methodology used to examine the network project are described later on chapter 6 (Project overview).

Using the work by Daniel Miller and Don Slate (2000), *The Internet. An Ethnographic Approach*, when they say that for them "ethnography does include participating, which may mean going on a chat line for the eight hours that informants will remain on-line, or participating in a room full of people playing networked Quake." In this research I also participate in almost all the 100 projects

²⁸ See Appendix I for the general project list.

selected.²⁹ The participation was an important factor to be able to analyze the project, without it, the examination would be shallow.

From the results of this examination, conclusion came up with four models for provoking change. And to better exemplify the models, four projects, considered the best example of each model, were used as archetypes. To these 16 examples there was a new examination and detailed description, this time with the help of interviews done to the project creators (or founder, or coordinator, or leader...). See figure 1 showing the path followed for this research.

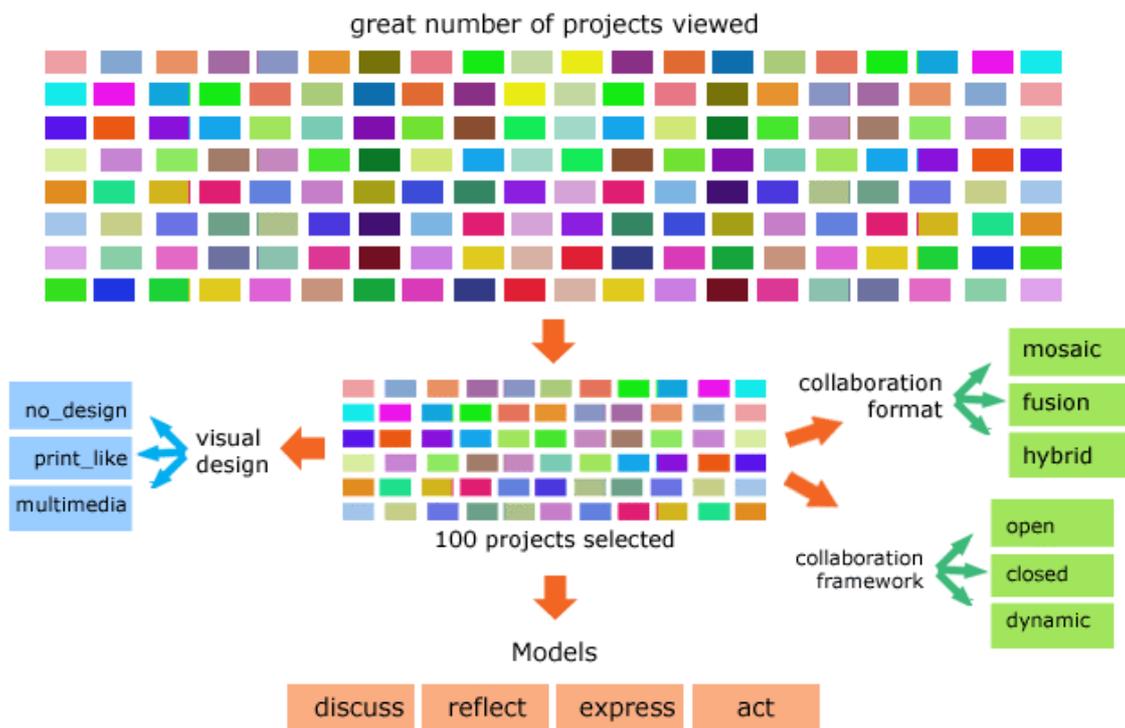


Figure 1. Graph showing project selection, analysis, cataloguing and models.

1.5 THESIS OUTLINE

This thesis is divided in four parts: an introductory and fundamental theory to the investigation (Chapter 1 to 5), fieldwork and results (Chapter 6 and 7), conclusions (Chapter 8), and reference material (Bibliography and Appendices). Moreover there is a companion website of the thesis with extra material, information on the projects and bibliography³⁰.

²⁹ The participation had some exclusion as writhing an article for a magazine, or making a video. But even though the projects that I was not able to contribute, whenever possible, I signed up to their project to see how it worked.

³⁰ The companion website will be explained later on Chapter 8 (Further work section)

In the first part, chapter 1 (Introduction) delineates the investigation. It is divided in: motivation and objectives, object of study and its properties and implication, and methodology.

Chapter 2 (Background Concepts) presents the background theory regarding social and cultural changes. It is where the principles of the thesis are defined. Social concepts as multitude, resistance, control, tolerance, and free culture are described and illustrated. As well some questionings and assumptions regarding technology and their social implication are presented when exposing ideas on tactics and strategies, tactical media and do-it-yourself, better use and virtual realism.

Chapter 3 (On Network) describes theories about network, showing networks from a mathematical and physics perspective, as well as a social and humanities one. This interdisciplinary setting helps to better understand how networks operate and influence the projects here studied.

Chapter 4 (Cyberspace) presents the ground where the network projects reside. It is a review on cyberspace, the Internet and some attributes to them. This serves to delimit the environment of the projects and what is relevant to their analysis, as criteria and notions of time and space, public and private, community, and telepresence.

Chapter 5 (On Collaboration) defines what is intended for collaboration in this thesis, moreover shows theories and concepts from other areas of knowledge that contribute to form a background to analyze the projects. There is also historical case study on projects that are pioneers doing collaborative work.

Chapter 6 (Network Project Overview) describes the fieldwork. It shows how projects were selected, the methodology used, and the items that were analyzed. Finally, presents the results of frequency statistics and correlations. And those are the supporting material for the projects models and cataloguing.

Chapter 7 (Models) is the main contribution of this thesis; it proposes the network project models for socio-cultural changes. First, the projects are catalogued regarding design and collaboration, showing their differences and efficaciousness. Subsequently, models are presented, dividing the projects in four types: *discuss*,

reflect, express, act. To each model it is present four archetypes, projects that serve as ideal examples.

Chapter 8 (Conclusion) presents the overall conclusions of this thesis. Not only in relation to the models but also considerations that appeared in the elapsing of this research. Some questioning are brought up and intentions of further work.

Appendices are divided in three parts. In Appendix I there are all the extra supporting material to this thesis such as: emails, tables and project listing that were too large to be included in this thesis text. In Appendix II there are the interviews done with the archetype project creators, and lastly in Appendix III there are the index cards of the project. It is a way in which reader is able to find out information on each of the one hundred projects. Almost all this information can be also found on the companion website www.co-network.net

Finally, there is a statement on the decision of using the first-person pronoun in this thesis writing. Based on many authors (Garson 2002; Holtom and Fisher 1999; Oliver 2004; Teitelbaum and Arco Publishing. 2003; Thomas and Brubaker 2000) from thesis manuals, guideline, university style book, I decided to used the first-person pronoun for the following reasons:

- In English the passive voice should be avoided and it is recommend the use of active voice.
- The use of the pronoun "we" gives the idea of a work done by a group, what this thesis is not, it is an individual type of investigation.
- The references as "the author," or "the investigator," or "the researcher" sound pompous and that is not the intention.

Accordingly, whenever is strictly necessary, the pronoun "I" will appear in this thesis discourse.

2 BACKGROUND CONCEPTS

*Can you always keep your bits to yourself?
Is your home page you castle?
William Mitchell³¹*

This thesis studies network projects that aim for a social or cultural change. This chapter will propose some concepts on this change. The intention here is try to answer a few questions: *What kind of change?, To which direction?, What for?, Why?, How?*. Perhaps these questions will not be totally answered because this is not a solid theory, it is not complete and closed. It is an organic and always evolving thinking. Accordingly, it is an attempt to reunite and expose the theoretical background of what I understand by socio-cultural chance.

Concepts as multitude, resistance, control, tolerance, free culture, tactics and strategies, tactical media and DIY, technology, better use and virtual realism are the fundament for this thesis comprehension.

2.1 MULTITUDE

The notions of multitude, propagated by Antoni Negri and Michael Hardt in the book entitled *Empire*, is an essential background concept to this thesis. Making an analogy to the biological way cells are governed, the concept of biopolitics and biopower, created by Michel Foucault (1997), are incorporated by Negri and Hardt to define today's politics. Biopolitics is the way to govern populations through biopower. And biopower "is a form of power that regulates social life from its

³¹ (Mitchell 2002: 236)

interior, following it, interpreting it, absorbing it, and rearticulating it." (Hardt and Negri 2000: 24)

Multitude is a form of resistance to the biopolitics control of the Empire. The Empire can be seen here as the capitalist ruling class. Unlike the people, that for them (Hardt and Negri 2000: 103), tend to be homogenous and singular, "the multitude is a multiplicity, a plane of singularities, an open set of relations, which is not homogeneous or identical with itself and bears an indistinct, inclusive relation to those outside of it." And the way multitude gathers to resist the Empire is through cooperation and a networked form of organization.

Criticized by its optimism, *Empire* does not present a final solution on how the multitude will become political subject. A possibility come by the end of the book, when they (Hardt and Negri 2000: 407) state that it is through "having free access to and control over knowledge, information, communication, and affects." However that is not strategically exemplified, it functions more as a starting point to an action.

Tiziana Terranova (2004), discussing the "network multitude," suggests that the Internet is the medium that represents it. Rather than having some evenly combined nodes, the Internet has a graph where the majority has a few links while a few have many. "A network micropolitics able to transverse the global space of communication is not some kind of easy utopia," says Terranova (2004: 156). For her this requires hard work, and it is not through reason that it will achieve. Accordingly, it will start with "affects – that is with intensities, variations of bodily powers that are expressed as fear and empathy, revulsion and attraction, sadness and joy."

In a text entitled *Linkania - The Hyperconnected Multitude*, Hernani Dimantas (2005) presents *linkania*, a Brazilian movement, as an illustration of the networked multitude. Propagated by Marcelo Estraviz, *linkania* is not about linking one website to another, one blog to another, it is about connecting people. That is, it is about the rights and duties of citizenship, it about getting responsibilities. A citizenship without limited territory and city. Being about the local and global sharing, *linkania* promotes a citizenship of collaboration, of helping, of giving a tip, of letting know.

This form of connected multitude, the *linkania*, and a collaborative way of going through life is well seen in many of the network projects here studied. As proposed

by Negri and Hardt, this networked multitude might not attain the fall of Empire, at least not by now. However they are producing changes, and through this changes, new forms of political structures might emerge.

2.2 RESISTANCE, CONTROL AND TOLERANCE

This sub-chapter presents a glimpse on theories and opinions regarding three values that are significant when thinking on social or cultural change. Not thinking on the transformation ethic as a whole, but the ones related to technology, here viewed as resistance, control and tolerance.

2.2.1 Tolerance

Tolerance is an important concept when talking on socio-cultural change. In order to allow cultural diversity and to create open spaces where free culture exists, tolerance is a vital value. A tolerant attitude is also essential in order to respect social differences and to avoid racism.

This subject matter can be partly illustrated by a paper entitled *Technology and tolerance: Public Opinion Differences Among Internet Users and Nonusers*. The authors, John P. Robinson, Alan Neustadt and Meyer Kestnbaum (2004), studied the difference of tolerance levels among different intensity of internet users and nonusers. The main question was "whether internet use is associated with tolerant social attitudes." (Robinson, Neustadt, and Kestnbaum 2004: 254)

The inquiry presented 3 different situations, "making a public speech, teaching in a college, and having a book in a public library" and those situations were matched with five types of spokespersons "atheists, racists, Communists, militarists, and homosexuals". The people who receive the inquest had the possibility to answer the questions with 1 for tolerant and 2 for non-tolerant. (Robinson, Neustadt, and Kestnbaum 2004)

The results showed that the Internet users were more tolerant than the nonusers. "Nonetheless, it seems likely that these are preexisting differences that made the internet an attractive new medium for these users." (Robinson, Neustadt, and Kestnbaum 2004: 252) They also stated that tolerance did not increase proportionally to the increase of number of hours the user is connected. This might suggest that people who decide to use the Internet is previously more tolerant than the ones that are not users. A point that could explain these results is because

Internet users come from more educated and socio-economic privileged classes. If the Internet would make people more tolerant, the hours people would be online, proportionally, would influence on their tolerance level, and that did not occurred.

Global media, as the Internet, can make the world less tolerant, is a statement proposed by Tiziana Terranova (2004). The author, among other examples, uses the testimonial by George Packer, a New York Times journalist, to illustrate this statement. In *When Here Sees There*, Packer (2002) stated that communication media, as satellite TV and the Internet, is making "the world a less understanding, less tolerant place." He exemplified that with his experience on being abroad and witnessing the impact of media events on different cultures. Being especially in Africa and Middle Eastern countries when people were presented to the way the west shows western and eastern news. Many times this brought a feeling of hatred, as now they could know how the West lives and how they describe the East.

So, Packer declares that the media does not provoke caring and solidarity when make people aware, on the contrary, sometimes it arouse apathy and aversion. Concluding his article, he (Packer 2002) says:

On the whole, knowing is better than not knowing; in any case, there's no going back. But at this halfway point between mutual ignorance and true understanding, the "global village" actually resembles a real one -- in my experience, not the utopian community promised by the boosters of globalization but a parochial place of manifold suspicions, rumors, resentments and half-truths. If the world seems to be growing more, rather than less, nasty these days, it might have something to do with the images all of us now carry around in our heads.

Knowing in not the problem, of course people should know, as Parker said. However, this trivial and superficial way that the media present facts do not help for an understanding. And when there is no understanding there is no respect, consequently, no tolerance.

2.2.2 Resistance

The global resistance reader, edited by Louise Amoore (2005), presents a variety of texts on different ways resistance is performed. Those can be through music or poetry to activism and protest. An interesting view is by James C. Scott (2005) in *Beyond the war of words. Cautious resistance and calculated conformity*, where he shows non-collective forms of resistance. Using a Malaysian rural community (Sedaka) as example, Scott studied ways of being resistant to the everyday form of repression, what he called "routine resistant." Those are not big actions that

propose a change to systems; they are the little acts that people do in their routine life, and that seems inefficient but at a long-term have an effect. "What it does represent, however, is a constant process of testing and renegotiation of production relations between classes." (Scott 2005: 400)

Some of those routine resistant acts were boycott, gossip, or even illegal ones as poaching. However, they were not considered illegal, peasants were getting back something they did not thing belonged to the landlords. It was not a political statement; it was an act of subsistence, an act of what seems right. In there a broad collective act of resistance would be difficult, one reason is that there was not a class very well defined, people might be both, tenants and laborers. They might work for someone and at the same time to have people working for them. Taking advantage of these routine acts of resistance, peasants could renegotiate their relations without conflicts.

The example of Sedaka showed that resistant does not have to be always a global act; everyday acts of resistance can be permanent and continuous acts for overcoming repressive situations. Many of the network projects in this thesis deal with this type of resistance, specially the ones from Third World countries as *Mundo al Revés*³² and *Colab*³³.

Unpretentious routine acts such as using free software or creating an open channel for discussion are forms of resistance. They are modest acts that do not demand so much effort and at a long-term make a difference on the way people interact and relate to repressive situations.

An important point to take in consideration when talking about resistance is "resistance to what." Defining this is necessary to be able to develop tactics and strategies of action. The resistance proposed by many of the network projects in this thesis is resistance to the unfairness of the capitalist society, to consumerism, to inequality of rights, to the control over culture and commons, to economic, social and racial disparity, to the unresponsiveness with the environment and so on.

When talking about technology, the hacker culture is also considered example of resistance. Going from diverse concepts of post-modernism and post-structuralism, Charlie Gere (2002), in *Digital Culture*, makes an overview of the lately historical

³² Url: <http://www.mundoalreves.com>. See project index card in the Appendix III.

³³ Url: <http://colab.info/>. See project index card in the Appendix III.

theories and groups that have inspired today's digital resistance. Starting with the 70's and 80's artist movements as fluxus and futurologists, and passing through Deleuze and Guattari, Antoni Negri, and Donna Haraway, Gere said that the punk was an example subculture and resistance movement. The punk combination of art, music and do-it-yourself visual representation practice served as model for graphic designer in the 1980s. They made use of low-tech, however, had a fascination by technology, this way, praising the end of industrial age.

Techno music with its repetition and sampling, according to Charlie Gere, also influence the hacker culture because it challenged the standard situation of an artist and the public, in techno the DJ and the public merged, in a way that one depended on another, "with the DJ and the audience operating almost in a kind of cybernetic feedback relation." (Gere 2002: 175)

Another influence was the cyberpunk with its blend of futuristic technological and the deteriorated view of the future. From Blade Runner to Matrix, examples of this dark and experimental science fiction writing became know by the general the public. These and many other movies made cyberpunk popular and get to the collective visual memory.

Having been influenced by these and many other movements, hacker culture is an example of resistance. Hacker's act "proposes the possibility of alternative ways of organizing time and space and other kinds of community than that relentlessly imposed upon the world by technologized capital." (Gere 2002: 196)

Accordingly, Michael Strangelove, in *Empire of Mind: Digital Piracy and the Anti-Capitalist Movement*, proposes the Internet as a space for free personal expression. A space that is becoming a new form public space, in where the public is generating new ways of resisting control. Concluding, Strangelove (2005: 199) affirms, "Unconstrained expression, resistance, and the Internet's archival capabilities (it is a memory system) have combined to create an alternative symbolic economy."

2.2.3 Control and protocol

Following the argument on resistance, control comes next. Many of the resistance movements in this thesis studied are project to resist control, being that, cultural, social or economic control.

Alexander R. Galloway (2004), in *Protocol: how control exists after decentralization*, questions the controls over the Internet showing that control exist even in decentralized networks. As the protocol runs the networks, it enables a horizontal connection and information flow. However, forms of control are clear on the Internet. Having TCP/IP (Transmission Control Protocol/Internet Protocol) and DNS (Domain Name System), networks depend on both, protocol and control. While TCP/IP procedure enables sharing, a distributed technology and peer-to-peer connection, the DNS is a hierarchic and vertical procedure. It regulates the domain names as a tree structure with many branches, the top-level domain, such as .com (for commercial), .org (for non-profit), or .br,.es,.uk (for country location). This way DNS enable that, by removing a top-level domain from the network, one can remove, for example, all the non-profit websites or an entire country from the Web.

Not everything is so negative, Galloway (2004: 157) in a chapter called *Protocol Futures* refers to hackers as being the actors of protocol, overcoming control. Saying that "Hacking is an index of protocological transformations taking place in the broader world of techno-culture. Hackers do not forecast the death (or avoidance or ignorance) of protocol, but are instead the very harbinger of its assumption."

Comparable to many of the creators³⁴ of the network projects in this thesis, hackers are considered actors of protocol for three main reasons:

- they believe in the decentralized and horizontal structures,
- they know code so they can manipulate and make technology suit them better,
- they work with possibilities, if something is possible, they "can" do.

Last, hackers do not try to break protocols, they are only searching for protocols gaps or vulnerabilities to take advantage and use them to their own favor.

2.3 FREE CULTURE

Continuing the discussion on control and protocol, it comes concepts on free culture. Unlike Galloway, Lawrence Lessig (2001) believes that in the beginning the Internet was based on protocols, on a free space where information could unconstrained flow. Many of the projects here studied are motivated by these ideas of this free culture and free speech. Being Richard Stallman, with the free software

³⁴ A great number of them are indeed hackers.

movement, and Lawrence Lessig, with free culture, the main propagators of those theories.

Richard Stallman, the advocate of free software, believes that free software is not only a way of creating software; it is also a political statement. The value of freedom is implicit in everything related to the movement. They are creating "a system based on voluntary cooperation and on decentralization." (Stallman 2002: 131)

This spirit of sharing, cooperation and freedom extends to different area of our lives. We are used to that, and according to Stallman we were taught to share since we were child.

When I was going to kindergarten, the teachers were trying to teach us this attitude – the spirit of sharing – by having us do it. They figured if we did it, we'd learn. So they said, "If you bring candy to school, you can't keep it all for yourself; you have to share some with the other kids." The society was set up to teach this spirit of cooperation. And why do you have to do that? Because people are not totally cooperative. That's one part of human nature, and there are other parts of human nature. There are lots of parts of human nature. So, if you want a better society, you've got to work to encourage the spirit of sharing. It'll never get to be 100%. That's understandable. People have to take care of themselves too. But if we make it somewhat bigger, we're all better off. (Stallman 2002: 164)

Therefore this shows that free software movement is about values, sharing and cooperation are main values to the success of the cause. It is through this collaborative and sharing work that software is made. Having in mind that their effort is to a better society, to a common interest is what makes many of them to keep producing.

Freedom is also another main value. They have the freedom to create, transform, copy, edit, give away, and adapt the software to the best way it suits them. Moreover they want to make clear that the free is not about price, it is not software for free, it is about freedom. Their slogan says, "*Free as in free speech, not as in free beer.*" People should have the freedom to share, to give, for example, useful software to a friend or neighbor that needs it. As kids, we were sharing our color pencils in school.

In this environment of cooperation, Stallman criticizes competition as a form of combat. However he does believe in a positive competition, the one that

competition brings progress, the *Lets the best person win* sort of competition. He explains that saying

If we don't want to live in a jungle, we must change our attitudes. We must start sending the message that a good citizen is one who cooperates when appropriate, not one who is successful at taking from others. I hope that the free software movement will contribute to this: at least in one area, we will replace the jungle with a more efficient system that encourages and runs on voluntary cooperation.(Stallman 2002: 132)

Getting the thoughts of Stallman and going further, Lawrence Lessig (2004) wrote a book entitled *Free Culture* where he discusses freedom and licenses. He defends a space for free speech, sharing, collective creation and the Internet could be this place. Anyone could, for example, have a server at home and host websites. It is reasonably easy to manage a server, and some operating system come with this feature already set up. Lessig alerts, although, to the fact that some ISP do not allow its clients to have their own servers. The problem starts when many ISP do not allow the user to use the bandwidth to "broadcast." In this case, commercial controls appear. People can create content but depend on servers to be able to host them. There are a few projects in this thesis studied that are hosted in home servers.

Lessig (2004) has a point when states that today culture is permission culture instead of a free culture. Due to the restrictions and controls over almost all the cultural objects, people need permission to create. As it is known creativity depends on appropriation, transformation, recreation, and reference. Consequently, when licenses and commercial interests diminish this freedom of recreating, culture gets stagnated and creativity is hold back. Without controls, free culture can arise.

Viewing the issue from another angle, Michael Strangelove (2005) believes that the Internet endorse a huge increase on illegal appropriation. Even though laws are there, people in cyberspace keep making using of restricted cultural objects. "Laws are often irrelevant in the real-world of online behaviour and technological restrains are frequently circumvented." (Strangelove 2005: 72)

The fact of people does not respect these restrictions law in cyberspace does not justify that the law should not be revised and changed. At the moment controls over culture objects would diminish, people will be free to openly create. Unlike nowadays that this scenario is seen only underground.

2.3.1 Free/Libre Open Source Software (FLOSS)

Having freedom as the main concept, the free software movement differentiate themselves from the "open source" software. Their argument is that even though they both produce software the same way, the free one has a political view of the world. It is not only about software, but their ideas can apply to almost everything. While, according to their opinion, the open source one is only a form of producing software, they don't have a political and social implication that leads them to do that way.

This distinction of the two movements can be easily understood, what could become a problem is when they insist on separating too much two groups that are a lot alike. Maybe, instead of separating, they could spend more energy on working together to produce results, each group keeping its own values and priorities.

Free Software Leaders Stand Together is an article proposed by Bruce Perens (2001) that criticize Microsoft closed-source and control characteristic. The significance here is their attempt to gather together Free Software and Open Source movement to "fight" against Microsoft monopoly. The article is co-signed by the leaders of both movements³⁵. They ended the text inviting Microsoft to be a part of the movement in producing open source and share alike software. They do that saying:

We urge Microsoft to go the rest of the way in embracing the Open Source software development paradigm. Stop asking for one-way sharing, and accept the responsibility to share and share alike that comes with the benefits of Open Source. Acknowledge that it is compatible with business.

Free Software is a great way to build a common foundation of software that encourages innovation and fair competition. Microsoft, it's time for you to join us. (Perens 2001)

Bruce Perens (1999) employed the terminology "open source" because he thought it would suit better to the type of work done, it was more descriptive. He believed that free software could be misunderstood with free as not chargeable and not as free in freedom.

³⁵ The text is signed by Bruce Perens as primary author and co-signed by Richard Stallman (Free Software Foundation), Eric Raymond (Open Source Initiative), Linus Torvalds (Creator of the Linux Kernel), Miguel de Icaza (GNOME GUI Desktop Project), Larry Wall (Creator of the Perl Language), Guido van Rossum (Creator of the Python Language), Tim O'Reilly (Publisher), Bob Young (Co-Founder, Red Hat), Larry Augustin (CEO, VA Linux Systems)

In a paper called *Roots Culture. Free Software Vibrations 'inna Babylon'*, Armin Medosch starts, first of all, differentiating the two. Then he compares the hacker culture propagated by Stallman as the rastafari culture. "Rejecting the language of the slavemaster, Rastas have created alternative linguistic reference systems based on Jamaican patois and Creole English. For instance, Rastas say 'overstanding' instead of 'understanding', because the latter would imply submission," explains Medosch (2005). He exemplifies comparing it with projects by artists, engineers and software developers that use free software to create an alternative language, as the rastas. Some examples are a London based group called Mongrel³⁶; an Italian developer, Jaromil³⁷; and the digital signal processing platform Pure Data. These can be the way to define the free and inspire the propagation of the values behind free software. Many of the projects in this thesis studied have the value of freedom as their main motivation.

Manuel DeLanda (2001) in a text called *Open-Source: A Movement in Search of a Philosophy*, does not differentiate the two movements in his discourse, he refers to both as *open-source*. His article comes to end questioning the free licenses as GPL and how do they really work in court. DeLanda also believes in the example that these movements are in terms of creative and experimental way to work and structure. Closing he says, "even non-programmers have a lesson to learn from this daring institutional experimentation."

A solution for not mistakenly generalizing both movements using the name of one them, it was created some alternative nomenclatures, which are: Free and Open Source Software (FOSS) and Free/Libre/Open-Source Software (FLOSS). Here in this thesis, whenever I want to refer to both movements I will adopt FLOSS for considering the best nomenclature.

2.3.2 Copyleft, commons and licenses

In order to have a free culture society it is really important to rethink license. The use of copyright license by cultural material restricts its use to almost null. In order to open up the restrictions of use, it is necessary to adopt another kind of license.

There are many alternatives to a more open type of license; it could be one that does not restrict as much as copyright or one that assures that the work will keep

³⁶ One of their projects, the container, is catalogued on the project database.

³⁷ He created a software called Dyne:bolic for multimedia production and broadcast. He calls Rasta software.

free, under the same license forever. An example is GNU General Public License (GNU GPL or GPL) that was written by Richard Stallman with the intention to create a license where programmers could share the code. It was first released in 1989 and up to now is the most popular software license.

The license as GNU that instead of restrict, it frees its used is commonly called copyleft. Richard Stallman (2002: 169) explained the terminology saying

It's called copyleft because it's sort of like taking copyright and flipping it over. Legally, copyleft works based on copyright. We use the existing copyright law, but we use it to achieve a very different goal. Here's what we do. We say, "This program is copyrighted." And, of course, by default, that means it's prohibited to copy it, or distribute it, or modify it. But then we say, "You're authorized to distribute copies of this. You're authorized to modify it. You're authorized to distribute modified versions and extended versions. Change it any way you like."

Other early examples of copyleft licenses are Open Publication License (OPL) and the GNU Free Documentation License (GFDL). Both were released for using with free content and software documentation, assuring that the content would be kept free. Criticized by their inaccessibility these licenses are less used lately, leaving, then, space for newer and more flexible kind of license as Creative Commons and License Art Libre. The last is a French license created in 2000 frequently used for artwork.

Released in 2002, Creative Commons has Lawrence Lessig in the board of directors and it is a very versatile sort of license. As their website describe:

Taking inspiration in part from the Free Software Foundation's GNU General Public License (GNU GPL), Creative Commons has developed a Web application that helps people dedicate their creative works to the public domain — or retain their copyright while licensing them as free for certain uses, on certain conditions. Unlike the GNU GPL, Creative Commons licenses are not designed for software, but rather for other kinds of creative works: websites, scholarship, music, film, photography, literature, courseware, etc.

On their website the Internet user can choose the sort of uses s/he allow and in which condition, after that s/he has a license that adapts to her/his work. It is very easy to use; one does not need to be an expert to chose a license that better suits. Another great advantage is that the license is in more than 20 languages, facilitating this way a broad use of it on the Internet. Many of the network projects in this thesis studied use some sort of flexible license, and from those, a great number opted for Creative Commons.

2.4 TACTICS AND STRATEGIES

In the 1980s Micheal de Certeau (1984) wrote a book called *The Practice of Everyday Life*, in which he focused on the ordinary man (l'homme ordinaire), his practices, tricks and ways of resistance. He shows ways people resist to the system from within. Many of this practices he calls tactics, while saying that "a tactic is an art of the weak."

Certeau differentiate tactics from strategies. In his view, strategy has a determined place; it is delimited, institutionalized. And from this place takes actions towards its target, adversary. It is the practices done by corporation, army, and institutions. On the other hand tactics has no specific place, they fluctuate from one place to another. It is based on opportunities, time is more important than place. In Certeau (1984: 36) words:

a *tactic* is a calculated action determined by the absence of a proper locus. No delimitation of an exteriority, then, provides it with the condition necessary for autonomy. The space of a tactic is the space of the other. Thus it must play on and with a terrain imposed on it and organized by the law of a foreign power.

Based on this definition, many of the projects mentioned on this thesis consider themselves as tactics. As for being independent, having no specific place and taking advantage of opportunities in order to cope with the system. They use the technology imposed to them to subvert. A good example is the project *BugMeNot* (<http://bugmenot.com>), where people can search on their database for a registration login and password, so they do not have to fill out forms anymore. The user can also add new logins and passwords, this way, helping other people saving their time. *BugMeNot* doesn't act based on a place, it is not institutionalized; its acts are based on opportunities. They are, for example, tricks used to sabotage.

Tactic is considered the "art of the weak" (Certeau 1984: 37). When it triumphs, it cannot keep what it got it. It is a momentary victory. That might be a good critique to the tactics, they are solutions for the moment but it is impossible to think on tactic as long-term action. Sometimes to make effective changes it is need more than momentary actions; they are only the beginning.

"To what degree these tactics produce meaningful relief for the oppressed?" is the question posed by Robert Levine (1997) when examining Michel de Certeau tactics on Latin America contexts, specially in Brazil. For Levine those everyday tactical practices are less relevant in societies with huge social gap and exploitation. What

is need is a more revolutionary change, a meaningful social change. He also criticizes Certeau for not bringing up gender on his analysis, not mentioning the ways women resist. "After all, do not women hold unrecognized power in the family and in other spheres?" questions Robert. Women have a great role on social change, especially on long-term thinking, since, they usually are the ones responsible for the children's education.

Critiques to a lack of long-term and broader view in tactics practices are something to take in consideration when studying network projects. Quick response and take advantage of opportunities is really important to achieve social change but it is not all. Tactical actions could be the first steps to broader and long-term commitment to transformation. They could serve as motivation, stimulus and fulfillment. However these should not be taken as the definite actions, it is need a lot more than that. Groups as the Brazilian *Mídia Tática*³⁸ that consider themselves as tactical media, when working on projects as *AutoLabs*³⁹, are producing more than a "hit and run" sort of action. They are making use of tactics and strategies to achieve their goal. And how they do that? They have workshops with young groups in the suburbs of São Paulo. Theses workshop not only help them to learn how to use the media, but also to question and critique. They have the ability to choose and produce their own media.

Time as an important factor on tactical action can be a "pro" and "contra" characteristic. Its short-term duration can be negative when facing major social problems that exist for decades. But at the same time, it gives flexibility and mobility, what makes easier to win a "battle" against large adversaries.

Another author to strength the difference on tactics and strategies is Graham Meikle. In his book *Future active: media activism and the Internet*, he exemplifies the use of tactics and strategies by net activists. Meikle is based on Certeau's definition, but for him the main difference is the relation with time, long and short-term action. He considers, for example, a strategy the *McSpotlight*⁴⁰, a long-term project to debate and show the opposition to McDonald's and other large corporations. And a tactic, the *FloodNet*⁴¹, software used to block the Pentagon's and Mexican's government websites. It was a virtual sit-in. Both, tactic and

³⁸ URL: <http://www.midiatatica.org>

³⁹ URL: <http://autolabs.midiatatica.org/>

⁴⁰ URL: <http://www.mcspotlight.org>

⁴¹ URL: <http://www.thing.net/~rdom/ecd/floodnet.html>

strategy have their values, one action or another is used depending on the goals to be achieved and also depending from where the actions are taken place.

2.5 TACTICAL MEDIA AND DO-IT-YOURSELF

In a huge list of what it is tactical media Gregg Bordowitz said it is about action and about moving people into action. He also talks on being a collective work, and he considers a collective even when a single person thinks of it. These two values, action and collective, are very well worked on the projects here studied.

Tactical media is a relatively new concept, the term got popular in the 90s. In 1997, David Garcia and Geert Lovink wrote a statement called *The ABC of Tactical Media* where they described what tactical media was. The concept was based on the project of some artists and activists who were working together using media to protest and be oppositional. As the media got available, the cost lowered and sizes got smaller, people had the opportunity to do their own work to protest. That could be anything, from video to web sites. (Garcia and Lovink 1997)

Many of the works presented here are examples of tactical media. They are using the media in a provocative and questioning way. It is not as an opposition to power but also to create new powers within the network. They use old and new media, maybe with different platforms and standards, transforming to something new, and sometimes creating noise and disturbance.

Some of the works are doing a more local use of the media such as *AutoLabs*⁴² and *Metareciclagem*⁴³. And that can have a strong effect as a tool for changing something from within. As Geert Lovink said

There is no need for globally recognizable signifiers. Instead, tactical media work with the basic but difficult recognition of difference. Essential information and ideas will spread anyway, growing against the odds while staying off the radar of the "cool interceptors" as long as possible. If discovered it's necessary to optimize publicity and metamorphose to the next level at the earliest possible opportunity. The eternal cycle from excitement to frustration and exhaustion has to be broken. That would be a truly utopian achievement. (2002: 258)

These media activists use the tactics and strategies to be critical and protest. Good examples of these use of the media is in anti-globalization movement and the growth of anti-border groups. The IMC (Independent Media Center) created for the

⁴² Url: <http://autolabs.midiatatica.org> Project Index card in the Appendices.

⁴³ Url: <http://metareciclagem.org/> Project Index card in the Appendices.

Seattle World Trade Organization (WTO) and up to nowadays doing autonomous journalism is a representative form of tactical media. (Broeckmann, García, and Lovink 2001)

2.6 ABOUT TECHNOLOGY

It can be said that these collaborative net projects use technology to enhance their ability to interact and connect people. Before the Internet it was unthoughtful such communities linking people from diverse parts of the world without taking days, weeks, months. Erkki Huhtamo (1999: 98) comments that "In Bagrit's view, 'it was not a question of machines replacing men: it is largely a question of extending man's faculties by machines so that, in fact, they become better men, more competent men.'"

The way we see technology and also how we see through it are some concepts that concerns Paul Virilio. When talking about new technologies he uses the terms "small optics" and "big optics" to describe the way we have to see it. The small optics is the past. Nowadays we live in a Big Optics era, where there is no more the notion of horizon, distance and space (Virilio 2000). Lev Manovich (2002: 172) commenting on this differentiation Virilio does on big optics and small optics says that "At least in principle, every point on earth is now instantly accessible from any other point on earth. As a consequence, Big Optics locks us in a claustrophobic world without any depth or horizon; the earth becomes our prison."

In order to improve, fasten and facilitate some tasks to be done technology is the tool; it develops and achieves the goal of the network projects here presented. It can broaden the horizons by making possible a wide reaching and it can also narrow it by being so precise and specific.

Technology as transformation and not as information is a statement by Bruno Latour. For the author (Latour 2002: 155) "There is only transformation. Information as something that will be carried through space and time, without deformation, is a complete myth. People who deal with technology will actually use the practical notion of transformation". And according to him an image isolated is not information; it has no meaning. Images are moments of transformation.

This transformation viewed in another way, it is what happens in the network projects here presented. People incorporate an object such as image or music and

transform it back. The assimilation of ideas are processed and expelled not as simple information but as something transformed: added and changed. Network is also about transformation, not exactly the transformation proposed by Latour but also as an act of altering and adding.

An interesting theory regarding new media and technology is the association of them with the rear-view mirrors done by Paul Levinson in this book *Digital McLuhan*. The author (Levinson 1999) states that in new media, as the web, we tend to use it as an old media. We use the Internet as reading a book or listening to a radio or chatting in a café. It is because we are not still used to the new media so we deal with as the ones we already know, by manners we already feel comfortable with. For Levinson it is as if we were always looking through a rear-view mirror instead of looking forward.

Levinson also talks about an online education, the possibilities to learn the media. It is more about to learn to be online than about learning any particular topic. Paul (1999: 203) comments:

In the new digital global village, there are no barbarians. As citizens of this new age, we have unprecedented, though of course not unlimited, power to stop reversals that seem not in our best interests, or at very least slow their advancement in favor of preservation or development of media environments that we prefer.

Now is already time to learn the online status as we have learned how to write and talk. In order to the positive perspectives of this technology to work out, it is important to know that people are prepared to use it, to be a part of it. The majority of the time people are using a newer technology as the older ones. For example, people navigate on the Internet as if they were reading a paper or watching TV. They are reading, watching, listening but not giving any feedback. They are mere passive viewers. Here it is where it comes the education. In being educated to the technological possibilities, people will be able to more rapidly and efficiently make use of it.

2.7 BETTER USE AND VIRTUAL REALISM

Many of these collaborative net projects deal with the notions of technology, digital and media. They don't try to see the technology and Internet in a very optimistic way. They are simply trying to understand the media and making something good

out of it. They are trying to make a *better use* of Internet. As Jim Walch explains (1999: 19)

The 'better use' of a technology is not just futurology or intention but a use with the effect of bringing about a better world. 'Better' is, of course, a matter of value. At the threshold of a new millennium, this 'better' deals with issues of planetary survival and human dignity. Even if this definition may seem radical to some, it is one being adopted by many...

These projects here do not intend to make a perfect world. Neither a global change, what it would be impossible, but by creating new forms of viewing the world and also giving voice to many that were not used to be heard. They are experiments on movements for political and social change.

Another important theory to mention is the cyberspace dialectic from Michael Heim, where there are two views. One, network idealism, the positive view, and the other, naïve realism, the negative view. According to him (1999: 38), "They are two sides of the same coin, binary brothers. One launches forth with unreserved optimism; the other lashes back with a longing to ground us outside technology." His conclusion is a virtual realism, a middle path. "On the middle path, the dialectic becomes electric. The cyberspace dialectic sustains opposition as the polarity that continually sparks the dialogue, and the dialogue is the life of cyberspace." (Heim 1999: 41)

It is important to have this consciousness in the development of some projects. The over value of the media can ruin ideas in a way that blinds the producer of seeing the virtual environment where the project is inserted on. The under value also can ruin in a way that nothing is done, since the situation is so bad, actions do not take place. Some projects here⁴⁴ presented have this virtual realism view of the media, trying not to be so euphoric neither too pessimist.

⁴⁴ Here means here in this thesis. See *Network Projects Overview* and Index cards in the Appendices.

3 ON NETWORK

*Our ability to reach people has less and less to do with
the physical distance between us.*
Albert-László Barabási⁴⁵

This chapter is about network theory, theoreticians and concepts, besides its implication on the network projects in this thesis studied. It is an exposition of what is the background for net creation, from philosophy to mathematics and sociology. It is not the interest to deepen in the theory, but yes, to highlight points that are fundamental to the understanding of networks.

An introductory view of the network is by Roy Ascott. The author has a statement that network is not only people to people, computer to computer but also a mixture of minds, computer and persons. For Ascott (2003:222):

Networking is the provenance of far-reaching connectivity; and, mediated, accelerated, and intensified by computer, it leads to the amplification of thought, enrichment of the imagination, both broader and deeper memory, and the extension of our human senses. Computer networking means the linking of person to person, mind to mind, memory to memory regardless of their dispersal in space and their dislocation in time.

This far-reaching connectivity stated by Roy Ascott is a strong attribute of the network projects later defined. These projects involve the concepts and also the practice of connecting people no mattering their location, moreover they wouldn't be possible without this characteristic.

⁴⁵ (Barabási 2003: 40)

Ken Friedman (2005) as well presents this characteristic of connecting far-away individuals and enabling them to carry out works and communities. The author, in a text entitled *The Wealth and Poverty of Networks*, makes an interesting analysis on the good and bad sides of networks. His critical view is fundamental to understand the network society we live in. Network is usually attributed to the cyberspace, however, networks are everywhere in our lives. Besides enabling distant work and a malleability in organizations and groups structures, networks "create special effects by virtue of their linking functions, generating network externalities and increasing returns for some innovations. They also speed up death of traditional ways and uncompetitive innovations or simply evaporate them." (Friedman 2005: 410)

These characteristics have their positive and negative sides; it depends on how and what for they are used. Networks are not plain systems; they carry information and ideology. This chapter shows some of it.

3.1 RHIZOME

One of the important philosophical approaches to the theory related to the net is the rhizome described by Gilles Deleuze and Félix Guattari. In their book *A Thousand Plateaus: Capitalism and Schizophrenia*, they (Deleuze and Guattari 2000) state that a book can be divided in two types. One is the book root. Where the thinking and ideas are organized in a tree form, with root, trunk, and branches... It is linear and there is an order. The other one is the rhizome, a non-linear connection of facts. Any point of a rhizome can connect to any other.

In the rhizome there is no point or structure as in a tree; there are only lines. If some of these lines are broken, the rhizome does not die. It continues through other connection, reconnecting to other lines. This is essential for the net today. There are many lines interconnected. Some can be interrupted, disconnected but the net is still on. There is no start or end, it is always in the middle, growing, upgrading. As Deleuze and Guattari (2000:37) said

Um rizoma não começa nem conclui, ele se encontra sempre no meio, entre as coisas, inter-ser *intermezzo*. A árvore é filiação, mas o rizoma é aliança, unicamente aliança. A árvore impõe o verbo "ser", mas o rizoma tem como

tecido a conjunção "e... e... e..." Há nesta conjunção força suficiente para sacudir e desenraizar o verbo ser.⁴⁶

This rhizomic way to store and access information it is what makes the Internet an interesting medium. It is decentralized, it has an easy quick access and it is continuously growing and spreading. Concluding, it is a network.

3.2 NETWORK THEORY

Networks are systems of interconnected elements. They can be analysed by all scientific perspectives, from biology and mathematics to sociology. Scientists have turned their eyes to complex networks that surround our lives in almost any dimension. Some familiar networks are road networks, friendship networks, business networks, epidemics network, and they can be analyzed by applying network theory to it. Lately theorists (Barabási 2003; Basagni et al. 2004; Bernard 2000; Buchanan 2002; Chen 2003; Degenne and Forsé 1999; Dorogovëtisev and Mendes 2003; Garton, Haythornthwaite, and Wellman 1997; Monge and Contractor 2003; Pastor-Satorras and Vespignani 2004; Saper 2001; Strogatz 2003) are trying to explain how this networks function, change, grow, and shape. Following there is a brief synthesis of it.

3.2.1 Network properties

There are many characteristics of networks that are relevant to this thesis. In understanding network theory is easy to get an overall grasp of how Internet, activism and collective creations work. The characteristics here displayed are: six degrees of separation, small world, free-scale, rich-gets-richer, fittest-get-richer and complexity.

3.2.1.1 Six Degree of Separation

Many authors (Barabási 2003; Basagni et al. 2004; Bernard 2000; Buchanan 2002; Chen 2003; Degenne and Forsé 1999; Monge and Contractor 2003; Saper 2001; Strogatz 2003; Watts 1999) use the famous study by Stanley Milgram to explain small-world theory. In 1967 Stanley, a social psychologist, wanted to find out how interconnected people were in the USA. He sent letters to people in the Midwest

⁴⁶ My translation: "A rhizome does not start nor concludes, it meets always in the way, between things, Inter-be intermezzo. A tree is filiations, but rhizome is alliance, only alliance. The tree imposes the verb "to be", but rhizome has as weaved the conjunction "and... and... and..." There is in this conjunction enough force to shake and to unroot the verb to be."

(Wichita, Kansas and Omaha, Nebraska)⁴⁷ and asked them try to send back to a determined person in Boston. People could only send the letters to persons they knew at personal basis. And if they did not know the person, they should forward to someone they thought could be shortest way to the addressee, that is, a person they considered could know someone in Boston. Each receiver was supposed to write a log on the letters, and detach a postcard from the letter folder to send back to Harvard University. Therefore Milgram could keep a track on them. The result was an average of 5.5 degrees from the first person to the final receiver. Rounding up to 6, one can get the "six degrees of separation" theory. It is said that Milgram didn't use this expression⁴⁸ but his study led to the assumption.

Nowadays "six degrees of separation" got really popular, from a Broadway play to Hollywood movies talking about it. People say that there is a degree of six people between you and anybody else in the planet. It is only an assumption because Milgram study was done only with people in the USA.

A project at Columbia University, *Small World* (<http://smallworld.columbia.edu>), uses the Internet to try to verify if the six degrees of separation is applied to the whole world. They explain their goals saying:

In this project, we intend to perform the first large scale, global verification of the small world hypothesis, using the modern Email equivalent of Milgram's passport innovation. We hope to test not only average properties of lengths of acquaintance chains, but also the distribution of lengths, along with the effect of race, class, nationality, occupation, and education. We intend to quantify the impact of additional target information upon search success and chain length, and also to investigate the importance of "centers" individuals who are thought to exist who are disproportionately responsible for directing messages to the targets.

The results of the first experiment were published at Science Magazine with the title *An Experimental Study of Search in Global Social Networks*. The authors leave it clear the empirical characteristic of the experiment. Their conclusions say, "Our results therefore suggest that if individuals searching for remote targets do not have sufficient incentives to proceed, the small-world hypothesis will not appear to hold." So, what matters is the incisive people have in finding somebody else, they said when the incentive increase, the scenario changed. They end up saying "Network structure alone is not everything."

⁴⁷ He chose those places because for people in Massachusetts, those were really far away cities.

⁴⁸ Albert-László Barabási (2003: 29) said that citing Thomas Blass.

A network project in this thesis studied that clearly illustrates the degrees of separation theory is *ForwardTrack* (<http://forwardtrack.eyebearresearch.org>). It helps online activists and protester website to track and map "the diffusion of email forwards, political calls-to-action, and online petitions."⁴⁹ It is incredibly easy to see all the level of separation. It does that using the USA map, Internet users are asked to fill out name, zip code, state and e-mail. One can read the message of the email to be sent as a protest and also add a personal comment to it. So an animated map shows an initial image of the first person started the petition, as a red dot. In the case of *Care2* (<http://earthday.care2.com/>), a "march to send a free message urging your senators to protect the Arctic National Wildlife Refuge forever."⁵⁰ Then the animated map moves to the first level, a lot more dots appear on the map, at the second level, more dots, then third, fourth, fifth and so on. It is a way to see how the campaign is getting more and more affiliates. There are blue dots that show your contribution to the campaign; more people you invite to protest, more blue dots will appear. The dots are placed on the map based on the zip code the person filled in.

The project is a great visual example to show how one person can make a difference in an activist campaign. And it does that using the six degrees separation theory as a stimulator.

3.2.1.2 Small worlds

The assumptions of people in the world being separated by only six connections lead to a conclusion that the world was not that big, actually investigations led to a supposition of a small world. In the late 1990s, Duncan J. Watts and Steven H. Strogatz mathematically explained the small world problem by drawing a graph (Barabási 2003; Buchanan 2002; Monge and Contractor 2003; Watts 1999). They started by trying to solve a problem of how crickets could sync, from there moved to social network. And based on the degree of separation, they came out with a clustered graph for network. Their idea was to use order and randomness to construct the graph. Thinking in social network, one person knows somebody else, that one knows another one and continues forming a circle (Figure 2). But, despite of it, there are people that also know other people in the group; those create cross-links (Figure 3). And depending on the number of this cross-links, a network is more or less clustered (Barabási 2003; Buchanan 2002; Watts 1999).

⁴⁹ From projects website description <http://forwardtrack.eyebearresearch.org/#download>. Last accessed on January 2006.

⁵⁰ From projects website <http://earthday.care2.com/>. Last accessed on January 2006.

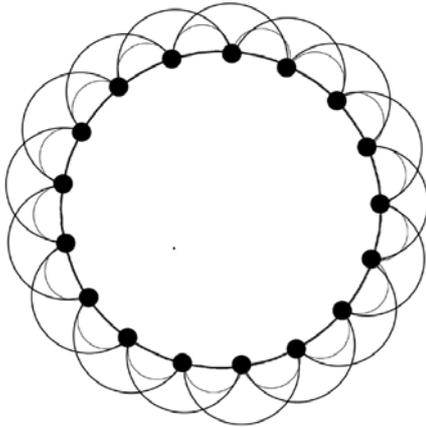


Figure 2. Circle without cross-links

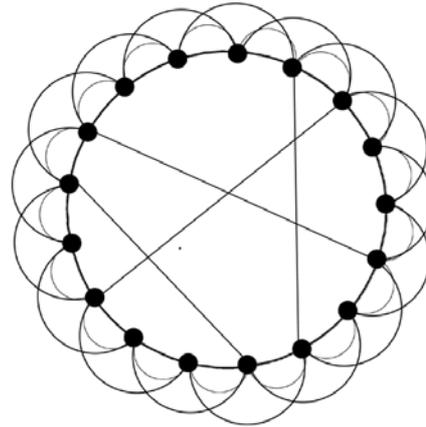


Figure 3. Circle with cross-links

The graph explained the small world problem. It is only necessary few extra cross-links to make a small world. Relating to social network, in order to contact somebody in Thailand, it is only necessary to have a friend that knows somebody there to shorten the path. It is not necessary to go all around the circle to reach the other side, there are shortcuts, and those are the cross-links.

Cluster coefficient can be calculated to give the density of connections. There are formulas to calculate the maximum linkage and based on that, the density of the network (Dorogovëtisev and Mendes 2003).⁵¹

3.2.1.3 Hubs, power law and free-scale



⁵¹ Dorogovëtisev and Mendes, based on the work of Watts and Strogatz, explained: “the clustering coefficient C of a vertex is the ratio between the total number of all possible edges between all these nearest neighbours, $C=2y/z(z-1)$ ”

Figure 4. Example of hubs using the map of an airline company in Brazil.⁵²

Hubs are extraordinary nodes in the network because they are usually very high connected, with links to many parts of the network. Therefore, they are central parts of a network. Following Barabási⁵³ example, a good illustration is a map an airline routes. One can see that some airports get more flights that other, and to reach a determined location one might have to go through those. (See figure 4)

Hubs are also called connectors, because they are the ones that keep the network connected. Barabási (2003: 64) describe hubs saying:

The attention to hubs is well deserved. Hubs are special. They dominate the structure of all networks in which they are present, making them look like small worlds. Indeed, with links to an unusually large number of nodes, hubs create short paths between any two nodes in the system. Consequently, while the average separation between two randomly selected people on Earth is six, the distance between anybody and a connector is often only one or two. Similarly, while two pages on the Web are nineteen clicks away, Yahoo.com, a giant hub, is reachable from most Webpages in two to three clicks. From the perspective of the hubs the world is indeed very tiny.

Understanding hubs can be useful to other areas of knowledge, as how the network of the Internet is formed and, for example, the spread of diseases like AIDS. According to network theory, to slow down the spread of diseases as such, it is more important to work with the central hubs than with the whole population. These groups, the connectors, are responsible for keeping the network active and growing. So the best strategy is to focus the campaign in educating people that belong to the connector group and not the general public. When these connectors get stopped, the network is broken and the spread of the disease slow down significantly (Buchanan 2002: 183).

The majority of the networks that surround us are not evenly distributed, if that was the case, in a network all the nodes should have more or less the same number of links. But as we easily see in the WWW for example, some webpages get millions of links and others only a few dozens. This shows that hubs are common in these kinds of networks and that links are not placed randomly. In 1999, Barabási (2003: 70), after analyzing the amount of incoming links to a webpage, realized that some networks are distributed using a power-law degree, they called these *scale-free networks*. In mathematics, power-law is a way to show that the values

⁵² Map was extracted from the airline website. Last Accessed January 2006. http://www.revistaicaro.com.br/258/mapa/brasil_final_conv.htm.

⁵³ Barabási (2003: 70) uses the maps or USA to illustrate that.

are not distributed uniformly, as well there is a continuous decreasing curve. The counterpart is a bell curve, when the majority of the values have similar numbers and huge difference from those to the maximum and minimum. The Web is distributed by power-law, the great majority have few links while a small number of websites have millions of link. (See figure 5 for Bell curve and Power-law graphics)

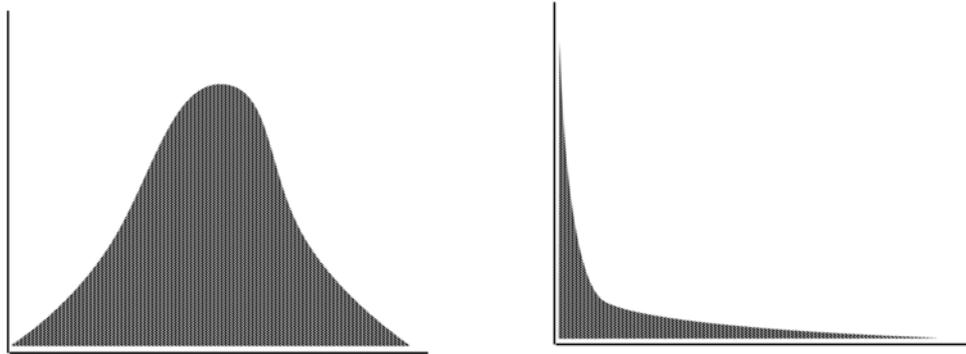


Figure 5. Example of bell curve graph (left) and Power-law curve graph (right).

3.2.1.4 *Rich-get-richer and fittest-get-richer*

How networks ruled by hubs and power-law are formed is the next question. One point could be seniority, nodes there are earlier in the network are more probable to have more links. When new nodes are added they have to compete with the ones that are already there and have gotten many links. Consequently, by being a young node, it gets less links than a older other. Well that can explain a bit, but not enough. Hubs are also created by *preferential attachment* or also called *preferential linking*. A new node is created and linked to nodes with high number of connections, so this new one gets greater chances to attract more connection. It is the rule, the *rich-get-richer* (Barabási 2003: 87; Chen 2004: 41; Dorogovëtisev and Mendes 2003: 121).

Despite of *preferential attachment*, another way to a network grow and hubs might emerge is *fittest-get-richer*. Caldarelli, Capocci, Los Rios and Muñoz (2002) studied networks growth by nodes that are added not having in consideration popularity as in *preferential attachment*. The nodes are added based on the fitness of the node, and the fittest ones are the ones that attract a greater number of nodes. (Caldarelli et al. 2002; Chen 2004: 42; Pastor-Satorras and Vespignani 2004: 112)

Therefore, studying the way networks grow is essential to understand how websites get more and more links. Rather than wait and see, network projects can (as many

do) search for ways to become hubs and attract more connection, and consequently, more collaboration.

3.3 SOCIAL NETWORK

Social network is a way to describe the connections between people or organization. One of the important studies in the field was Milgram's experiment earlier described. Social networks show the way people are tied to others, from strong ties as close family relationship to weak ties of acquaintances. Laura Garton, Caroline Haythornthwaite and Barry Wellman (1997) explain it saying:

Just as a computer network is a set of machines connected by a set of cables, a social network is a set of people (or organizations or other social entities) connected by a set of social relationships, such as friendship, co-working or information exchange.

And the study of these networks is called social network analysis. It is an analysis of these social relationships having in consideration the whole structure. From it some questions such as "How many friends do we have?," "How close we are to a friend or an acquaintance?," "Is there a formal or informal relationship?" could come out. For Alan Degenne and Michel Forsé (1999: 1) "network analysis offers a new standpoint from which to judge social structures." And this "standpoint" is helpful to many social and cultural network projects. Through it they are able to understand how social relations are made and use it in a way to captivate collaborators.

An illustration of that is the study done by Maria Garrido and Alexander Halavais where they applied social network analysis to map the websites that supported the Zapatista Movement. They (Garrido and Halavais 2003: 173) analyzed the hyperlink to and from Zapatistas websites. According to them, it is through these hyperlinks that websites demonstrate their ties to other movements. "At a large scale, this Web of linkages provides an indication of the *landscape* of related movements," commented the authors.

They concluded that websites about Zapatista movement are an important tie to keep together many of the NGO websites. When they took out the Zapatista related websites and analyzed the networks of NGOs scope, it was noticeable the lack of linkage, it was broken in many parts. So they realized the importance of Zapatista websites to whole framework of this area of the Web.

Maria Garrido and Alexander Halavais also questioned the accuracy of their research, that should be analyzed in terms of the amount of websites. It is hard to say the number of website that is a good sample, how many is enough. That can be applied to almost all researches done analyzing websites, including this one.⁵⁴

3.3.1 Social network software

Social network software, also called social software to shorten the name, have many definitions. The terminology is generally employed to any kind of software that enables social communication. Those that strength, increase or extend one's social contact, or better said, social network. In the last few years, the expression got extremely popular and nowadays almost anything can fit to its category. From blogs to email and chat, any software, which is used to enhance and facilitate communication, is considered social software.

From this perspective, the categorization loses too much its meaning. It is better to narrow down a bit the definition to software that enables someone to map the network of social contacts. As David Teten and Scott Allen (Teten and Allen 2005: 66) explain:

To clarify the terminology: "Social software," also known as "social network software," is the general term we use for software that allows you to build, analyze, enable communication in, and leverage your social networks. "Social network sites" (or "social networking sites") is the widely used umbrella term for virtual communities such as Friendster, MySpace, and hi5 which allow you to see whom your relationships know.

Many websites are illustrations of social networks. Some names are: Orkut (<https://www.orkut.com>), Friendster (<http://www.friendster.com>), aSmallWorld (<http://www.asmallworld.net>), MySpace (<http://www.myspace.com>), hi5 (<http://www.hi5.com>), among others. On them someone can, for example, see her/his network of friends, connections and the amount of people they are connect through those friends. For instance, with my account on Orkut I have 83 friends and through those I am connected to 13,160,295 people. (See figure 6 to visualize my network of friends in Orkut)

⁵⁴ In the Introduction Chapter, the subchapter Methodology Used explains choices made in relation to the amounts of websites used in this thesis.

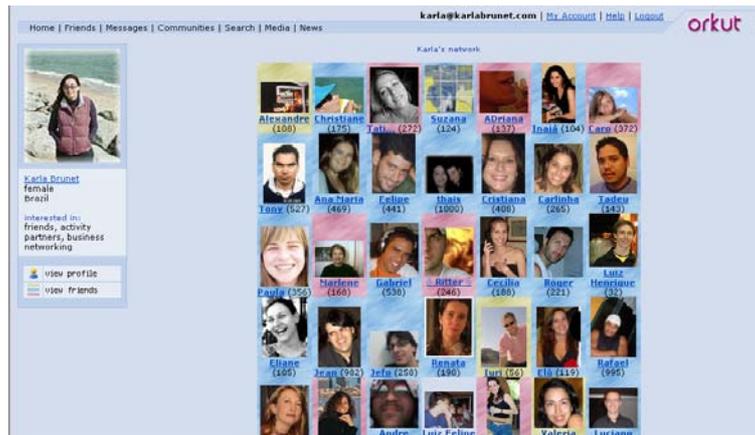


Figure 6. Network of friends on Orkut.

Barabási (2003) demonstrates a sort of game that today's mathematicians do to find out their relation in term of publication with a famous mathematician called Paul Erdős. Mathematicians have created an *Erdős number*, a number to define their distance to Paul Erdős. The way to measure is by published papers. So if someone published a paper with Y and Y published with Erdős, her/his *Erdős number* is 2. The majority had a small *Erdős number* (from 2 to 5), this small distance is partially explained because Erdős had published about 1500 papers with 507 coauthors (Barabási 2003: 47-48).

On the social networks websites this distance of relationship is easy to visualize (ex. a friend of a friend). In Orkut one can see the distance (links) to somebody else. To illustrate social network websites I searched my distance to some of the authors of the books I read for this thesis. Through friends and acquaintances my distance to Lisa Nakamura, the author of *Cybertypes: race, ethnicity, and identity on the Internet*, is 3. To Geert Lovink, the author of *Dark fiber: tracking critical Internet culture*, is 2. To Lawrence Lessig, the author of *Free Culture*, is 3. To John Perry Barlow, the author of *A Declaration of the Independence of Cyberspace*, is 2. (See figure 7 for a graphical visualization). If the number were 1, it means I know the person. Below is a figure of the people links distance.



Lawrence Lessig	 Karla B	 Jean B	 Fábio F	 Lawrence L
Geert Lovink	 Karla B	 Felipe F	 Geert L	
John Perry Barlow	 Karla B	 Felipe F	 John Perry	

Figure 7. Illustration of my path in Orkut to reach some authors here presented.

*CouchSurfing*⁵⁵ is a network project in this thesis study that use social network concepts to show the relation of people in the community. A member can visualize her/his relation to other member. When seeing someone's profile there is a field called "How Do I Know x (x is the name of the member):" And below there is a list of the people to reach that member. It shows the handshakes necessities to reach a determined user. This features is really helpful when searching for a sofa to sleep, it is good to know you are a friend of a friend. When the distance is too far, there is a message saying: "This person is not close enough to you to see the relation..."

3.4 NETWORK AND COMPLEXITY

In a book called *The moment of complexity: emerging network culture*, Mark C. Taylor describes his theory of complexity and the network culture. According to him, the society we live today is the "network culture". The grid format we were used before is now replaced by a network format. Taylor (2001) uses examples from architecture to explain his theory. The grid would be the example of a work by Mies van der Rohe, the Illinois Institute of Technology. It is ordered, simple, squared (grid like design), pure architectures, industrial vision, and an easy image... While the network example is Frank Gehry's Guggenheim Museum Bilbao. It is confusing, complex, with lots of curves, mixed media, communication technology, and a difficult image... He considers that nowadays we live in a network culture, the grid from the modernist time did not disappear but transformed in a new dynamic, organic and complex form, the network.

⁵⁵ The project will be explain in chapter Models. URL <http://www.couchsurfing.com>

In order to explain the moment from now, this complex, organic, network culture, Mark Taylor (2001: 202) says that

As the networks passing through us become more complex and the relations at every level of experience become more extensive and intensive, the speed of change accelerates until equilibrium disappears and turbulence becomes a more or less permanent condition. While occasioning confusion, uncertainty, and sometimes despair, this inescapable turbulence harbors creative possibilities for people and institutions able to adapt quickly, creatively, and effectively. Those who are too rigid to fit into rapidly changing world become obsolete or are driven beyond the edge of chaos to destruction.

In this current network culture there is an increasing mixture of ideas, images, sounds, words. It is a huge hypermedia that leads to a new cultural and learning approach. This complexity is the terrain where the network projects here studied are developed. It is important to have in mind the network culture organic and fluid status in order to analyze and describe any project.

3.5 NETWORK AND THE INTERNET

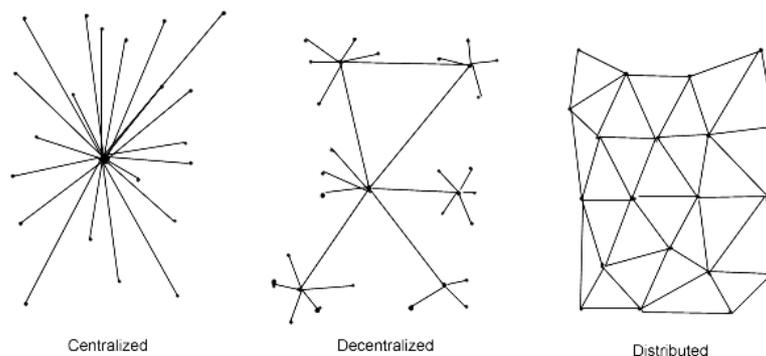


Figure 8. Paul Baran network graphs.⁵⁶

In the mid 1960s, Paul Baran was asked to think of a structure to the Internet. He thought that a network as such could be created in three different ways: centralized, decentralized and distributed (See figure 8). Furthermore Baran (1964) concluded that the best structure would be the distributed one. Having in mind a probable military attack, this structure would be the most reliable. Indeed, we know that nowadays the Internet looks a lot as the decentralized network structure (See figure 9).

⁵⁶ Paul Baran paper available at <http://www.ibiblio.org/pioneers/baran.html>. Last accessed January 2006

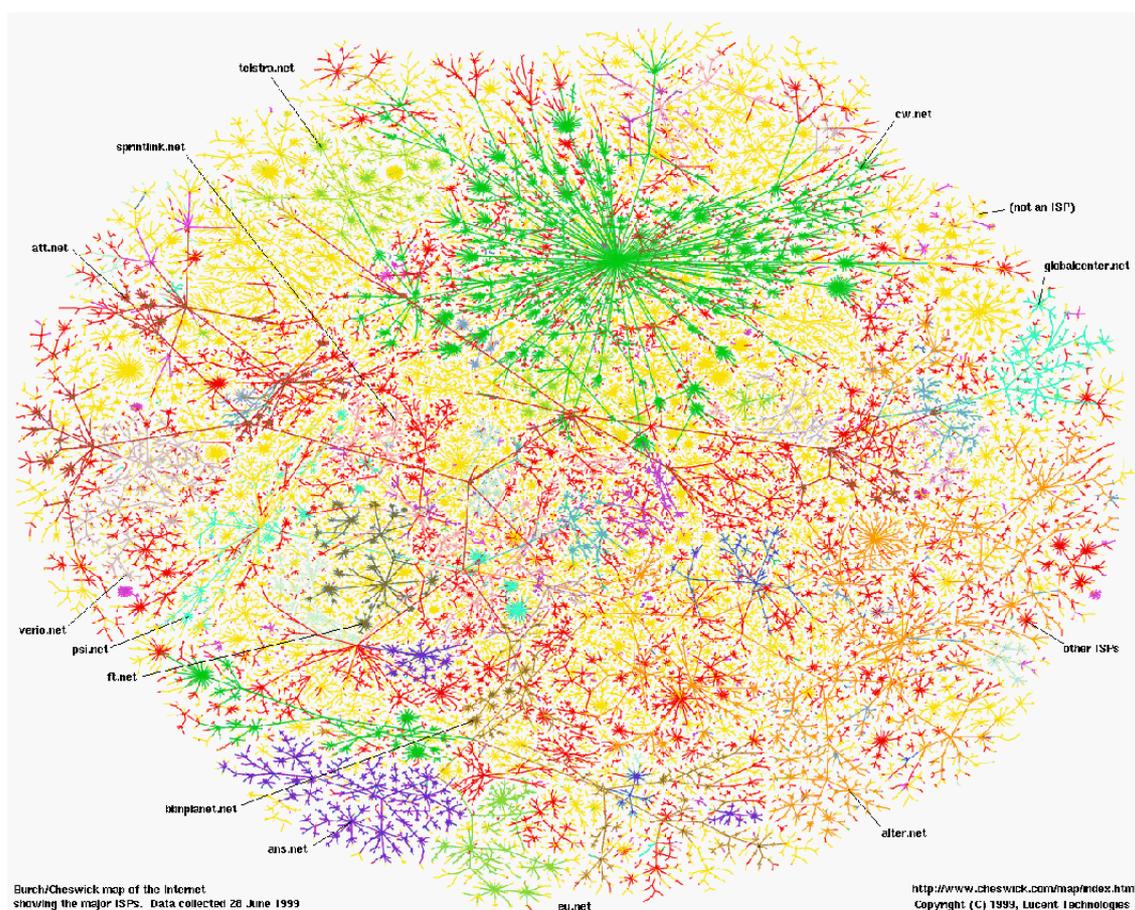


Figure 9 Graphic map of Internet showing major ISPs (data from June 1999).⁵⁷

Many are the concepts of network that apply perfectly to the Internet and the Web. One, it is that the Web is not a random network, since in a random network it would be impossible to one webpage have millions of links, and the great majority have only few links. As the Web has many hubs, in this case hubs are well-connected webpage, it is considered a free-scale network. And the way these hubs are formed is mainly through *preferential attachment*, i. e., the more popular one get more links. The rule *rich-get-richer* applies perfectly here.

This takes place also on the Internet level; a new Internet Service Provider (ISP) will probably connect to a highly connected router instead of linking to one that it is nearby. Doing that, the ISP can provide the consumers with faster connection and broader bandwidth. It takes fewer steps to reach a large number of servers. Thus, to the Internet, popularity also influence by the *rich-get-richer* theory. (Pastor-Satorras and Vespignani 2004: 87)

⁵⁷ Map from Lucent Technology <http://research.lumeta.com/ches/map/gallery/isp-ss.gif>. January 2006.

Some websites are not popular to start with, that is, they do not link directly to a very popular other, but they end up getting many links. This is due their fitness, they are, for example, innovating, they offer things that others don't, and so on... Consequently this websites may become a hub through fitness, and the rule *fittest-get-rich* apply to them.

"The connection costs increases with distance and eventually imposes a preference for a nearby, medium-sized hub," observe Pastor-Satorras and Vespignani (2004: 99) when speaking on ISP. This is an example that the fitness rule also applies to the Internet level. A cheaper and nearby vertex could be the attached one, instead of the distant well-connected one.

Barabási, after examining and mapping a portion of the Web, criticize the utopist view of it. The ones that believe the Web is the place where anyone can publish, and where free speech can come up is efficiently. He (2003: 56) comments on the topography of the web saying:

If the Web were a random network, they would be right. But it is not. The most intriguing result of our Web-mapping project was the *complete* absence of democracy, fairness, and egalitarian values on the Web. We learned that the topology of the Web prevents us from seeing anything but a mere handful of the billion documents out there.

Authors (Dorogovtisev and Mendes 2003; Pastor-Satorras and Vespignani 2004) also point to the hierarchical structure of the Internet. As a highly clustered network, the Internet is formed by backbone links that are responsible for the greater part of the traffic. Therefore, massive parts of information have to pass through these hubs in order to reach its final destination.

3.6 NETWORK AND COLLECTIVE INTELLIGENCE

Many network projects started inspired by some theories of collective intelligence. The utopian idea of a great connectivity and exchange of information globe wide gave the strength to the development of some projects on the Net.

One of the leaders author on collective intelligence is Pierre Levy. His studies idealize a net that it is a common ground where many connected brains form a collective intelligent. According to Pierre Levy (1996)

Le cyber-espace, c'est la construction d'un universel par contacts, et non par totalisation sémantique. Il n'y en a plus besoin parce que les gens partagent

tous le même contexte! Même très éloignés, nous sommes tous plongés dans le même immense hyper-texte : le world wide web en reconfiguration permanente. Et même les mémoires sont en réorganisation et reformulation permanente... c'est en tout cas la tendance générale.⁵⁸

The proposal of collective intelligence is not a single unified intelligence constructed by many minds. It does not intend to be a totalitarian regime of one brainpower. But it is designed to be many intelligent groups (or communities as one wishes) that connect to each other. Each person can participate in different groups or communities at the same time and, by doing that, be a part of this collective intelligence. (Lévy 1996)

In this new environment the artists and producers do not only give out information to their viewers, now they are supposed to create a situation where the viewer is a participant, s/he is a partaker of this collective intelligence. In it, the partakers are always questioning their status, their social behavior within the community. In order to get involved and reach the point of a collective intelligence, it requires time, but a different time that we are used to. It is not anymore the clock time, it is a fragmented time that people interrupt and continue at any given instance. (Levy 1997: 125)

This differentiation of time and way of involvement of the collective intelligence is as well worked on network projects in a sort of similar way. In online communities, such as email discussion list, people take some time to start interacting. Many examples show that the participants start as lurkers, only reading mail, and after a while they start to post messages and express their opinions. People prefer first to know the group and then to expose themselves. It might be a behavior a bit more cautious than in other social situations outside from cyberspace. In non-online communities people tend to be more spontaneous than in online communities. At least in the beginning, before knowing the group, people are more careful. Maybe this happen because the written language used in these communities it is like a proof of an idea, and it is stronger than the spoken language used in offline communities.

⁵⁸ My translation: The cyberspace, it is the construction of a universe by contacts, and not by semantic totalizing. There no more needs because people share all the same context! Even very distant, we all are diving in the same immense hypertext: the World Wide Web in permanent reconfiguration. And even the memories are in reorganization and permanent reformulation... it is in any case the general tendency

Being this collective intelligence a decentralized system with no central power, it is considered by Pierre Lévy as something that produces the best. In his hopeful view, Lévy (1997: 250) says that

Collective intelligence is a utopia of the unstable and the multiple. It responds to an ethics of the best rather than a morality of the good. Static, definitive, decontextualized, the good is imposed a priori, on top of any existing situation, whereas the best (the best possible) is situated, relative, dynamic, and provisional. The good doesn't change; the best is different wherever it is found. The best, however, includes evil since, logically equivalent to the lesser evil, it is satisfied with minimizing it.

The author himself states that the collective intelligence is a "utopia" and by being that, his theory is criticized. Not only for being a utopia, but for not bearing in mind the negative and harmful power of the net. It is focus on the positive parts of the net and sometimes forgetting that the reality is a lot harder.

Another author that shares the ideas of collective intelligence with Pierre Lévy is Derrick De Kerckhove. In his book *The Skin of Culture*, Derrick comes to a conclusion regarding the subject similar to Lévy. For him the Internet propitiates mind connection in the private and public level. It creates, this way, a collective intelligence that is open and it can connect the whole world. We are entering this new area, of the collective thought (De Kerckhove 1999: 216).

Roy Ascott, in *Telematic Embrace*, has a diverse but related view. Roy (2003: 310) says that "As communications networks increase, we will eventually reach a point where the billions of information exchanges, shuttling through the network at any one time, can create coherence in the global brain, similar to those found in the human brain". His global brain could be thought out as a collective intelligence. These networks have endless connectivity. They have the ability to connect and keep connecting in order to form this global brain that was never possible before. It is a system that reconciles a worldwide creation.

A not so optimistic version of the network and the creation of a collective intelligence it is the one by Andreas Broeckman. He believes that the net is far from being this intelligent collected cosmos. For him these utopian theories show a positive web where anyone is capable of create and participate.

Even if digital media theoretically offer this possibility, what we can see now is that the same network environment might be of exclusive interest for those people who actually want to become producers. Participation becomes not only an option, but a condition. If this is true it means that the Brechtian utopia of a community of media producers could fail once again, in part because commercial interest prevents strong uploading channels, but in part also because large sections of the prospective producer-receivers would make no use of the tools and bandwidth, even if they were available. (Broeckman 2001)

This obligatory condition of participation can be a negative point of the net. Many are not connected, and if they were they might not be interested in producing or even not skilled to. The precondition of everybody having to participate is wrong in a way that many people are not comfortable with the technology and, the nowadays used, written language. That might be due to their age, psychological characteristics, and difference of interests. Not even mentioning the great majority of the world population that is disconnected, that has no access to the Internet. Having those points in consideration, it can be said that this utopian collective intelligence is really remote from being true. The global culture, the worldwide thinking is still a far-reaching dream, hard to be considered as a practice. Any example of it is only a very beginning of a theory that might never come into practice.

Some authors (Poster 2001; Robins and Webster 1999; Strangelove 2005) criticize Pierre Lévy's naïve optimist view about cyberspace. From them, Lévy's cyberspace model is based on capitalist economic system. When Lévy talks on the future network culture rewarding with money great ideas, the commodification of society and cyberspace is clear. Unlike the free culture proposed by this thesis, Lévy's collective intelligence proposes a new way of globally dealing with knowledge, but not a revolution in term of acquiring and sharing it.

4 CYBERSPACE

*From its earliest days, the Internet has been about networking:
not just networks of wires and hubs but networks of people.*

Laura J. Gurak and John Logie

4.1 DEFINITION

The terminology "cyberspace" was coined in the eighties by William Gibson (1984). In his science-fiction book, *Neuromancer*, cyberspace⁵⁹ was used to refer to the virtual space among computer networks. Since then the term is widely used to mention, for example, things that take place on the Internet, it is not the Internet itself, but rather, the space where action happens on the network. Sometimes, it is mistakenly used to define the space within the computer, its system and terminals.

The denomination of cyberspace as being a space comes from our necessity of having the Net as a place, a sort of location where we can sense the presence of others (Heim 2000). Even the term "web sites" refers to a "site", a metaphor of an existent place. When in a chat people tend to say "good to see you here today" or "I haven't seen you here for a while," denoting place. Cyberspace gives us the idea of this present space.

⁵⁹ An excerpt of the book: "Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts...A graphical representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the non-space of the mind, clusters and constellations of data. Like city lights, receding..." (Gibson 2002: 104)

However, cyberspace is a space that is continuously changing. As Michael Heim (2000), when talking about virtual worlds, says that they “amplify, augment, and proliferate. Cyberspace is infinite space. It is a nurturing emptiness that evokes continuous creativity. Like software, cyberspace is never finished.” This never-ending cyberspace is the locus of development of the network projects in this thesis studied. As cyberspace is always changing and growing, network projects have to adapt to that.

Roy Ascott, in his text *From appearance to apparition. Communication and culture in the Cyberspace*, talks about the art of the network as being an art of apparition. Unlike the old definitions, when we had art as being representation of reality, as being the appearance of the world, the apparition gives us a glimpse of a reality. According to Roy (2003: 278):

Cyberspace is the space of *apparition*, in which the virtual and the real not only co-exist, but co-evolve in a cultural complexity. Apparition implies action, just as appearance implies inertia. Apparition is about the coming into being of a new identity, which is often, at first, unexpected, surprising, disturbing.

Network projects should function as “apparition”. They are complex in their collaboration and/or cooperation. Furthermore they are active, without action there would be no project.

4.2 NOTIONS OF TIME AND SPACE

In a network, time and space are no longer important. One can interact with someone else that is far away, or can read a report on something as if it was from today. The importance is on the experience regardless of place and time.

So, on the Internet the notions of space are different. It is not necessary to be geographically close in order to have the feeling of proximity and community. Not importing their geographic location, people get together with others who have the same interests that they do, or with the ones with the same problems or dreams.

In addition, the space on the net is organic; it constantly changes, grows and transforms. Derrick de Kerckhove (1999), to define the space in cyberspace, uses the Japanese denomination *Ma*. According to the author, space in occidental cultures was believed to be neutral, and it could be empty, an absence of life. In Japanese culture the space it is a continuous fluid with life and connections, it was

never considered neutral (De Kerckhove 1999: 193). The space in Internet can be considered the Japanese *Ma*, full of interactions and run by its rhythm and pace.

As well, the notions of time change. The Internet makes days 24 hours active. All the time there is something new on the net: in a project, in a community or chat. Time became a lot faster. News can reach millions of people in a state of seconds. No longer is necessary to wait for the evening news on television in order to find out "everything" about an incident. A single Internet user can reach a huge number of people in a speed 20 years ago unimagined.⁶⁰

"On est aujourd'hui à l'extrême pointe de cette déterritorialisation et de cette transformation accélérée du monde."⁶¹ said Pierre Lévy (1996) to an interview by Christian Perrot, entitle *Vers une anthropologie du cyberspace. Entretien avec Pierre Lévy*. Indeed, the Internet propitiates this acceleration and displacement of the world: time became fast and geographic territory vague.

Since on the Net time and space vary, old assumptions are not useful anymore. Space is not empty; it is alive and organic, in a constant change. While time is not what the clock shows anymore. In the late 1990s Swatch, a Swiss watch brand, tried to create an Internet time. They proposed a different way to count the minutes of the day; a 24h day was divided in 1,000 beats. Moreover that would be used equally around the whole planet; the time was the same to everybody despite of her/his geographic location. It was a strategic marketing product to take advantage of the Internet boom. Their Internet time did not succeed, they still sell the watches, but nobody talk about Internet time anymore. That might be due to an error, they tried to measure the time in the same old way we were used to, just changing the numbers, and all that measurement did not described the Internet time. People had already realized that on the Net time is different.

It is important to mention that:

While Swatch Internet Time might seem fanciful, more than a gimmick, the product of the publicity department of the Swatch Watch Company, it is wise to remember that standard time, the dominant time frame we live in today, was a product of the railroads. In the United States, it was New York Central Time before it was railroad time. Railroad time exited for thirty-five years before it was officially adopted by the U.S. government as the standard system for measuring and regulating time during World War I. (Carey 2002)

⁶⁰ As we saw on Chapter 3 (Network), *ForwardTrack* project shows how many people an email can reach.

⁶¹ My translation: "We are today in a point of extreme *disterritorialization* and accelerated transformation of the world."

As the railroad determined our time in the past, now Internet can change our perception of it, and even more, it can change the way we measure. Once again history shows how technology shapes our life and culture.

4.3 GEOGRAPHY OF CYBERSPACE

In the book *Mapping cyberspace*, Martin Dodge and Rob Kitchin (2001) try to map a geography of cyberspace. It is an attempt of drawing a graphical representation of computers network. The authors are not satisfied in only geographically describing cyberspace but also they make a broad analysis of it. For them, there are four major ways to approach cyberspace: *the utopian view*, *social constructivism*, *the political economic position*, and *beyond modernism* (Dodge and Kitchin 2001: 25-28).

The *utopian view*, as the name suggests is the approach that believes that technology will solve all the problems, being those political, economical or social. It is, as Martin Dodge and Rob Kitchin (2001) suggest, "atheoretical and empiricist." In conclusion, it is a positive naïve interpretation of cyberspace.

The *social constructivism* states that technology is construct and used as part of our lives. "Technology is mediated by culture, and vice versa." (Dodge and Kitchin 2001: 25) That is, cyberspace intervenes in our daily routine, and at the same time it is a product of it.

The *political economic position* is the one that sees the capitalist explanation to this relation of technology and our daily life. It proposes, "the relationship between technology and society is bound up with capitalist modes of production and the associated political, economic and social relations which underlie capitalism". (Dodge and Kitchin 2001: 26)

Lastly, *beyond modernism* is a mixtures of these theories; it realizes that the issue is complex and neither one of the earlier approaches is sufficient to clarify it. The postmodern approach "offer[s] 'readings' not 'observations', 'interpretation' not 'findings', seeking intertextual relations rather than causality." (Dodge and Kitchin 2001: 26)

Even though this thesis studies projects dealing with the encouraging side of the Internet, the pre-condition to the analysis is not a utopian view, it is the mixture of approaches as the postmodernist one.

In order to create a cartography of cyberspace Martin Dodge and Rob Kitchin (2001) analyzed how people communicate and navigate through it; how do we use cyberspace in relation to our social life, our necessities; what changes with it... They end up with some possibilities of how cyberspace looks like. As they say:

Our analysis suggests that whilst cyberspace and ICTs undoubtedly have a number of material impacts on human activities, the nature and size of these impacts should not be overstated. For example, cyberspace, far from dissolving geographic communities into a state of placelessness, is in many cases being used to foster and support communities. Similarly, computer-mediated communications are helping to reproduce political structures, not dismantle them. ICTs and cyberspace, then, are aiding a series of evolutionary changes, rather than instigating a set of revolutionary transformations. (Dodge and Kitchin 2001: 51).

In 1996, John Perry Barlow (2002) wrote *A Declaration of the Independence of Cyberspace* as a protest to the USA senate that was trying to control Internet as they control broadcast media. The text asks governors to leave cyberspace free. Saying he comes from cyberspace, Barlow (2002: 272) proclaims that it is a place where no privilege or prejudice is allowed. It is nowhere and everywhere, a sort of utopian place where the mind will prevail over the body. And this mind will spread everywhere; it is not going to be possible to imprison it.

4.4 THE INTERNET

The Internet is the terrain for the network projects to happen. It is a medium that comports not only texts and images, but also sounds, videos and interaction. At the same time it is a mass communication tool and a private one. Being a two-way communication tool, users can receive and send information, and this exchange is the richness attribute of the medium. Moreover, it is a decentralize system that can grow and interconnect in a rhizomic way.

4.4.1 A bit of history / the beginning

The roots for the Internet came from late 60s experiments of military defense to create a network that would be secure in case of a military attack. Their product,

the first network, was Advanced Research Projects Agency Network (ARPANET), created by Advanced Research Projects Agency (ARPA) and the U.S Department of Defense. This network enabled academics and researchers to exchange and share information. See Figure 10 for a graphic representation.

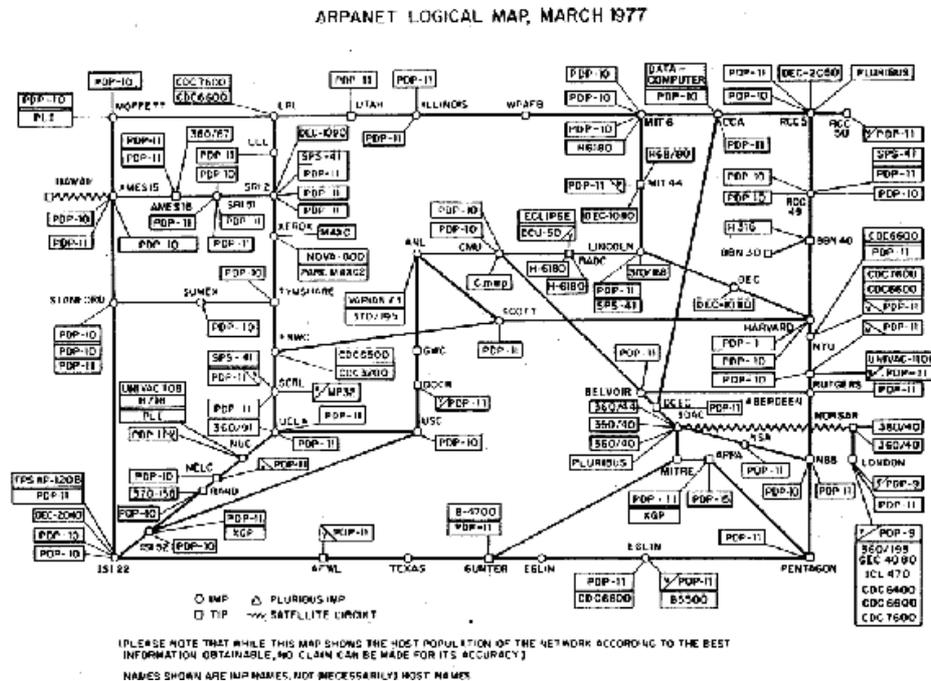


Figure 10. ARPANET logical map, 1977. (from Wikipedia)⁶²

Following this first step many other improvements to the network was done in order to get to what we have today. One of the important ones was, in 1983, the first TCP/IP wide area network. As we know today, TCP (Transmission Control Protocol) / IP (Internet Protocol) are the communication protocols operated on the Internet. Right after, in 1984, as the network got bigger, "Paul Mockapetris invented a new addressing scheme, this one decentralized, called the Domain Name System (DNS)." (Galloway 2004: 5)

During the 1980s, the Internet had only a small set of nodes and networks, mainly used for military defense and research. This situation started to change in the 1990s, when the number of users and computers increased a lot, and its application spread to the general public. At that time, people started to recognize the possibilities of group interactions and entertainment that the medium allowed. (Abbate 1999: 181)

⁶² Source: <http://en.wikipedia.org/wiki/Image:Arpnet-map-march-1977.png>. Accessed January 2006.

Parallel to that, appeared some network groups that used USENET⁶³ as a form of interaction and communication. They were considered even more decentralized than the overall Internet. As Janet Abbate says

Cooperative networks were organized in an informal way; joining a network required only that one arrange to periodically call another site on the network to exchange mail or new files. The expenses entailed in joining such network were limited to the cost of one's telephone calls and sometimes a small membership fee; this made them attractive to individuals and organizations with limited computing budgets, including political and social activists. (Abbate 1999: 202)

Based on this decentralized and almost no cost system that many times stood for freedom of speech and counter culture is what the network projects today try to redevelop on the Internet.

4.4.2 Attributes

A positive statement on the Internet is regarding its possibility of a decentralized active participation. Janet Abbate (1999: 217), in her book *Inventing the Internet*, uses the web to illustrate that saying:

The Web completed the Internet's transformation from a research tool to a popular medium by providing an application attractive enough to draw the masses of potential Internet users into active participation. It solidified the Internet's traditions of decentralization, open architecture, and active user participation, putting in place a radically decentralized system of information sharing. On the Web, links between sites were made laterally instead of hierarchically, and each individual could be a producer as well as a consumer of information.

Even though the Internet, as a medium, has all these possibilities of a democratic tool, it is still too early to state that. We are far from reaching this democratic level of use. Nowadays the Internet is still accessed by a few, specially the ones in the first world countries. So, the ones that had no voice in mass communication media, they are the same ones that have no voice on the Internet.

It is true that with the Internet it is easy to publish something, to speak up, to send information. But who are the ones who will see, listen, and read? The Internet is becoming more and more commercial. It can reach a point that it will be impossible to find non-commercial pieces. A few search engines have a great power on their hands, they can control what is to be seen or not.

⁶³ USENET is described later on Chapter 6: Collaboration

Another problem is language; English is still the main language on the Internet. This is a way of excluding many cultures and prevailing others. It is a soft way to have some cultural and linguistic dominance. The geographic boundaries on the Internet are almost null, but, unfortunately, the social, economic, and linguistic ones are still really well delimited.

As we all know, the Internet is not the paradise of connected minds creating a collective intelligence. It might be a tool for it, but, at the same time, it can be also a tool for many other negative purposes. Michael J. Quinn (2005), in a book called *Ethics for the information age*, ponders these both sides of the Internet. He shows that despite of the good things one can do on the Net, it is also the place for crime, political control, overload of spam, child pornography, censorship, identity theft, chat room predators, pedophiles, false information...

Everyone active on the Internet receive huge number of spam a day, in the year 2000, 8% of all the emails were in spam, in 2003 it increased to 40% (Quinn 2005: 95). Also scams on the net are getting more frequent than before. What impress is not only the frequency but also how professional they are getting.⁶⁴ "The Internet Fraud Complain Center received about 75,000 complaints in 2002. Victims reported being defrauded of more than \$50 million," reported Quinn (2005: 121). Having in mind that this data is from more than 3 years ago, when the number of the Internet users was a lot smaller, it is scary to imagine a projection number for nowadays.

Thievery is only one of the possible crimes on the Internet. There are many others, and a lot more harmful ones. This was used only to illustrate that the Internet is as dangerous as the whole society, there is all kinds of delict. This thesis, on the other hand, will focus on the encouraging side of the net. It is not for referring that the Internet is more positive than negative. Quite the opposite, it is to show that despite of the crime, commercialization and submissiveness, there are still people striving to make it a better place.

When giving examples on how we use the web, Michael J. Quinn used "we shop" as the first one. His list was:

⁶⁴ Trying to sell an underwater flash, I experience an attempt of theft online by receiving a fraudulent email from a bank transfer. It was a perfect visual email and a whole bank website. Thus, I showed the email to same colleagues and took to my bank to check on it, they all thought it looked reliable. Nevertheless, it was not: there was no money transfer, no bank payment and maybe no bank. They never answered my e-mails after I said I new it was a fraud.

1. We shop.
2. We learn.
3. We explore our roots.
4. We play games, sometimes for cash prizes.
5. We enter virtual worlds.
6. We pay our taxes.
7. We gamble.
8. We blog. (Quinn 2005: 106-107)

He didn't comment on being by order or importance, he said they were "just a few examples." However, the fact of using "shop" as the first one gives the impression of it being the crucial one. It is perfectly associated to what Tim O'Reilly (1999), in the introduction to his article *Hardware, Software, and Infoware*, said: "I was talking with some friends recently, friends who don't own a computer. They were thinking of getting one so they could use Amazon.com to buy books and CDs. Not to use "the Internet," not to use "the Web," but to use Amazon.com."

This strong commercialization of the Net is something nobody can deny; it is already part of our lives to "shop" on the net. Going back to Quinn's list, this thesis is centered on only some of his examples. Those are: we learn, we enter virtual worlds, and we blog. Besides some others that were not included in his list, maybe for not being the most popular one. Those could be get informed, protest, exchange things and ideas, share...

4.4.3 Accessibility

As stated above, the Internet is not a place freely accessible by everybody. As well as, the offline ones are related in number to the social, ethical and economical non-privileged ones. However, it is seen that in the last few years the numbers of Asians online increased significantly, Africa is still a huge continent with millions of digital excluded habitants.

The utopian idea of the Internet being a place where everyone could interact and where there was no place race and ethnicity is not valid anymore. Lisa Nakamura, (2002) in her book *Cybertypes: race, ethnicity, and identity on the Internet*, shows that this doesn't happen. In the whole book she used examples of race on the net. After researching on search engines about race, she found out that there was no section for "white". In the race section there was, for example, black or African... and no white because white is consider to be the default option. People on the net are, in general, white, so if you are searching for races it means the other ones, the non-white ones.

Nakamura (2002) also criticize some "multicultural" webs saying that this kind of webs, many times, instead of helping to create a more multicultural Net, they end up creating a sort of tourism where upper-middle class ones can feel cosmopolitan and comprehensive. "This is not digital identification, but digital *dis*identification _ disavowal of the recognition of race in local contexts in favor of comfortably distant global ones" (2002:22). This concept can be illustrated with the Coca-Cola or Microsoft advertising, where it shows people from all over the world, from different races, being the same, drinking Coke and using Windows system. Explicitly, the capitalist globalized culture being performed.

The Internet is not only such a negative place. According to Nakamura (2002), on the net there are many possibilities of community and space for discussing issues as identity, race and ethnicity. Statistically speaking, the web is not a demographic representation of the cultures and races in the world. This is due its beginning as predominant white upper-middle-class male user. The usage of the net by other cultures is increasing slowly, but that could be a good sign for new opportunities on the future Internet.

Another important work on the subject is by Olu Oguibe (1999), *Connectivity, and the Fate of the Unconnected*, where he discussed about the ones that are unconnected. He shows that the offline ones are not only the ones in Africa, Asia and Latin America but, besides that, there are also a great number of people in developed countries that aren't connected. Those are the ones that, for example, have problems with the written language or with computers. They could be seniors or people that psychologically aren't comfortable with computer and browsers. When discussing the statistics of the online ones, he points out that from the number of the connected ones, there is a small number of users that have access at home. Accordingly, it seems it will take a long time for that to change.

At the same time, grassroots groups are struggling to offer wireless Internet access in many major cities in North America and Europe. Even though many cities are ruled by authorities and private interests that are against it, wi-fi connection started to be a reality in many places. Unfortunately, this reality is still very far away for places in Africa and Latin America. So far, the southern hemisphere does not have the means to provide computers to the people, thus wi-fi Internet access would be useless.

Projects in this thesis database that help the implementation and facilitate the possibility of wireless connection are *WifiMug: Caffeinated and Unstrung* (<http://wifimug.org>) and *MadridWireless* (www.madridwireless.net). *WifiMug* is a collaborative listing of cafes in the USA that offer free wi-fi. While *MadridWireless* is a Madrid-based community to propagate and facilitate free wireless Internet access around the city.

4.5 INTERNET CULTURE

For Manuel Castells (2001), the internet culture is based on academic and scientific work. Since its beginning, the net was widely used by scholar and researches, specially on their BBS (Bulletin Board System). It was a way to exchange ideas, researches, experiments, and discuss the results. That period had an influence in what we see today as Internet culture.

This historical fact that Internet culture comes from research groups, scholars and academia, makes the medium a more open and intellectual tool. Thus, according to Castells (2001), makes Internet a medium for a new freedom of expression and horizontal communication. Moreover, it can be a tool for collective action and social organization.

Another influence to Internet culture, expressed by Castells, is the hacker culture. As an important element to form it, hackers had made the Internet an open place for distributing information and collaborative work. Besides, the author states that the interest of the big companies and social network are also part of this culture. In conclusion, Castells says that (2001:77):

La cultura de Internet es una cultura construida sobre la creencia tecnocrática en el progreso humano a través de la tecnología, practicada por comunidades de hackers que prosperan en un entorno de creatividad tecnológica libre y abierto, asentada en redes virtuales dedicadas a reinventar la sociedad y materializada por emprendedores capitalistas en el quehacer de la nueva economía.

Accordingly, the Internet culture is a mixture of academia, hackers, communities and entrepreneurs. That is to say, it is a mixture of research, collaborative work, social relations and capitalist interests. This conclusion is acceptable, what is intrincating to define is the proportions of each segment.

Derrick De Kerckhove (1999: 166) talking on cyberculture and mass media says that "La cibercultura es el resultado de la multiplicación de la masa por al velocidad". For him, this is the highest point of cyberculture: the ability to inform as

mass media does, like television or radio, and, simultaneously, being really fast as the Internet and satellites. The news is, for example, spread worldwide in seconds to everybody, from and to everywhere. It is important to note that this everywhere and everybody do not depend on technological possibilities anymore, it is already known it is possible; the real limitations of cyberculture are socio-economic.

Another author that discusses new form of culture is Mark Poster. For him (1998) the culture nowadays is processed by technology. Through machines we assimilate our cultural objects. He also states that on the Internet people represent themselves by home pages, and in those, identity and ethnicity might be portrayed. It is common to see people that have their personal webpage; moreover this is a form of representing oneself online. Today, six years after Poster's article, the personal webpage were replaced by personal blogs.

"The Internet is a field of unconstrained expression," says Michael Strangelove (2005: 199), in *Empire of Mind: Digital Piracy and the Anti-Capitalist Movement*. His statement is that even though the net is the place for corporate media culture, it is also a place for personal expression. And this expression can be free of limitations and restrictions regarding content, structure and emphasis. An illustration of that is the blog, the personal web logs where many Internet users write a daily report on the subject of her/his interest. Bloggers, the blog writers, are, with a few exceptions, free to state their opinions and to use the composition that best suits them.

These new culture makers that are shaped by this "unconstrained expression" are not willing to accept regulations and censorship. They want to be active, and search and choose for information that best suits them. Furthermore, they might be the product of the Internet culture that is emerging.

4.6 PUBLIC AND PRIVATE

With information and communication technology (ICT), the notions of private and public have changed. They have merged, and sometimes it is hard to see the boundaries of public and private space. Nowadays when, for example, in a public space talking on a mobile phone, it is a private communication. The same happens when chatting over the net with a friend sitting in a cyber café. That is a private moment and a private conversation on a public space.

Our home, considered a private place, can become public when we connect a web cam and broadcast our daily activities on the Internet. This way, making possible to the general public an access to our private, inside space. Or, even simpler, when through the Internet we participate of a virtual demonstration or a sit-in, we are joining a public event from a private place.

There is also a privatization of the public space. Surveillance cameras on the streets, owned and monitored by the government or private corporations, make us feel that in a big city it is impossible to not to be seen and controlled. Or another example of private public space is when on the streets we talk on a mobile phone.

As well the Internet became a new arena for public space. Besides broadcasting their homes through a web cam, people are publicizing their personal diary. Daily logs used to be private; some even had a keypad to lock them. Nowadays many blogs make from that type of writing a public statement.

In conclusion, the barriers of the public and private got weaker. Now there is a blend of both and many of the websites presented on Project Overview chapter are examples of that.

4.7 COMMUNITY

Community in cyberspace is an important theme to be discussed on this thesis, since many works presented here can be considered communities. A starting point is the theory of Benedict Anderson, who considers nations and/or communities to be imagined, created by the individuals. In his book, *Imagined Communities*, he says that a nation and/or community (1991:16) "is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion." He said that referring to "real" communities, but it also perfectly applies to communities on the Internet. People interact with a small group within the community that has some similitude on interests and tastes.

Virtual community is a term used to define the communities created in the cyberspace. The word virtual gives the idea of something that it is not real or physical. For Poster (1998:200) "the virtual must be understood as an historical articulation of the real, fully as actual as any other such articulation but one connected specifically with computer-mediated communication technologies."

Another view of the virtual is Philippe Quéau's (1995) when he compares the virtual as a imitation of "plaza mayor". He highlights the strength of these places saying that they could be great mass communication media. This use of virtual network as an open and strong communication medium is studied in the process of developing network projects. Many cultural producers don't see or even don't take advantage of these characteristics of the net.

It is common to see authors comparing virtual communities with the actual physical spaces. Sometimes these virtual spaces are even considered as a parallel to the "real" life. However, that can be questioned because virtual communities are really real for the people who are there interacting. Some studies and interviews showed that, in virtual communities, people don't differentiate their actions. They behave the same inside and outside the virtual space.

Benedict Anderson in an interview by Eric Gower called *When the Virtual Becomes the Real* said he is not hooked up on the net. He, based on observation of his students, has a critic to this engagement in virtual communities. He says:

I think it isolates them, but it does both. It puts them in touch with communities, real communities in the sense that they are talking to each other all the time. On the other hand, they are even less likely to have any real contact with their neighbors down the street because of these other worlds that they are hooked into. (Anderson 1997)

Some studies show that is the post-modern society people don't make their circle of friends or communities based on their geographic location but what approximate a person to other is the interests they have in common. For that, virtual communities are an excellent medium, because one can meet and interact with people that have the same interests as s/he. The problem might be the fact of not meeting people with different interests; one can have a very narrow view from the world. Only interacting, reading, talking, producing from and to one perspective, not being confronted to others viewpoints.

Instead of "virtual" community another denomination for these communities are "electronic" or "online" or "Internet" community. The terminology "electronic" might be even more effective than virtual because it describes better the way communities are, as a matter of fact, electronic. And it does not give room to the dubious notions of the terminology virtual, the idea of a "non-real" one, intangible

and far way. Besides, all the people in these communities are really sure they are real, that they have real links to other people.

Scott A. Golder (2004), in a paper entitled *Social Roles in Electronic Communities*, uses the terminology electronic. He analyzed the roles people assume in Usenet groups. His statement is that people in Usenet discussion lists assume roles that are not rigidly defined. As Scott (2004) wrote:

except for moderators, all roles people play are implicitly and continually negotiated within the community. A role is reflexive, both determining and being determined by one's linguistic performance. For example, one who continually provides assistance to others may rise to become a leader in the community and, as a leader, one may have the privilege of speaking on behalf of the community. If someone who did not enjoy that privilege believed they did and attempted to speak authoritatively, others may voice their disapproval, rejecting the individual's claim to a role other than his or her own. Such interactions - those in which conflict occurs - are useful because they make unspoken social rules more salient. Despite being interesting for researchers, these conflicts have real effects on the community members, as they struggle to negotiate social positions comfortable for themselves and for the rest of the community.

This sort of behavior in communities such as the studied Usenet is usually similar in any email discussion lists and forum. The example of Scott's research is helpful to understand other kinds of communities on the Net. People assume roles and these roles are determined many times by the community itself.

Howard Rheingold, in his book *The virtual community: homesteading on the electronic frontier*, also uses the term "online community" to define the communities in cyberspace. When talking about the hacker culture on the Net, Rheingold (1993: 260) reinforces the responsibility of people in online communities to stand for their freedom of speech. This presumed freedom is a highpoint of an online community. It is what differentiates it, in a positive way, from many other sorts of communities.

Martin Dodge and Rob Kitchin (2001: 35) use the terminology "Internet community" when referring to communities in cyberspace. They state that communities, being those on the Internet or not, are not based on geographic boundaries anymore, but yes on social networks. Plus, this social relationship is strengthened by telephone, letter writing, email, chat, and so on.

Whilst back in 1968, J. C. R. Licklider (1968) wrote a text entitled *The Computer as a Communication Device*. In that, he stated about this new computer system that

could encourage a "working sense of community among their users." Licklider was envisioning a sort of connection and relationship as the one we have today on the Internet communities. He concluded saying (Licklider 1968):

But let us be optimistic. What will on-line interactive communities be like? In most fields they will consist of geographically separated members, sometimes grouped in small clusters and sometimes working individually. They will be communities not of common location, but of common interest. In each field, the overall community of interest will be large enough to support a comprehensive system of field-oriented programs and data.

Interesting to notice that more than 30 years ago, when the majority of communities were based on geographic proximity, Licklider could foresee today's online communities based on common interests.

Identity online is an important element of today's online communities. On the net, people can choose their identities or, even better, they can have many identities simultaneously. The way to behave has changed a bit, people are able create their personas and fantasies, but, at the same time, they must follow the communities rules as in any other offline community.

A citizen on the Internet can be called a *Netizen*, to be precise, someone who is active online, who has duties and responsibilities within a group, who make efforts in order to keep the community lively. The ones that go to the Net only to read email list (called *Lurkers*) or only to click on fancy webpages, without contributing to it, those are not considered *Netizens*. (Hauben 1995) They can be called net surfers or net consumers, but a *Netizen* is a producer, a person who knows that her/his contribution will make a difference on the net. S/he is not just a passer by, quite the opposite; s/he is a part of it. The *Netizens* are the collaborator, the net producers and creators who keep active the network projects in this thesis studied.

4.8 CYBERFEMINISM

Cyberfeminism is a terminology to designate a part of feminism movement that handles feminist issues such as identity and women rights in the scope of cyberspace. The movement ponders women in relation to computers, Internet and, to a broader spectrum, information and communication technology (ICTs).

Some authors (Adam and Green 1998; Tsaliki 2000; Wakeford 2000) considered the bracketing of the terminology in "radical cyberfeminism," the women-only sort

of groups in cyberspace, and/or "liberal cyberfeminism," the idealistic gender-free character based on science fiction. Nowadays both views can be thought as outdated when either one or another did not succeed in bringing equal rights to women online. Even though the number of women using the Internet can be equivalent to men, the number of women deciding and controlling the net is a lot lower. If technology such as computer hardware and software has an ideology, only a few women are part of this ideology decision. The number of female computer engineers, content editors and entrepreneurs of information technology is still very low when compared to male. This shows that there is still a lot to be done in the movements, only the very first step went through: women went online. Now is time to work on the next step when women have the same rights and opportunities to make decisions.

A Cyborg Manifesto, by Donna Haraway (2002), published in 1985, was an early manifest on cyberfeminism. Haraway talked about a type of body in cyberspace, which she called *cyborg*. This would be gender-free, neutral regarding race, sexual preference, and the dichotomy machine/human, man/animal. It is a sort of hybrid type, who could escape from the righteous identity definition. Nowadays, *Cyborg Manifesto* sounds a bit romanticized, and even, outdated, but it has an undeniable importance as a calling for action, as a manifest for rethinking our concepts and labeling.

After 20 years of Haraway's Manifesto, the cyborg continues being only a utopian. Cyberspace happens to be a place for sexism, exploitation of women body and inequality of rights. Susan Hawthorne (Hawthorne 2000) protests against the current condition of women in cyberspace. She says (Hawthorne 2000):

What I see being presented through a great deal of cyberculture is the same old stuff. The Virtual Valeries who epitomise objectified women, the Webbies used to sell more fashions, as well as the overwhelmingly white and homogenised look; it can be thin, muscly, or have pointy breasts, but rarely goes beyond these stereotypes. Market research indicates that most computer products are made for the ten-year-old (white) boy in Idaho. Is this where we want our intellectual development to stop? Do we really want all girls to do as they are told and never grow old? As a feminist, I thought we had made it past these markers. As a cyberfeminist, I know we are just beginning.

Cyberfeminism, for Alexander Galloway (2004: 185) in *Protocol: how control exists after decentralization*, is a form of tactical media. The author illustrates it by the work of Sadie Plant and the Australian group VNS Matrix. For him, Plant's proposal and exemplification of technology being essentially female, is an argument to protest against male control and domination in cyberspace. And VNS Matrix is the

tactical practices of this argument. The group started in 1991 with four artists: Josephine Starrs, Francesca da Rimini, Julianne Pierce and Virginia Barratt. Active in the 90s, through their artistic work, they interrogated control and domination on information and communication technology. Their *Cyberfeminist Manifesto for the 21st century*, dated from 1991, was posted all over the net, and also printed on magazines and broadcasted on radio and television. With the slogan: "The clitoris is a direct line to the matrix," the manifesto functioned as a propaganda for the movement, bringing more people to the cause. Unlike the technophobia of the 70's prevailing feminism, cyberfeminism saw ICT as a tool for liberation or female emancipation. As Josephine Starrs, a VNS Matrix artist, suggested:

Cyberfeminism is an attitude, not some lame revamp of seventies feminist consciousness-raising groups. I think cyberfeminists use the media and other institutions for their own subversive purposes. When VNS Matrix wrote the cyberfeminist manifesto for the 21st century and later the Bitch Mutant Manifesto, we were using language, performance, irony and humour to put flesh and filth into the machines and expose the gendered biased hardwired into computer culture. (Galloway 2004: 195)

During the 1st Cyberfeminist International, a workshop that took place at Documenta X⁶⁵, in 1997, cyberfeminists got together to discuss the subject. The main issue was on defining or not the terminology. The contra on defining cyberfeminism is that, in a way, it could become exclusionist, racist, and phobic. While pro on defining it, would make it stronger to use on political struggles, this way the terminology wouldn't be broad, embarking everything and losing its value. A solution was to reinterpret the old values of feminism, and yes, create a definition. However this definition should not be rigid one, it could be "fluid and affirmative--a declaration of strategies, actions, and goals. It can create crucial solidarity in the house of difference--solidarity, rather than unity or consensus--solidarity that is a basis for effective political action." (Wilding 2001)

In a article entitled *Situating Cyberfeminisms*, Maria Fernandez and Faith Wilding (2002) separate cyberfeminism in "old and new cyberfeminism." The old, as being the first phase, the techno-utopian period, when the ICT or the cyborg, the gender-free human/machine, were believed to be a solution to fight control and domination. The new, as being a more critical phase, is a critique to the a-political period from before. They propose, together with subRosa, a political critique to net-culture and politics, and to challenge "Net-practices through tactical texts, artworks, and contestational projects." (Fernandez and Wilding 2002: 24)

⁶⁵ Documenta is an international art exhibition held every 5 years in Kassel, Germany. The next will be on 2007.

Alison Adam (2001: 347), in *Feminist AI Projects and Cyberfutures*, criticizes the first phase of cyberfeminism saying that cyberfeminism was overlooking that "women's relationship to technology is not always positive." It is important to have a critical view in how women are using the ICT, and if this use is ensuring the *status quo* or criticizing it. In the last decade the number of women who went online increased enormously, making equalized with the number of men. The question is how these women are using the Net. Is that in the sense the first cyberfeminists suggested? Or is the Net only a new market to buy merchandize, impose traditional concepts of beauty, and maintain the system?

Cyberfeminists are using the Internet to, for example, strength their educational program and political propaganda. On the net it is easy to find articles, magazines, and many websites with material on feminism. Those serve as a way to enlighten and mobilize people. The Internet is also a great facilitator to provoke local and global cooperation, as much as in finding new alliance as in keeping the existing ones. Some websites that illustrate that are <http://www.cyberfeminism.net>; <http://cyberfeminisme.org>; <http://www.ifeminists.net>; <http://www.feminist.com/>; <http://obn.org/hackers/>; among many others.

4.9 TELEPRESENCE

Telepresence was coined in 1980 by Marvin Minsky (Campanella 1998; Kac 2005; Steuer 1995). He employed the therminology (suggested by a friend, Pat Gunkel) to designate teleoperation of remote control objects used in science and technology (Ijsselsteijn 2003: 33).

Eduardo Kac, in *Telepresence and bio art: networking humans, rabbits, and robots*, recognizes the use of telepresence not only in science and technology but also in art. He affirms (2005: 139)

The idea of telepresence as an art medium is not about the technological feat, the amazing sensation of "being there," or any practical application the success of which is measured by accomplishing goals. I see telepresence art as a means for questioning the unidirectional communication structures that mark both high art (painting, sculpture) and mass media (television, radio). I see telepresence art as a way to produce an open and engaging experience that manifests the cultural changes brought about by remote control, remote vision, telekinesis, and real-time exchange of audiovisual information. I see telepresence art as challenging the teleological nature of technology. To me, telepresence art creates a unique context in which participants are invited to experience invented remote worlds from perspectives and scales different than human.

This sensation of “being there” of telepresence art can be found in many of the network projects here studied, especially in the ones that have a synchronous type of communication. Or, as well, in the ones that you can clearly visualize your interaction with other participant as in *Euro May Day* (<http://www.euromayday.org/netparade>) where one can see her/his avatar marching with other people in the parade, or in *Communiculture* (<http://www.communiculture.org>), where users talk about stepping over someone.

In a network project people interact with others in distant places. They feel some proximity with the ones they are connect to. *Telematics* is a good terminology to define this notions of proximity and distant.

Vilém Flusser talks about telematics being a form of automatic approximate the distance and as makes possible a society constructed based on the relations of people. For him (1998:14) “La proximidad deja de tener una función relacionada con la distancia espacio-temporal para asumir una función relacionada con el número y la intensidad de las relaciones que unen a unos con otros.” Here it is important the strength of relation, the interactivity and the level of engagement in connections. Network projects presented here work on these ideas of proximity.

Oliver Grau (2003), in his book *Virtual Art*, exemplifies telepresence with the early work of Roy Ascott, *La Plissure du Texte*, done in 1983. In addition to the works done by Eduardo Kac and by Ken Goldberg where they used tele-operated robotics guided through the Internet. He considers telepresence in a different way, a way too much broader definition, as a mixture of telecommunication, robotics and virtual reality.

Telepresence also combines the contents of three archetypal areas of human aspiration: automation, virtual illusion, and a nonphysical view of the self. These notions converge in the concept of telepresence in that it enables the user to be present in three places at the same time: (a) in the spatiotemporal location determined by the position of the user’s body; (b) by means of ‘teleperception’ in the simulated, virtual image space (the point to which attempts in art history have led thus far to achieve virtual reality); and (c) by means of ‘teleaction’ in the place where, for example, a robot is situated, directed by one’s own movements and providing orientation through its sensors. (Grau 2003: 285)

When connecting to other person through a computer, one is secure that there is someone else, elsewhere. Even with automated response software people tend to think that there is a person, “someone” out there answering the questions. The idea

of “feeling” the contact with others, this playfulness with distance and remote control, is very well experienced in many of the network projects.

5 ON COLLABORATION

*Many interacting smaller pieces create the exponential
magic of emergence: swarm logic.*
Notes from Nowhere66

The following theories and project cases are some reference in studying collaborative projects on the Internet. Coming not only from technology and communication field, many theories from other sciences fields have also inspired network projects and their analysis.

5.1 SOME DEFINITIONS

All the projects here studied deal with collaboration in distinct levels. Some would call it participation, others collaboration, contribution, or cooperation, and even free cooperation. In 2004, a conference in the United States named "free cooperation" based their denomination on the theories of a German critic, Christoph Spehr. According to Spehr (2003), in free cooperation all the rules can be questioned and negotiated by anyone in the group, there is no master who decide by others. In order to that happen, anyone is allowed to refuse to participate. In refusing to work, people can have the bargain power to decide, and this power should be equal, not importing each one's function. Trebor Scholz, one of the Free Cooperation Conference organizers, differentiates the terminology saying "Collaboration means, 'to work together to achieve the same goal that we could not achieve as individuals.' Cooperation suggests people assist each other, walk in parallels; but in creative industries, collaborations are often forced." (Scholz 2004)

⁶⁶ (Notes From Nowhere 2003)

A group working with concepts similar to free cooperation is Critical Art Ensemble. They call themselves a collective and they believe that for a collective to work out, it should be formed by people with different skills. This way, anyone can be in charge of an area of interest, not overlapping roles. Beyond, this model does not leave room to build up competition among its members.

Critical Art Ensemble (2001: 73), when explaining their way of working and how they manage their collaboration in projects, said that:

After consensus is reached on how a project should be produced, the member with the greatest expertise in the area has authority over the final product. While all members have a voice in the production process, the project leader makes the final decisions.

They also state that they really find the necessity to work as a group because nowadays many skills are demanded from artists and producers, besides artist, one has to be from public relations to accounting. Since none of them has all this required skills, the best way was to form a collective, in which one person was complementing the other with her/his abilities and knowledge.

5.1.1 Word definition

There are different words to express the action of an Internet user to do something together and/or interact with other users. They can be described such as participants, collaborators, cooperators, or contributors. In order to define the meaning of these words I used the Merriam-Webster Online Dictionary. Follow there are some of the helpful definitions:

- Participator is the individual that participates. Participation is "to take part, have a part or share in something"⁶⁷.
- Collaborators are the individuals that collaborate. Collaborate is "to work jointly with others or together especially in an intellectual endeavor; to cooperate with or willingly assist an enemy of one's country and especially an occupying force; to cooperate with an agency or instrumentality with which one is not immediately connected."⁶⁸
- Cooperator is the individual that cooperate. Cooperate is "to act or work with another or others: act together; to associate with another or others for mutual benefit."⁶⁹

⁶⁷ Definitions from Merriam-Webster Online Dictionary. See appendix for the full text.

⁶⁸ Idem.

⁶⁹ Idem.

- Contributor is the one who contributes. Being contribute "to play a significant part in bringing about an end or result."⁷⁰

Based on these dictionary definitions, it is considered the participant of a project the individual that take part of the project, but it is not so involved in it as the collaborator and the cooperator. As the dictionary shows, collaborate is to cooperate with, and so on. One word might express more involvement to the project than the other; it is, for example, the case of contributor. Contribute means a great involvement in the process (as the cooperator and collaborator) but also the responsibility to achieve an end or result.

Since it was difficult to work with so many terminologies that, in a way, represent the same thing but in different levels, I chose the word collaboration. It will be used to refer to any sort or level of action someone does to be a part of a project, being that a simple one as sending an email, or harder one as making a video on a predetermined subject.

The word collaborate (Late Latin *collaboratus*, past participle of *collaborare* to labor together, from Latin *com-* + *laborare* to labor) semantically seems to suit well since the prefix "com" matches with the concepts here studied as communication and community. And the root of the word refers to "laborare", what can match with the work of artistes, culture producers and activists. On the other hand cooperate (Late Latin *cooperatus*, past participle of *cooperari*, from Latin *co-* + *operari* to work -- more at OPERATE) has the root on the term "operari" that can be associate to a work in an factory, a mass production work, something far from the expected meanings of this particular branch of learning. To conclude, this study accept all of the above mentioned terminology as referring to the action of taking part of a project with involvement and working together with others. The terms have their different level of strength in the "taking part" process. However, in this thesis, when trying to generalize, i.e. talk about all the levels and nuances (cooperation, collaboration, participation, contribution), it will use the word collaboration.

5.2 SOME THEORIES

There are many theories that help to understand how the collaboration process takes place. A basic rule for collaboration is to have a common goal. People

⁷⁰ Idem.

collaborate when they have the same interest in the final work. Moreover, people also collaborate when they will benefit with it.

But a common goal and the idea of a future benefit is not enough to persuade people to collaborate. In *Managing the Virtual Commons: Cooperation and Conflict in Computer Communities*, Peter Kollock and Marc Smith (1996) showed that other factors as well influence in the decision of collaborating or not. These elements can be strictly related to the *Prisoner's Dilemma* and *free rider*. Besides, it depends on the amount of effort one should do in order to benefit, and also in the degrees of what one loses and wins in doing it or not.

5.2.1 Prisoner's Dilemma

When theorizing about cooperation, some authors (Axelrod 1997; Feiock 2004; Hardin 1982; Heap and Varoufakis 2004; Kollock 1996; Osborne 2004; Tuomela 2000; Watts 1999; Wildavsky, Chai, and Swedlow 1998) use the *Prisoner's Dilemma* (PD) as illustration for dilemmas in cooperating or not. It is the dilemma of what is best for the single individual to what is best for the collective. Well known in game theory, PD is a non-zero-sum game, i.e., a game where a gain by one is not equally correspondent to the loss by other. Unlike many games where one participant win and another loose, the PD results can be: both win, both loose, and one loose more than the other.

The dilemma is whether to cooperate having the chance of winning or losing drastically, or not to cooperate and losing a bit, with no chances of winning or losing drastically. The game involves a crime and two suspects are imprisoned in different cells, they can either confess the crime or deny it. If both confess the crime, they have a "light" punishment; if one confesses and another not, one have a "light" punishment and the other a "hard" one; if both say they are innocent, both win, having a "light" punishment. (Kaul, Grunberg, and Stern 1999)

The dilemma is on what to say when one doesn't know what the other one will do. It involves a great deal of trust, when trusting and cooperating both will win. However if one is afraid of the other's answer, s/he might prefer to confess and guarantee a "light" punishment other than take risks on losing completely. In helping to understand choices and probabilities of cooperating or not, this dilemma is used to study cooperation cases. It shows that trust on others is an important element to the cooperation process.

Shaun Hargreaves Heap and Yanis Varoufakis (2004: 177) use the *Prisoner's Dilemma* to illustrate examples in our social life and relationships. In the case of global warming, for example, a person can choose in spending a good amount of money to fix the car for not polluting the environment. However, in order to make a difference, it is necessary that a great number of people decided to do the same. If not, it might be that the amount spent in fixing the car will make no difference at all to the world pollution. The person has to trust that others will also cooperate; otherwise, s/he will do nothing.

The *Prisoner's Dilemma* and the zero-sum games are important to understand collaboration in the network projects in this thesis studied. People collaborate because they trust the others and because they believe that they will all gain with the final achievement.

Related to this thesis, an example can be when people write an article to a free encyclopedia as *Wikipedia*. They do that because they trust other people will do the same, and by the end they all will gain, there will be a free encyclopedia. However if only a very few do, a free encyclopedia will no be a reality and the ones who worked for just spent their time for an incomplete project. In this case in visible an enormous trust on others.

5.2.2 Free rider problem

Another concept to be studied in cooperation theory is the *free rider problem*. As the name suggest, *free rider* is the character that rides for free or take more advantages of the benefits s/he deserved. It is the one who takes more than give, that is, the one who gets the production goods without working for it. And *free rider problem* is the concern on how to reduce the numbers of free riders when it produces negative results in a community.

In any collaborative project there are *free riders*, sometimes the number is small that it does not interfere in the development of the project. Nevertheless, there are times that the amount of *free riders* is huge that projects don't go ahead, it gets stuck and people loose the interest in collaborate. As for example, if everybody chooses to be *free rider* there are no benefits.

The two main questions here are to decide when someone is taking more than given, i.e., when there is a *free rider*. And if the number of *free riders* is too much that might jeopardize the community.

It is important to have in mind Mancur Olson questionable hypothesis on *free rider*: "when actors benefit from collective goods, they are likely to free ride." (Dougherty 2003) Olson came up with this hypothesis in a book entitled *The logic of collective action; public goods and the theory of group*, published in 1965. At that time there was no popular cases of collaboration in projects on the Internet, Linux case, explained later in this chapter, can be a counter example to Mancur Olson's theories. Many people benefit from the collective goods (this case Linux system), however free is not a problem in this situation.

5.2.3 Open participation and collective creation

There are different levels and types of collaborations, some network projects are based on open collaboration. Everyone on the net can send information, material, this way, contributing to the work. Therefore, these projects get a wider and open range of collaboration than the ones that are closed to a specific group. They are open to the public, and their public is participative, not a mere observer.

Other projects have a collective work done by a group. It is a more closed type because the contributors are part of the group. This is the example of groups as Critical Art Ensemble, in where everyone is responsible for a task and as a collective they produce the work. Each person has an expertise in something different from the other, thus they all relate and complete each other. Generally the project is not open to the general public contribution; consequently there are not people with the same expertise competing in the group, no one is going over someone else work and the group function in harmony.

The form they do the work is through a consensus of how the project should be developed and who is the person who better suits to be the coordinator of it, the one who takes the final decision. This person is chosen based on her/his skills. The one who is specialized in the subject proposed by the project is the coordinator. Next project, someone else is the coordinators, it always change depending on the type of project. (Critical Art Ensemble 2001: 72)

The artists who work with collective creation are more open to the exterior, to other artists and movements, that is what thinks Suzete Venturelli, a Brazilian theoretician. When talking about the work by Olga Kisseleva presented in the ISEA Symposium – Revelation in 2000, Suzete says that:

o artista que trabalha com a criação coletiva, diferentemente de seus colegas tradicionais, cultiva uma abertura para o exterior, para os outros artistas e para as correntes artísticas marcantes, passadas ou presentes. O fato de colocar no centro da obra o processo de comunicação implica para o artista uma atenção particular em relação aos seus parceiros no intuito de captar os mínimos instantes criativos que possam dar uma nova direção à ação. (Venturelli 2004: 146)

These openness to the exterior world, to other artists, to other artistic currents, to other times, to other cultures, to other signs, to other ways of thinking it is what interest the most in open collaborative works in the Net. In network projects many unexpected situations may pop up, this is what enriches the work, the possibility of a surprise, of the unpredictable.

The collaboration in these projects is somehow satisfactory. That is why many continue online even after its previous intention. Not only the producers and artists are willing to spend time in collaborative projects as much as the general public. An example is the project *VivaSP*⁷¹ that was created to commemorate the 450th anniversary of São Paulo. Since the popularity of the project was too good, there were many people send stories about the city, and they had become a community, they decided to keep it active on the Internet for an undetermined period.

This thesis is more centered in the open participation than a closed collective. The projects here studied all propose an open participation to any Internet user. The works done by a group, also called collective, and that does not involve collaboration by people outside the group, they are considered closed participation and they are not part of this study. Here the importance is to have open channels for collaboration on the Net, and when a channel is done only by a collective, it loses the attribute of free culture.

If a project is done by a collective but has a part that is open to the public, it might be included in this study. This is the case of two projects of this thesis database. *Canal*Gitano*⁷² and *360 Degrees*⁷³. In both projects the main part of the work is

⁷¹ Project URL: <http://www.vivasp.com>. Last accessed on January 2006.

⁷² Project URL: <http://www.zexe.net/LLEIDA>. Last accessed on January 2006.

⁷³ Project URL: <http://www.360degrees.org>. Last accessed on January 2006.

done by a predetermined group, however, the general public can collaborate sending messages to the forums and commenting the ongoing work.

Having in mind Mancur L. Olson's (1965) theory that smaller groups tend be more successful than larger groups, these two documentary projects have a great fluency of contributions due to the fact they kept the group small and closed. As in *Canal*Gitano* or in *360 Degrees*, the number of active participants was small, less than 30. But it was a good size to keep a detailed and extensive report on the subject. They are far from being a representative number of their community (gypsies in Lleida or penitentiary community in USA); nevertheless they are a fine sample of it. Both projects are open to the general public to send postings, comments, and messages to their forums.

5.2.4 Humans are collaborative by nature

The collaboration seen in these network projects might have a far beyond origin. The willing to collaborate easily found on Internet users probably have roots on earlier studies of animal cooperation. Two authors, Howard Rheingold (2002) and John H. Lienhard (1998), used the work by Kropotkin, a Russian scientist, to exemplify cooperation. Kropotkin studied how animals aid themselves in order to survive and end up concluding that mutual aid and cooperation is intrinsic our nature. Lienhard (1998) goes even further saying

That's what technology is. Techni--ology is the lore -- the *ology*, the science - of technique. Technology is our primary act of sharing. Technology shapes us into one body instead of a thousand subspecies. We're bound in a unique and instinctive tether of generosity with our technologies right at the core of that generosity. We are bound into one system. Kropotkin was right. Generosity and mutual aid is our primal survival mechanism.

Accordingly, that is the kind of cooperation it is done on the net. Sometimes it is not only experiments or sensations, they are forms of surviving, forms of keeping knowledge free. It is the survival of free information to everyone. If we are like other animals, we have to cooperate in order to have a mutual gain.

5.2.5 Interviews and declarations about collaboration

Below there are some declarations about collaboration, many come from interviews I have done for papers I wrote in the past few years⁷⁴. They are statements on the subject that served as previous work to this thesis.

Felipe Fonseca⁷⁵, a coordinator of *LigaNóis*⁷⁶, sees collaboration divided in distinct levels. Participation, according to Felipe, does not demand commitment as for example when answering an inquest. Cooperation is when doing parallel work to the group, when setting up the monthly home page. And collaboration is a deeper sort of involvement. It is working together, in a group, to achieve goals that were unthoughtful as an individual.⁷⁷

The variety of content is the great advantage of working in collaboration, thinks Juliano Spyer (2004) from *VivaSP*. During the first two months of the project they published more than 500 published stories. He considers that the exchange of information is what makes people to be willing to participate. After the warm up, the project now is creating a community; people start to use the space to discuss, for example, how to improve the life quality in the city.

Dorothy Kidd (2003), in a paper entitled *Indymedia.org. A New Communications Commons*, shows that the concepts of commons, which got popular nowadays on the Internet projects, have their background in the British conflicts from the sixteenth century.

Obligations, bonds, and evolving customary rights were defined and regulated as people negotiated multiple uses and schedules of space, time, labor power, and technical resources...This required the development of sophisticated interpersonal and community communication, which, in part, helps explain the origin of the words "communication" and "democracy" during this period. "Communication" meant "to make common to many," and democracy originated in the sixteenth century, when it meant "the rule of the comminatie," the popular power of the multitude, implying the suppression of the rule by the rich. (Kidd 2003: 53)

Indymedia.org, the website for the *Independent Media Centers*, is a network of decentralized centers with a successful system for cooperation, the project in the database study of in this thesis. Dorothy Kidd uses the *Independent Media Centers*

⁷⁴ Papers I present in a colloquium on Art/Science/Spirituality, organized by Leonardo Journal, in 2004 (http://mitpress2.mit.edu/e-journals/Leonardo/reviews/sep2004/collog_kupferman.html) and Art & Media Symposium - First encounter of new tendencies in art and technology between Latin America and the Iberian peninsula, in 2005 (http://www.mecad.org/hm/simp/simp_data/sub2_2_02.htm).

⁷⁵ He is also a founder of Colab (<http://colab.info>), a work in the project database of this thesis.

⁷⁶ Project URL: <http://www.liganois.com.br>. Last accessed on September 2004

⁷⁷ See the whole interview in the web site www.co-network.net

as examples of commons. Each center work autonomously and exchange information and data with other centers. They have many e-mail lists to discuss on their decisions to be made, and also to exchange information among volunteers.

According to Tatiana Wells, from the *Coletivo de Histórias Digitais*⁷⁸, in general, people have a predisposition to participate; the problem is that many cannot afford to spend their time in such projects. She observes that on the net, many projects discuss a lot but do little. It is too much talk and little action.⁷⁹

To conclude, it is interesting to highlight Roy Ascott's thoughts on the aspiration of an ideal network. The author has an optimistic view of the use of technology and its possibilities of collaboration. In his book *Telematic Embrace*, Roy (2003: 223) says:

When people interact, when minds interpenetrate, a proliferation of ideas are generated. When sensibilities from diverse cultures from all parts of the globe interweave, collaborate, conjoin, and become restructured, new cultural forms emerge, new potentials for meaning and experience are brought forth. This is the scope and ambition of networking.

5.3 PRECURSORS OF NETWORK PROJECTS

Many collaborative projects have inspired the network projects in this thesis studied; here there is a brief historical overview of it. These projects have started before the Internet got popular, however it doesn't mean that they were from a past period and stopped, actually, many are still active.

5.3.1 Fluxus and mail art

The importance of Fluxus movement to this thesis is that it was a movement based on networking and participation. Organized in the early 60s by one of its members, George Maciunas, Fluxus was viewed as "a pluralistic practice involving a group of artists." (Higgins 2002) Others would say it was "thought of as a means of information exchange and not as an art style of movement." (Smith 2005: 119) Maciunas was a Lithuanian immigrant and art dealer who organized events, the Fluxus performance festivals, featuring a group of artists doing experimental work. Besides that, he decided to put together the material of the group in a magazine also called *Fluxus*.

⁷⁸ Project URL: <http://chd.memelab.org>. Last accessed on January 2005

⁷⁹ See the whole interview in the web site www.co-network.net

Fluxus was an international movement, particularly strong in the USA and Germany, but with practitioners in many European countries and Japan. They had a great variety of practices, from music to performance, and video to conceptual art. Being *happenings* their most popular practices, there were performances or events that used the audience as an active participant of the work.

Charlie Gere (2002), in *Digital Culture*, sees the Fluxus as an influence on the digital art from nowadays. He comments saying.

Perhaps more than any other art movement Fluxus was about interactive communication and process. The work done in its name almost always required the active participation of a receiver as well as a sender. It also presumed on the existence of noise, interference and distortion that would change messages in unpredictable ways. Fluxus also reflected a world linked by increasingly complex systems of communication and connection. (Gere 2002: 85-86)

These networks were a way to link their international community. Additionally, they did that through communication media such as phone, fax, satellite and also as the simple mail correspondence.

Influenced by their contemporary Fluxus colleagues and by the previous movements such as Dada and Surrealism, mail art appeared as an open, collaborative and non-geographically delimited form of art. Their exhibition had no jury and all art received was supposed to be exhibited.

In the mid 50s, Ray Johnson started to send his graphic design work to many people in the art related community. He created a mailing list to distribute the work, and from that, created a networked community of artists, which later he called *New York Correspondance School*. The word "correspondance" was written with an "a" instead of an "e" (correspondence) to emphasize the idea of performance of the work (Held 2005: 90). His "performance" was to send an artwork (by mail) to someone and ask this person to then resend to somebody else. The idea was that this two people would assimilate the work in two different ways. And therefore, they would create a community of artists sending artwork to each other through a third person. As John Held (2005: 90) said:

Mailings were affordable, reached everywhere, and could be used for either promotion or anonymity. They could convey mystery, blending the separation of art and life. Before the Internet, the postal system was the standard economical means of interpersonal communication with an international audience. Artists took advantage of its reach in establishing an international community.

Eduardo Kac (2005: 62), in *Telepresence and Bio Art*, calls mail art an *Analogue Network*. The name of a sub-chapter *Analogue Network: Mail Art* shows his idea of mail art being an analogue version of many digital networks we have today. For Kac (2005), mail art is indeed a precursor to network art. "Mail art was noncommercial, voluntary, open, uncensored, and unrestricted."(Kac 2005: 64) All these attributes are easily found on today's network projects.

In 1971, a manifesto called *NET* was published as a calling to artists to participate and curate alternative, non-commercial and non-hierarchical type of art show. They pronounced, among many other statements, "NET can be arbitrarily developed and copied."(Perkins 2005: 395) This possibility of being copied is an early practice of the copyleft licenses we today use and argue about.

Finally, Fluxus and mail art were based on transformation, on experiment, on using technology, on creating a global community, on temporality... And all these characteristics can be applied to network projects as well.

5.3.2 Guerrilla TV

Guerrilla TV movement started in the late 60s as a movement to democratize television. The idea was to give access to people, so as to produce television. This happened when the video camera got smaller and cheaper, some cities began to be wired by cable television, and when governments issued licenses for community cable television broadcast. It was a starting point for the dreamed open and more accessible media.

Groups were using video to create documentary, artwork, activism and community programs. Many were based on a participatory form of working; they were going to schools, civic centers, and group gatherings to produce together videos with social and cultural critique argument. Important names that doing guerrilla video, specially in the USA, were Ant Farm, video magazine Radical Software, Videofreex, People's Video Theater, Global Village, Raindance Corporation and Paper Tiger Television Collective.

Even though their videos were political and community-based, dealing with civil rights, they, unfortunately, were kept aside from the mainstream television and population. As David Trend said (Trend 1995: 132)

Nevertheless, the guerrilla TV movement lacked the political focus to effect broad-based social change. Its outreach effort to disenfranchised groups occurred only occasionally, and as a consequence guerrilla TV failed to garner much of a following outside the student legions of the counterculture.

In addition the movement was initiated by, the great majority, white middle-class men, and having women and non-white Americans only in secondary functions (Martha Gever cited in Trend 1995). Here is another similitude with the beginning of the Internet, the majority of white middle-class men.

In the late eighties, Laura Baigori (1998) wrote a text entitled *The future is not what is used to be. From Guerrilla Television to Resistance on the Web*, in which she compares the guerrilla TV movement with activism on the web. For her, video was used as a weapon to fight against the establishment. Activists and media artists wanted to democratize the technology and introduce it to the public. Nowadays, we can see that video and television continue to be the mainstream, and even though their attempt to democratize video was significant, the general public is still not producing it.

Guerrilla TV influenced many of the works by artists and activists using technology nowadays. Not only by its collaborative characteristic but even more by its use of low technology. Rodrigo Alonso in the text *Elogio de la low tech* (Praise of low tech) portrays this influenced use of low tech by Latin American artists. He believes that there is similitude of the present media artworks with the movement from the 70s.

La situación actual en relación a los medios digitales guarda ciertas similitudes con la planteada hace treinta años. La posesión de los medios de difusión masiva, a pesar de los esfuerzos de los grupos de Guerrilla TV por democratizarlos, continúan en manos del poder político, y los medios digitales que los suceden no parecen tener un destino demasiado diferente, si bien todavía vivimos en la euforia inicial –también similar a la del video en sus inicios– de la democratización y acceso pleno al espacio virtual de la web⁸⁰. (Alonso 2005 Accessed)

This praise for the low tech is also done by Ricardo Rosas (2004) in a recent text entitled *The Revenge of Lowtech : Autolabs, Telecentros and Tactical Media in São Paulo*. Ricardo points the “low tech” as the best solution for countries with a great

⁸⁰ My translation to English: The present situation in relation to the digital media keeps certain similarities with the one raised thirty years ago. The possession of mass media, in spite of the efforts of groups of Guerrilla TV to democratize them, continues in the hands of the political power, and the digital media that came after them do not seem to have a too different destiny, although we still lived in the initial euphoria - also similar to the one of the video in its beginnings - of the democratization and total access to the virtual space on the Web

economical discrepancy as Brazil. In the country only few companies, which own the mass media, control the public opinion. This way, it rests for media people and activists, enabled by low-tech media, search for gaps to pronounce other points of view.

A parallel practice to this participatory Guerrilla TV was the community radios. There were thousands of radios everywhere using FM and AM frequency to broadcast programs done by and to the community. Those were local radios that created a space for the community to speak up. Furthermore, community radios were usually non-profit and non-commercial, some were illegal and also called *pirate radio*. Nowadays many of these radios are still active and they continue their broadcast on the net as net-radio. Some of these community radios can be seen at *Radio Livre*, a network of free radios, analysed in the project database of this thesis, which brings together many community radios in Brazil.⁸¹

5.3.3 Telecommunication art

Telecommunication art is precursor of many of the network projects in this thesis because is an earlier example of artistic project that involve interaction of people in different parts of the world. It began in the 70s when artists started to do events to experience with telecommunication media. The technologies they used varied from facsimile machine to satellite teleconference video. They were working with video telephone, teleconference, telepresence, slow scan images, audio transmission, virtual reality, VRML to create performances to connect people in distant places.

One of the previous events on telecommunication art was in 1966, the *Three Country Happening*, when three artists, in three different parts of the world, premeditated a live performance together. The event as such, didn't take place for lacking of fund to allow the satellite connection. What they did was a planned simultaneous performance, in Buenos Aires (Marta Minujin), New York (Kaprow), and Berlin (Wolf Vostell), but with no live interaction. (Shanken 2003: 56)

According to Frank Popper (1994) "In 1977, the first live two way audio-video satellite connection by artists, *Two-Way Demo* was presented. It connected the east coast and west coast via the US/Canadian Hermes CTS Satellite." The artists Kit Galloway and Sherrie Rabinowitz, after developing some experimental projects in telecommunication art and collaboration such as *The Image as Place*, in 1980,

⁸¹ Project number 90 in the database. See url <http://www.radiolivre.org/>.

produced the work called *Hole-in-Space*. It was a 3-day live satellite event that connected through audio and video two different public spaces; one was the Lincoln Center in New York City, and the other were shop windows in Los Angeles. In real-time, someone in New York would see on the screen the people passing by in Los Angeles. One site was screening what was going on the other side of the country.

Telecommunication art was a lot about through technology joining people so that they could collaborate together. Frank Popper (1994) commented:

The telecommunication art projects focused more on connected cultural dispersion of the arts: people in disjoint locations performed concerts together, poetry readings were viewed from many different locations. Technologists approached the problem as how to enable people in disjoint spaces to work and collaborate on projects together.

Another important name in telecommunication art is Roy Ascott, since late 1970s, he started to experiment with facsimiles, teleconference, audio and text transmission. Many authors (Baumgartel 2001; Giannachi 2004; Kac 2005; Shanken 2003) consider *La Plissure du Texte*, a collective international narrative, a significant work organized by Roy Ascott in 1983. During 12 days, artists in different cities in North America, Europe and Australia, created a fairy tale. Each had a role and the story was created based on improvisation. *La Plissure du Texte* was an important telecommunication performance that experiment with collective creation; similar to the way some collective digital narratives are created nowadays in network projects.

Lately Roy Ascott and a group of artists have been working in the Xamantic context, from the telecommunication art emerged another nomenclature, telematic art. Their work in telematic art is focus on a creation of telematic network of mind. "The process of organizing an immeasurable volume of information in poetic signs and articulation of flexible poetic action for the network environment are very important consideration for telematic artists," said Tania Fraga in *Inquiry into Allegorical Knowledge Systems for Telematic Art* (2000: 59).

5.3.4 Activism, netwar and swarming

Activists are great actors and inciters of socio-political and cultural change. They motivate the public through many different actions. To name some, those could be demonstrations, street march, protests, boycott, civil disobedience, writing letters of petitions, lobbying, strikes, guerrilla tactics and strategies, culture jamming, and

hacktivism. These actions can be organized in a hierarchical way, vertical form of action, passing through different structure levels and stages, or they can be organized in a grassroots way, a horizontal form with a network structure. The interest of this thesis is to focus on the grassroots type of activism. Grassroots activism presents an ideal to many of the network projects here presented.

Another similitude with network project is that grassroots groups depend on the work of volunteers. And when achievements are not attained, these volunteers might get disappointed and quit. So, an "important ingredient for grassroots activism is the belief that citizen action may be effective." (Burby 1998: 210)

In grassroots groups there is a shift of control on decision-making, that is, the decision follow the bottom-up approach. People become contributors, active actors, and not mere passive receivers. "It focuses on the human resources as a whole, ensuring that members participate fully in society by becoming part of the decision-making entrepreneurship."(Dodaro, Pluta, and Amoako-Tuffour 1998: 56) Additionally, it is rooted in local and regional actions, and through this local actions influence global changes.

Since grassroots movement approach is to be localized and ruled by its members, it suits perfectly to women activism. Women can form local groups to expose their demands and together find out the best way to put into practice.

Through the 1970s and 1980s, grassroots activism by women of color focused on multiple issues: organizing for reproductive rights, especially against sterilization abuse; building battered-women's shelters and rape crisis centers; advocating for welfare rights; sponsoring Black, Latina, and Asian American women's conferences; developing Black and Latina women's studies in higher education; supporting workplace organizing; and opposing police brutality. (Thompson 2001: 150)

When creating networks for activism it is import to keep the group reasonably small. Bigger the group, harder to control, consequently hierarchies start to appear. Small groups are easy to manage and everyone can participate. The aspiration is to have a lot of small networks that, when it is necessary, connect to each other to act together in a cause. And when it is over, they split again to form their original groups. (Notes From Nowhere 2003)

This network rule of keeping it small is important to observe in countries as big as Brazil. Some projects do not succeed for, right on its beginning, having the intention to be national, to cover the whole country. Consequently, they become

too big, hard to manage and confusing. Even something simple as a discussion list, when it gets too big it is impossible to generate good discussions without overload of information and out of subject messages.

Notes From Nowhere (2003: 72) use the way ants work to illustrate their statement on working in small groups. They affirm that:

The ants teach us that by working locally and continually sharing our local stories globally, by connecting everything and creating a plethora of feedback loops, we don't need to – indeed cannot – 'organize' the global network, it will regulate itself, swarm-like, life-like, if we develop the right structures and conditions.

This self-organized "global network" is an extremely important tool to be used for activism. Since in this global network information flows really fast, things such as ideas and petition can spread rapidly and effectively.

Emergence is the form that global network may occur. But it is significant to notice that this emergence does not occur from nothing, it comes up from preparation and planning. It is the result of organized and mapped systems. The best emergence is the swarm-like, a dual balance between chaos and systematization.

Netwar, a terminology coined by John Arquilla and David F. Ronfeldt (1996), refers to a swarm-like and network structure type of war. The authors differentiate *netwar* from *cyberwar* and *infowar*. For them *cyberwar* is a military use of computer technology and computer networks for high intensity military battles, while *netwar* refers to network technology for low intensity and non-military conflicts. It is more related to political and social issues, being that negative or positive, used for terrorism or fighting for civil rights.

Infowar is applied to the information warfare. For example, it refers to the use of communication and information technology to manipulate, destroy or construct information in order to achieve a goal. It is not only a question of winning or losing, but equally important, of not letting the other win. (Stocker 1998)

Concluding, *netwar* is the concept that best suits to the net activist in this thesis. It is the swarm-like action where many small networks are linked to different location. And, when necessary, they have agility, mobility and rapidness to get together and dissolve.

Two examples of activism on the net studied for this thesis database are: *Swarm the minuten* and *Over my dead body*.⁸² While the first can be considered an *infowar* because destroy the connection to a website in a determined time, the second is a *netwar* case, it joins people to protest and inform on social issues.

5.3.4.1 East Timor and netwar

In *Networks and Netwars: The Future of Terror, Crime, and Militancy*, John Arquilla and David Ronfeldt (2001) describe the way swarming works in practices of activism. Exemplas are the acts against the WTO (World Trade Organization) in Seattle and the Chechen resistance to the Russian army.

They analyse some political and social cases of netwar as successful or not, the categories were: failure, failing, limited success and substantial success. One of the cases of substantial success, East Timor case, I could experience from close. In 1997 I decided to go by myself to photograph the region. It was not an activist act, it was more naïve sort of stimulus, I was driven by curiosity and inquisitiveness. I wanted to see what was going on there, and have the chance of experiencing to be at the other side of the world and meet people speaking the same language I do⁸³.

Searching on the web for information on East Timor I was amazed by the amount of material I could get. Those were from torture photographs to political science university papers. There were many non-authorized webpages with texts, petitions and photos. When I actually got there, after many paper work and the army checking me many times looking for something, I couldn't realize how they were able to put all that information on the net. And still, I believe the Internet was the only possible way to make people find out about their situation. East Timor was a successful netwar case, and two years after I have been there, they got independent from Indonesia.

Other authors also use East Timor as example of successful activism on the Internet. Jim Walch (1999) has it as example of "better use" of the Net. While Sandor Vegh (2003: 78) exemplifies its success with hacker cyber attacks to Indonesian website in 1998 and 1999. East Timor considered its cyber

⁸² The projects are part of this thesis database. See Appendix III for project information.

⁸³ At that time I was not investigating the Internet and cyberactivism. I was only an Internet user and a photographer who just came out from art school. I have some photos on <http://www.karlabrunet.com/bfotos/timor/timor01.htm>

independence in 1997, when Connect-Ireland, an Irish Internet Service Provider register .tp as top-level domain (Blyth and Kovacich 2001; Lilley 2002; Vegh 2003). It was a symbolic act in support to their struggle.

These and many other author (Burbach, Jeffries, and Robinson 2001; Holmes 2001; Jones, Kovacich, and Luzwick 2002; Junne and Verkoren 2005; Lilley 2002; Surratt 2001) point East Timor as an example for social and political struggle that effectively used the Internet.

5.4 PIONEER CASES OF COLLABORATION ON THE INTERNET

There are many cases of collaboration on the Internet that have been taken as pioneer examples for the network projects here studied. Since it is unpractical to refer to all of them, I chose works that were significant at a time and do not exist anymore, or works that are still active but do not fit within the scope of the project selection of project database of this thesis. In order to differentiate from the network projects, they are called "cases." The selected cases are: Linux, MUDs and MOOs, FMOL, and Napster and P2P

Why are they important?

- Linux because it is great and inspiring example for all. It is an illustration of successful collaborative software creation.
- Usenet and Well, for being examples of large and fluent community on the Internet.
- MUDs and MOOs, as example of collaborative creation, and culture entertainment.
- FMOL, for being a successful collaborative music creation platform.
- Napster and P2P, for its innovation on creating a system for sharing and exchanging file.

5.4.1 Linux

Linux is a great example of collaborative project on the Internet. It is a model and form of motivation to many of the projects in this thesis studied. Linux main importance can be considered social, the way they collaborate to create software using a decentralized model.

It is a project the emerged from an initiative of a person Linus Torvalds. In 1991, he wanted to create a new operating system and decided to ask the community for

suggestion, help and critique. He, first, sent an email with the subject "What would you like to see most in minix?"

Its creator Linus Torvalds (2001), describing Linus's law said there are three categories: "survival," "social life," and "entertainment." Being those three categories his motivation, the first as a basic need, something that it is necessary. The second as he states: "What are people ready to die for?" It is the social implications of their lives; the values people have that guide their way of doing things. And third being something "interesting and challenging." It is about the pleasure one have in developing something.

An intriguing question regarding Linux is why people do volunteer work to create software and why they continue working even though they do not get paid. Talking on the motivations behind Linux developers, Linus Torvalds (2001: xvii) says:

That is how something like Linux comes about. You don't worry about making the much money. The reason that Linux hackers do something is that they find it to be very interesting, and they like to share this interesting things with others. Suddenly, you get both entertainment from the fact that you are doing something interesting, and you also get the social part. This is how you have this fundamental Linux networking effect where you have a lot of hackers working together because they enjoy what they do.

His excitement about the work is visible all over his speech. Furthermore, Torvalds (2001: xiv) talks about being a hacker as a passion. Programming is gratifying; they considered is as a form of entertainment. Plus, hackers are joyful about their work and they do for pleasure.

Eric S. Raymond believes that the great achievement of Linux was not "technical but sociological." By then the models to create software were based on hierarchies and centralized model. This was frequently the model for commercial and free software creation. With Linux, Torvalds created a model based on decentralization and worldwide network exchange. Raymond comment that saying:

Linux evolved in a completely different way. From nearly the beginning, it was rather casually hacked on by huge numbers of volunteers coordinating only through the Internet. Quality was maintained not by rigid standards or autocracy but by the naively simple strategy of releasing every week and getting feedback from hundreds of users within days, creating a sort of rapid Darwinian selection on the mutations introduced by developers. To the amazement of almost everyone, this worked quite well. (Raymond 2000)

Interesting to see is that this excerpt was written in 2000, and the "quite well" he said, today could be exchanged for well or rightly. In the same year Raymond

wrote a book called *The cathedral and the bazaar* where he associated Linux to a bazaar. Different from a cathedral building that is planned by a few, it has a closed model and the decision is centralized, Linux works as a bazaar, an open space that accepts many proposals.

Pekka Himanen (2001), in his book *The hacker ethic, and the spirit of the information age*, creates a better metaphor for the work of hackers as the ones developing Linux. It is the academic model, contra opposed to the monastery one. According to Himanen the scientists also have an open model for their researches, they release to the community to critique and improve based on their results. They produce open knowledge as open source software, they also have peer-reviewed article as hackers peer review the work of the community and decide what goes to a software implementation. The academic model is mandatory for the creation of knowledge, unlike the monastery model that is authoritarian and keeps the information closed.

Linux is a truly example of the hacker ethic implementation. Pekka Himanen (2001: 139-141) by the end of his book come to a conclusion of seven values of a hacker ethic. He makes clear that those values are not an absolute consensus of the whole community; it is his conclusions based on his research. The seven values are: passion, freedom, social worth, openness, activity, caring and creativity. Passion as the word to describe what Linus Torvalds calls *entertainment*. It is the enthusiasm and joyfulness of doing the work. The freedom is described as the freedom in a life style. Usually hackers do not work on a 9 to 5 sort of job to produce their software, they like the freeness of being able to work when suits them better. Social work is referred to the work done "by" a community "for" a community and gaining appreciation for it. The openness is the conception of the work being open to be changed, improved, and copied... Activity is the concept of doing something with your believes, it is putting into practice one's principles. Caring is related to respect, when in a community everyone can participate and it is important to care about the other to generate a harmonious environment. The last is creativity; it is the value of creating something new, surprising, or authentic. It is the innovation of features to software that makes it easier, more practical, and complete.

This set of values and the notions of hacker ethics bring to the attention of a Linux distribution version called Ubuntu, an African word that has plenty of ethical and moral values.

5.4.1.1 Ubuntu Linux

In the beginning of 2005 I got to know the Ubuntu African philosophy⁸⁴ and I thought it had a great relation to this thesis. A general translation of Ubuntu concept would be "a person is a person through other persons." Roughly explained: it is about one doing good to others, that way everyone will be good, the whole community, and it will be also good to the person. These ideas of humanity and of connecting to others are the essence of the socio-cultural projects here studied and the network theory. Dirk J. Louw (Louw 2005 Accessed), a South African professor, in a paper called "Ubuntu and the Challenges of Multiculturalism in post-apartheid South Africa" clarifies better saying:

Its central concept, "Ubuntu", means "humanity", "humanness", or even "humaneness". These translations involve a considerable loss of culture-specific meaning. But, be that as it may, generally speaking, the maxim *umuntu ngumuntu ngabantu* articulates a basic respect and compassion for others. As such, it is both a factual description and a rule of conduct or social ethic. It not only describes human being as "being-with-others", but also prescribes how we should relate to others, i.e. what "being-with-others" should be all about.

He criticizes that sometimes people implement the philosophy wrongly, going always for the majority, for the overall community and forgetting the minorities. This is not what the ancient religion predicts but it is used as if. The community and the consensus becomes the main and sometimes only focus. According to Louw (2005 Accessed), Ubuntu philosophy respects plurality, "if we were to be human, we need to recognize the genuine otherness of our fellow citizens." This shows that recognizing and respecting differences is important to Ubuntu.

Another study that describes Ubuntu as having a similar conceptual basis of this thesis is the research *Practical Peacemaking Wisdom from Africa: Reflections on Ubuntu* by Timothy Murithi. He says Ubuntu "highlights the essential unity of humanity and emphasizes the importance of constantly referring to the principles of empathy, sharing and cooperation in our efforts to resolve our common problems." (Murithi 2005 Accessed) So, here, social and cultural good is also obtained by sharing.

When searching on Google the word "ubuntu" the first result that showed me was "Ubuntu - Linux for Human Beings".⁸⁵ (See Figure 11 for screen shot.) And yes, the

⁸⁴ Some call Ubuntu a religion (see Dirk J. Louw's paper <http://www.phys.uu.nl/~unitwin/ubuntu.doc>), others say it is an ideology (see wikipedia definition http://en.wikipedia.org/wiki/Ubuntu_%28ideology%29) and still others called it cultural world-view (see Timothy Murithi <http://www.bath.ac.uk/~edsajw//monday/Ubuntu.htm>)

⁸⁵ As the result on November 2005.

name suited, it is a desktop user-friendly Linux based operating system. They also share the principles of "empathy, sharing and cooperation." Right at the top of their website it is their slogan:

Linux for Human Beings. "Ubuntu" is an ancient African word, meaning "humanity to others". Ubuntu also means "I am what I am because of who we all are". The Ubuntu Linux distribution brings the spirit of Ubuntu to the software world.⁸⁶

The idea of bringing social meaning to software is well discussed within FLOSS movement.⁸⁷ Software is not anymore seen as a simple apolitical tool. Software has an intrinsic ideology, and choices made regarding it, carry this ideology.

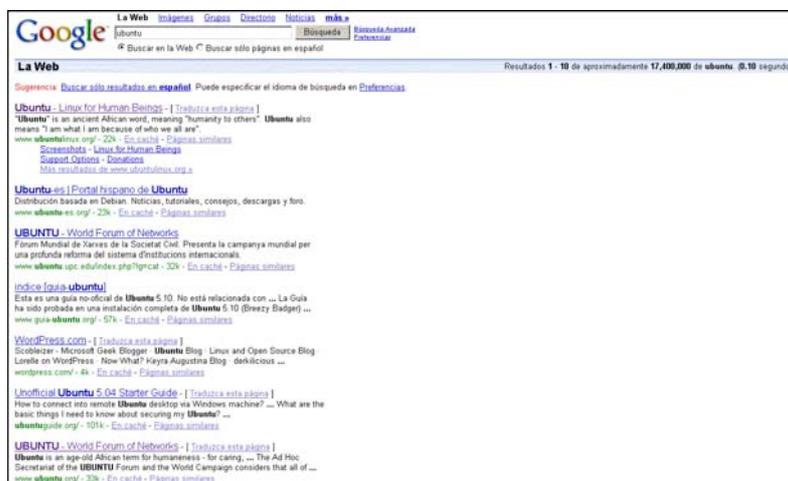


Figure 11 Screen shot of Google search on Ubuntu.

5.4.2 USENET and WELL (Whole Earth 'Lectronic Link)

Two communities on the Internet that had a great repercussion on today's network projects were USENET and WELL. The first, USENET, started in 1979 created by two graduate students, Tom Truscott and Jim Ellis, from Duke University in the USA. And the second, WELL started in 1985. (Crystal 2001)

As much as USENET as WELL are communities where Internet users can send and receive information. Doing that, they would "post" a message or article to the group and others would give a feedback. It is a two-way communication to discuss

⁸⁶ Ubuntu Linux url: <http://www.ubuntulinux.org/>

⁸⁷ For more information on FLOSS see earlier Chapter 2 - Background Concepts

almost any kind of subject, from politics to science fiction. While USENET divided its content in newsgroups called *news.lists*, WELL was divided in conferences.

Published in 1995, ten years later WELL's creation, the article *Atheism, Sex, and Database: The Net as a Social Technology* by Sproull and Faraj (1995: 41), presented some numbers on USENET and WELL. According to them, WELL had about 6000 subscribers and more than 220 conferences, while USENET had more than 2 million subscribers.

In USENET, postings were ephemerals; they lasted for a few days and then disappeared from the Internet. In 1995, some news archive appeared to keep the information online, so the information would last longer (or better, indefinitely). (Donath 1999: 55) The newsgroups are electronic bulletin boards divided in topics and sub topics for discussion; they can go from a broad to a very specific subject. An example could be a newsgroup on art and another on Picasso's blue period.

In order to have harmony in those communities, a *Netiquette* was created. It is etiquette to be used on the Internet. Simple rules such as: keep the postings related to the topic of discussion; don't use CAPITAL LETTERS because on the Internet it means that you are screaming; specify your message on the subject; and so on. Many of the *Netiquette* rules we follow nowadays were created during the first years of USENET activity. From the beginning, Internet users felt the necessity to create such etiquette to keep equilibrium and easy flow of messages.

USENET and WELL's main importance is based on the fact that they were the ones that encouraged many of the virtual worlds and mailing lists available on the Internet today. The encouragement came through the great popularity that these two communities got and how they made people to feel comfortable on posting and discussing on the net. Actually, this early people "there" were mainly North Americans, specially academics, the ones who had Internet access on the 80's and mid 90's.

5.4.3 MUDs and MOOs

MUDs and MOOs were online text gaming where the user elected a character and in real-time played with other participants. MUDs is abbreviation Multi-User Dungeons or Dragon and also used as Multi-User Dimension or Domains. MOOs are types of MUDs using MOO programming language, the name stands for Mud Object

Oriented. Usually, it is used the name MUDs for both. Some do still exist and are active, while others got inactive for the lack of players. One well-known example, almost inactive nowadays, is *LinguaMOO*, founded in 1995 by Cynthia Haynes and Jan Rune Holmevik. According to their website, they had 3922 players. Today it is hard to find someone there, I tried to play a few times and there was nobody in the room.⁸⁸ Some active ones are *Achaea* (<http://www.achaea.com>), *Aardwolf* (<http://www.aardmud.org>), *Imperian* (<http://www.imperian.com>), *Aetolia* (<http://www.aetolia.com>), *Realms of Despair* (<http://www.realmsofdespair.com>), and many others.

These games were popular in the 80s and 90s in the USA, especially with university students. At that time, they were the ones who had good Internet connection and language skills to be able to play. Some players got really addicted to it, spending more than 8 hours a day playing it.

MUDs and MOOs are based on written language, usually English, and role-playing. The participants must have a high level of language skills in order to play. They play with words, written language is the way to move around, interact with other players and create challenge. It is similar to a chat, but a complex sort of chat because involves rules and tricks like any other games. All the conversation, scenery, action and expressions are described through words. And through these descriptions players enter into the virtual words. Sherry Turkle (1995: 180) in her book, *Life on the screen*, describes saying:

The game is a rule-driven world that includes charisma points, levels of magic, and rolls of the dice. The *Dungeon and Dragons* universe of mazes and monsters and its image of the world as a labyrinth whose secrets could be unlocked held a particular fascination for many members of the nascent computer culture.

The players through their personae express emotion, gestures, and perceptions. It is all done by the written language, some emotions are graphically described as a smile face, :-) for happy and :-(for sad. Something that today is widely used by anyone who writes emails or chat talks. In choosing the personae, a player can be anything, the choices are open, and one player can be many personas in one or many games. It is a way of experience different parts of one's personalities. Sherry studied MUDs players focusing on their identity and psychological implications. She (1995: 186) realized that MUDs "blur the line between the game and real life."

⁸⁸ Accessed on March and September 2005. *Lingua* MOO Url: <http://lingua.utdallas.edu:7000/>

Many, instead of creating a character that is played or not, create a parallel identity with her/his character.

Are MUDs Communities? Identity, Belonging and Consciousness in Virtual Worlds is the intriguing title of a paper by Heather Bromberg. She (Bromberg 1996: 146) tries to answer saying:

For many, MUDs and chat networks are 'just a game' or 'just another form of communication'; for others, they offer an antidote to loneliness and malaise, allow the exploration of alternate identities and personae, offer the promise of connectivity and community and allow users to experience the feeling of mastery over their environments.

The interest of MUDs to this thesis is related to this experience stated by Heather. The way players felt connected, as a community. They together created the game through their words; if there was no other player there was no game. It is also the idea of having somebody somewhere there playing, connected with you at that particular moment. It is about producing, creating a piece together in real-time.

William J. Mitchell (1999: 114) discussing on place said that MUDs and MOOs "extended the virtual room metaphor by introducing the possibility of large-scale, collaboratively constructed, on-line environment - "virtual cities" that you could explore..." Actually, when playing on MUDs, or *MUDding*, the feeling of collective creation and reliance is unquestionable. It is a deep immersion into other worlds, and the use of written language makes it a very concentrative task.

MUDs and MOOs were a perfect example of community for entertainment on the Internet. Right in the beginning of the Internet they were using the most of its capability, they could create communities and worlds built mainly with text. The net at the 80s and beginning of the 90s was merely text; these games could create an interactive and collaborative platform with text and most of all, imagination. They didn't have the intention of a creating socio-cultural change, but they got a generation that was used to passively watch television (and read) to create their own stories. They did that with joyfulness and pleasure, through gaming.

5.4.4 FMOL

FMOL is an abbreviation for *Faust Music On Line*, an "on-line collective music composition" that was on the Internet for the first time in 1998. The initiative was

to have an easy platform for music creation where users could download software and audio pieces, transform and create audios for, finally, put them back online.

The main concern was to create an interface that was complex enough for professional musicians to play with, and at the same time should be easy to use by non-musicians. According to Sergi Jordà (2005), one of the project's creator, they succeed on that, they had musician and non-musicians using the software and collaborating together.

The collaboration was not done in real time, but people could download an audio file, work on it for a few minutes and upload back again. This downloading and uploading would take a few seconds and pretty soon another user could work with the same file. The time in between downloading and uploading was short, and when someone went back to upload a new file, there were new ones there, that produce the feeling that it was almost on real time. (Jordà 2005)

Each file was supposed to have 20 seconds. So, its size was not a barrier for speed up the process. They decided to work only with small files (20 seconds long) because this way it would be easier to non-musician to dare to produce audio. As they thought, if they worked with a larger file, non-musicians were going to feel intimidated.

The project received lots of news space on the local press, however did not receive the same on international press. Consequently, the majority of users were local people. Sergi Jordà (2005) said it was easy to see the great activity in the evening. Since they were local, they were in the same time zone and connected at similar hours. They could not see if somebody else was connected but they could see how fast the tree of files was growing.

An interesting and paradoxal point it is how they dealt with authorship. In a text of the project description, Sergi Jordà (1998) wrote:

The question of intellectual property rights in the new communication media, such as the Internet, is arousing a great deal of confused discussion. It is necessary for initiatives to appear that will provide fresh examples that may be observed and which will create precedents that may shed a ray of light on this new situation. Being aware of the need for these shake-ups, the *Sociedad General de Autores y Editores* (S.G.A.E.) (Spanish Society of Authors and Publishers) decided to support and sponsor this project, and compromised in simplifying formalities for all the writers of the compositions selected by the *Fura dels Baus* to be registered at the society (if not already members) in order that they may receive their lawful rights.

At an early stage of the Internet they were already implicated on questions regarding authorship. The paradox was that their sponsor was S.G.A.E. (Spanish Society of Authors and Publishers) and, accepting that, all the project participants had to register with them in order to participate. In the end, instead of no author, there were "many authors."

5.4.5 Napster and P2P

Napster was first released in 1999 and it is considered to be the first peer-to-peer (P2P) worldwide file sharing. Actually it was not 100% peer-to-peer because it had a centralized index of all files to be shared on a central server. The file exchange was P2P and the files were music, in MP3 format.

Napster popularity increased considerably when the music industry started to sue it for allowing the sharing of copyrighted music. It got widely known due to the great amount of press around the case. On February 2001 Napster had about 13,6 million users (WikipediaEspañol 2005 Accessed), months later there were 60 million subscribers (Giesler and Pohlmann 2002). In a few months they got more than 40 million new users. "In December, 1999, the Recording Industry Association of America (RIAA) sued the company for vicarious and contributory copyright infringement, demanding \$100,000 each time a song was copied by a Napster user", explained Richard A. Spinello (2003: 106). After many lawsuits Napster was forced to shutdown and, on September 2001, it ceased its operation, their servers went offline.

Markus Giesler created a website to document the Napster experience. It is interesting to notice that on the homepage there is the image of some police on street barricade, and, surprisingly, Che Guevara with the words "Napster La Revolución." Using Guevara as an icon, gives the website a political statement, now Napster is not only about music sharing, it is about a revolution. This case, a cultural revolution. Their introductory page says:

Napster may be dead today but the *Napster Experience* still epitomizes one of the most innovative cultural cristallization points in the social cosmos of cyberspace. Consuming file sharing can be regarded as one of the most popular yet equally underresearched consumption practices in contemporary consumer culture.⁸⁹

⁸⁹ See url <http://www.napsterresearch.com/introduction.htm>. Accessed on November, 2005.

Even though Napster technologically enable music sharing, its main repercussion in society was not technological, but yes, cultural and sociological. It increased (or created in some) the aptitude of sharing things; it encourages gift economy.

Another main discussion generated by Napster is regarding licences, especially copyright. It was never before so easy to acquire illegal copyrighted material. The great pressure on law suits done by RIAA made the public that never bother on licenses start to question them. The way RIAA lawyers were putting it; everyone who shared a copyrighted music file was a criminal. People didn't think they were criminals, so doubts concerning copyright were aroused.

Siva Vaidhyanathan, in his book "Copyrights and Copywrongs: The Rise of Intellectual Property and How It Threatens Creativity" points that:

Since December 1999, several other Napster-like services have emerged on the net. Unlike Napster, these are noncommercial and community based. They depend on volunteer programmers to fix and improve the open systems. And unlike Napster, they pretty much assure privacy – for you. No one has any idea who else is using these services. (Vaidhyanathan 2003: 181)

The main difference of this new "Napster-like" services is that they are 100% peer-to-peer. They are a lot harder than Napster to be shut down. Since there is not a central server that detains all the information (it is distributed throughout the network), it is the real one-to-one communication and file transfer. If one part of the network (a user's computer) is shut down, that does not interfere in the whole network. The system keep active and working, that small part break through is almost imperceptible to the whole.⁹⁰

These new services, are "free, open, decentralized, uncommercializable, ungovernable, and uncensorable," says Siva (2003: 181). They are what "Internet was supposed to be."

Another more defined description of P2P is by Michel Bauwens. In a paper entitled *Peer to Peer and Human Evolution. On "the P2P relational dynamic" as the premise of the next civilizational stage*, presented at Re-activism⁹¹ conference in Budapest, he wrote:

⁹⁰ This will be again explained later on the "On Network" chapter.

⁹¹ Conference website www.re-activism.net. October 2006.

P2P is a network, not a hierarchy (though it may have elements of it); it is 'distributed', though it may have elements of centralization and 'decentralization'; intelligence is not located at any center, but everywhere within the system. Assumed equipotency means that P2P systems start from the premise that 'it doesn't know where the needed resource will be located', it assumes that 'everybody' can cooperate, and does not use formal rules in advance to determine its participating members. Validation of knowledge, acceptance of processes, are determined by the collective. Cooperation must be free, not forced, and not based on neutrality (i.e. the buying of cooperation in a monetary system, taking the form of a neutral exchange). It exists to produce something. It enables the widest possible participation. (Bauwens 2005)

Michel (2005) uses P2P to explain a new model for civilization, according to him, first there was the "premodern" type of cooperation where the cooperation was forced and the quality was low. Example would be during the feudalism system, when slaves were obliged to "cooperate." Then the "modern" type, where the cooperation is neutral and the quality is average. Example can be in the capitalist society that one "cooperates" for money in exchange. And last is the "P2P" type, the synergetic, where people cooperate voluntarily and the quality is high. He considers the University of Openness a good example. It is an open university where anyone can cooperate to a collective learn.

Many theoreticians (Bauwens 2005; Giesler and Pohlmann 2002; Lessig 2004; Roettgers 2004; Spinello 2003; Vaidhyathan 2004) present P2P as a model of using the Internet as a tool for sharing. Since Napster was the first one to experience that, it is for sure a pioneer example for many of the network projects that consider free sharing an essential aspect of culture. Napster enabled people to find out more content, being this music or text or audiovisual. Accordingly, they realized that through this network of computer users, there was a network of people, and these people opened them to an enormous variety and amount of content. As a result, culture items could be free.

6 NETWORK PROJECTS OVERVIEW

*Theory without practice is empty;
practice without theory is blind.*
Mark C.Taylor92

This is the fieldwork done for this investigation. It is the search, selection and cataloguing of network projects with socio-cultural implications.

6.1 PROJECT SEARCH

Here it is explained the methodology used for searching the projects. First I started selecting among the ones used and analyzed on previews works, such as my tesina⁹³ and a paper entitled *Network in Brazil*⁹⁴, in which I presented social projects in Brazil.

From there I started looking for projects on the main portals to art, culture and activism. Those were web database, festivals, and conferences. Examples are Rizome (<http://www.rhizome.org/>), Ars Electronica (<http://www.aec.at>), ZKM (<http://www.zkm.de/>), Next5Minutes festival (<http://www.n5m.org/>), Mídia Tática Brasil (<http://www.midiatatica.org/>), Turbulence (<http://www.turbulence.org/>), D-i-n-a Events (<http://d-i-n-a.net>), Hactivist - Tactical Media Network (<http://hactivist.com/>), Runme <http://runme.org/> City Mine[d] (<http://www.citymined.org/>), among others.

⁹² (Taylor 2001)

⁹³ It is a written project due after the two years of the doctor's program classes.

⁹⁴ It was presented on a conference organized by Leonardo Journal/Olats

After those database and web portals I went to search engines tools such as Google, Yahoo and Copernic looking for the words collaboration, community, activism, social, cultural, culture, hactivism, digital inclusion, project, cooperation, contribution, collective creation, hacker... I used the words alone and also combining 2 or 3 at a time. The search was done in Portuguese, English, Spanish, French, Catalan, and German. The directories of the search engines were also used as a starting point for the project search.

Tools that were helping me to monitor the traffic of the projects were also important to direct me to other projects. As much Alexa as UrlTrend⁹⁵ have a section to similar web pages. Many times those links were useful in order to find more projects.

Projects generally have link pages where they show links to URLs they believe it is relevant. Frequently, these links are to other projects alike or with some characteristics that are similar. Many of the projects came out from following those links from the first projects. Since the majority of the projects are grouped by the content and keywords, I took a great amount of time to locate them. My search was not only by subject, social and cultural projects, but the projects must be collaborative. Sometimes I would come across 20 to 30 projects and none of them would use collaboration.

After months navigating on the Internet I selected about 400 projects that had a social or cultural intention and were collaborative. (See the complete list in Appendix I). The first idea was to catalog them all (the 400), but as cataloguing started, I noticed that many were very similar. By similar I mean they have the same structure, same goals, or forms of collaboration; the difference was on the language, or the subject, or the target group. In these cases, I realized there was no reason to include them all in a project analysis database, it would be useless to do repetitive work. It was as if cataloging the same thing with different names. So when there were similar projects, only one was selected to the database. As, for example, the case of Slashdot (<http://slashdot.org>) and Barrapunto (<http://barrapunto.com>), both projects are very similar, they have the same structure, same software and discuss similar subjects, with different text, different people and different language. I decided for including only one to the database, in this case, the Slashdot for being older and larger than Barrapunto.

⁹⁵ These tool are defined later on this chapter.

This situation happened a lot, so every time I faced similar projects, I intended to choose one. That could be the oldest one, or the more complete, or the one with more traffic, or the one with a language that suited me better (being Portuguese, English and Spanish the languages I am fluent, and Catalan, French and German languages I have no problems for reading but I have poor writing skill), this way I could better understand the project, and consequently, do a better analysis.

The exclusion of projects was done in many cases to blogs, forums and wikis that had similar structure, subject and intentions. After this cut off, I realized a group of 100 selected projects would be reasonable number to form the database.

6.2 INDEX CARD

A database was created to analyze the 100 network projects. The method used was an index card in a form format, in which I filled out the predetermined fields. This was the easy way to catalogue and organize the information examined on the projects.

6.2.1 Index card's field

Below there is a description of each item of the index card and how it was filled out.

- Number: just an ordinal number to locate the project and to use as a reference number for saving the screen shots.
- Project name: the name of the project.
- URL: the URL, when the project has more than one it is written both.
- .net .com .org .country other: here is the termination of the projects domain name. These terminations can say a bit about the project: if they considered themselves as non-commercial or non-governmental; if they choose to use a country termination to maybe delimit a geographic location; if they prefer the original commercial termination maybe to be easy to remember; or if they choose a net to emphasize the network...
- Content keyword: the keywords referent to the project. They are usually taken from the description, it tells about the area and type of project.
- Description - Objectives: here is a copy and paste of the project website on its description and/or objectives. It is done on the language used on the website. If the project has more than one language, and English is one of them, it is taken the English version.

- Project manager/creator/author: when the page specifies its author, manager or creator, here goes her/his name.
- Year of creation: when the page specifies it, here is the date of the creation. It is an important data for knowing how old the project is, and to weight the balance between participation and years online.
- Location: when described, the location, city and country, where the project was created. Many are created in a city but have participants all over the world, here goes only the location of the "base" town, not the affected area.
- Language: the languages of the website. Some projects have the description in more than one language, but the project itself in only one; on those cases it is written only the project's language.
- Software: when specified, here is the place to post the kind of software or platform the project uses. Usually they specify on the bottom of the page the types of language they use. It is not made an investigation on software and platforms, it is only posted when the project mentions on that. Examples are: xhtml, php, html, wiki, blog, forum, email list, RSS, XML...
- Hardware: some projects require extra hardware than a personal computer and Internet connection, when the project mentions that requirement it is posted here. Examples are wi-fi, mobile phone, PDA, GPS, photo camera.
- Design - colors: the main colors of the website, color of background, text, buttons, text boxes...
- Design - forms: the general form of the website design. Those could be: squares (also used to describe for rectangles), circles (for all rounded shapes), irregular, lines...
- Design – multimedia elements: if the project does not use only plain text, which other elements they use for its design and esthetics approach. Examples are photos, logo (if they created a logo design for the project and it is not only written the name), animation, sound, video, and illustration.
- Traffic rate by the project: here is posted when the project describes some of its stats. It could be the number of participants, number of posting, comments, traffic as page views or hits...
- Alexa Rank: the rank number by Alexa, it is used the number of the last 3 months average. It was chosen that because sometimes does not show anything on the 1 "week average" or "today".
- PageRank: the Google PageRank extracted from Google bar.
- Sites linking in by URLTrends: The numbers of pages linking in extracted from URLTrends website. There are two numbers: total and estimated. Since overlap occurs, it was chosen the "estimated unique links" number.

- Type of participation: it is shortly described the type of elements people should have or do in order to participation. Examples are: send photo, write a text, make music, make video, write post to a forum, write commenting, rating, sharing URLs, write article...
- Level of participation: this is one of the most crucial part of the analysis, it can be considered a subjective interpretation of the website. It varies from weak to strong, being numbered from 1 to 5. It is not the level of involvement in the project decision-making but rather the level of "work done." In order to measure this level it was taken in consideration the amount of involvement and time dedicated to the participation. A weak could be answering a poll or commenting a blog, strong ones could be making video, audio, photo and a combination of many types of participation. The weaker is number 1 and the stronger is 5.
- Frequency of participation: this is another important point to analyze, the frequency of participation. It varies from low to high, being 1, the lowest and 5, the highest. I create a small table to guide me on rating the frequency. The table is only a starting point to the judgment, it is good to have in consideration that some projects have times of peak and times of low participation. The judgment was based on the average rate of the month of the analysis.

5	When there is more than one contribution per day
4	When there is about one contribution per day.
3	When there is less than one contribution per day but more than one per week.
2	When there is one contribution per week.
1	When there is less than one contribution per week.

It is important to notice that this table is only a guideline to catalogue; it does not make reference to the suitability of this frequency. A monthly magazine, for example, presents contributions only once a month, and it is not the intention to post new articles everyday.

- Open or closed participation: open when anybody can collaborate and closed when it is only a group of people. The majority is open participation because it was chosen projects with that characteristic. This field was created to check whether, during the process of examination, there was a close project or not.
- Registration necessary for participation: this is when the project requires or suggests the user to register.
- Moderation: if the project mentions some sort of moderation, here it is checked moderated or not. Moderation could be also when the project says

to people send the material to be chosen or selected. Or if they mention that the collaboration is in the entire responsibility of the user, and that what they send go straight to the project, this way it is clearly declared that there is no moderation.

- Duration estimative: some projects have duration estimative, they could be a part of an event, or have a determined period active. Examples could be 1 year, months, days... If they do not mention the duration, it is left blank, as if there was an undetermined time.
- License: when the project specifies under which license it is, or any word that refers to license. Examples could be: GNU, Creative Commons, Copyright, Copyleft...
- Screen shot: it is taken 2 screen shots of the projects website, one of its home page and another of an inside page.
- Other: it is a field for any interesting or peculiar thing about the project that is important to take note. Half way through the analysis, it was left this space to write down when the project state something about its economical support. Since the majority of these projects are non-commercial, it is valuable to know how they support themselves in order to be active on the web.
- Access Date: month and year of the project cataloging. This is important because some projects could disappear during the period of the thesis work.

6.2.2 Tools used in the project cataloguing

In order to be able to fulfill the index card some tools were selected to be used. One of them was Alexa, a crawl, that gives website information, related links, browse category, web search, reviews and rating. This was considered useful to find out the website traffic. As they explain on their website, Alexa is not a precise traffic meter. Traffic is counted by the toolbars, and these only work on Internet Explore browser, so the websites visited by users with other browsers aren't counted. It might also have a language discrepancy because Alexa is only in English and users of other languages probably don't have it installed. And as they state:

Alexa user base is only a sample of the Internet population, and sites with relatively low traffic will not be accurately ranked by Alexa due to the statistical limitations of the sample. Alexa's data come from a large sample of several million Alexa Toolbar users; however, this is not large enough to accurately

determine the rankings of sites with fewer than roughly 1,000 total monthly visitors.”⁹⁶

Accordingly, this shows that Alexa can only give a hit of a website popularity. It will not be used as a meter for websites popularity, but as a way to have a notion of it.

Another service selected to help to define the project’s website information is URLTrends. It is a report on popularity of urls. It uses the information from eight search engines (Google, Alexa, Yahoo, MSN, AllTheWeb, Alta Vista, Teoma and Gigablast) and 2 bookmarker website (Furl and Del.icio.us). From URLTrends is extracted the PageRank by Google and the number of incoming links. They show the number of each search engine and because overlap might occur, they have an “estimate unique links” number. This estimate number is the one used in the index cards. Income links number was chose as important field information because more pages linking into a website, larger is the probability of its popularity.

6.3 DATABASE RESULTS AND STATISTICS

Following it is presented the results of the database analysis, which are frequency and correlation statistics. For the purpose of achieving that, it was used software as Access and Filemaker, for the database, and SPSS and Excel, for statistics, results, tables and graphics.

6.3.1 Frequency results of the whole database

In order to have a good overview of the 100 projects selected, first, it was done an analysis of frequency in each field. This way we can have an idea of the overall tendency of the projects.

6.3.1.1 Domain Termination

This field is to find out what are the main domain terminations, knowing that we can have indication on the project intention. For example, if a project ends with .com.br means it is from Brazil and probably a local (country wise) project. When a project ends with .org it shows that it has no intention to be a commercial project. This is known because in order to register a .org domain it is necessary to state that there are no commercial purposes. The .net termination is a more “in between”

⁹⁶ Web http://pages.alexa.com/prod_serv/traffic_learn_more.html

domain, it doesn't want to be associated with the "commercial" of the .com and also doesn't want be associated with the "ONG" that generally use the .org domains. The .net got frequent in the last few years, and it is usually associated with "network".

Table 1. Frequency: Domain termination (org, net, com, country, other...)

Domain termination	Frequency	Percentage
ac.jp	1	1,0
art.br	1	1,0
cc	1	1,0
co.uk	1	1,0
com	22	21,0
com and org	1	1,0
com.br	3	3,0
de	1	1,0
info	2	2,0
net	17	17,0
org	45	46,0
org and net	1	1,0
tk	1	1,0
tv	1	1,0
uk	1	1,0
us	1	1,0
Total	100	100,0

It is clear to see that the .org is the majority; this is explainable by the fact that all the projects have a social or cultural implication and they are usually non-commercial. Right after .org, it comes the .com as the second common domain termination. As well guessable because it is the most common domain termination on the Internet, only in the last few years is that the other ones got popular. So, this might be used by older projects and also by projects that want a quick and easy URL. Everyone is used with the .com termination.

6.3.1.2 Year of creation

When the project mentions, here is the year it was created. In some cases there was two dates, the year the project was created and the year it went online. First I was using the date when the project was created, but when analyzing the data as a whole, it had some numbers that were too far away from other. Examples were 1955 for Pacifica and 1985 FSF. That could be disturbing when comparing variables, so I decided to review the database, and change all to the year they went online.

Table 2. Frequency: Year of creation

	Frequency	Percentage
1991	1	1,0
1992	1	1,0
1993	1	1,0
1994	2	2,0
1995	5	5,0
1996	3	3,0
1997	2	2,0
1998	5	5,0
1999	9	9,0
2000	7	7,0
2001	6	6,0
2002	11	12,0
2003	11	11,0
2004	13	13,0
2005	6	6,0
Total	83	83,0
No data	17	17,0
Total	100	100,0

17% of the projects did not mention about its date of creation. From those that mention, it can be seen that the most frequent years were 2002, 2003 and 2004. Concluding, many of the projects analyzed were created on the last few years. However, table 3 shows a description of the valid dates, the average number is year 2001 (number 2000,54 rounded up to 2001). This number is due to the good amount of projects that were created in the 90s, when the Internet became popular to the general public.

Table 3. Descriptive Statistics: Year of creation

	N	Minimum	Maximum	Mean	Std. Deviation
Year of creation	83	1991	2005	2000,54	3,437
Valid N (listwise)	83				

6.3.1.3 Location

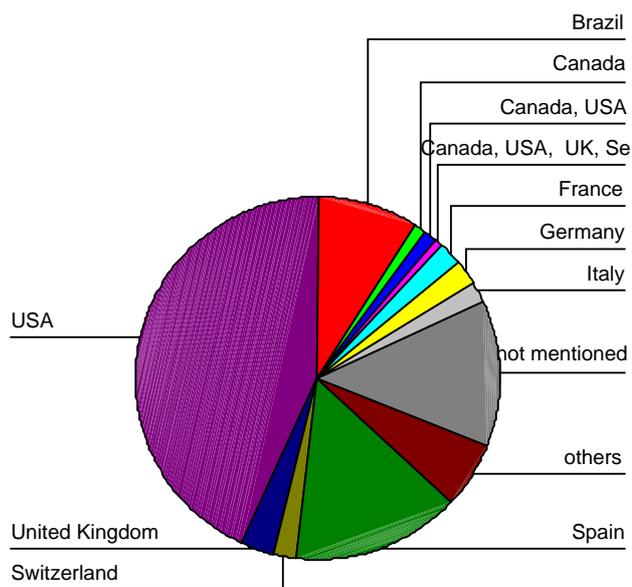
This following table shows the location where the project was created or is considered to be located. Nevertheless, many projects are global, that is, they accept contributions from all over the world, but they also mention a geographic location as a situation point. It can be seen that the great majority of the projects stated where they "are"; only 13 per cent didn't mention on that. This shows that

even though there are almost no geographic borders on the Internet, they try to locate themselves.

Table 4. Frequency: Location

Places (country)	Frequency	Percentage
	13	13,0
Argentina	1	1,0
Bolivia	1	1,0
Brazil	8	8,0
Canada	1	1,0
Canada, USA	1	1,0
Canada, USA, UK, Se	1	1,0
Europe	1	1,0
France	2	2,0
Germany	2	2,0
Gibraltar	1	1,0
Italy	2	2,0
Jamaica	1	1,0
Japan	1	1,0
Spain	15	15,0
Switzerland	2	2,0
United Kingdom	4	4,0
USA	43	43,0
Total	100	100,0

Figure 12. Better visualization on a graphic. The main countries



This graph visually shows the preponderant countries: USA, Spain, Brazil. It is not representative of all the projects found. Of course there is a great majority of project originated in the USA, however Spain and Brazil are second and third in the list due to the fact they are the countries where I live and where I've grown up, making easier to me to find project from there.

6.3.1.4 Language

This table shows the language used in each project. A good amount of the project is in more than one language, being 4 projects in more than 10.

Table 5. Frequency: Language

	Frequency	Percentage
Arabic, English, French, Spanish	1	1,0
Catalan, English, Italian, Spanish	1	1,0
Catalan, English, Spanish	4	4,0
Catalan, Esperanto, Euskera, Galician, Spanish	1	1,0
Chinese, Dutch, English, French, German, Portuguese, Romanian, Spanish	1	1,0
Danish, English, German	1	1,0
Dutch, English, French, German, Italian, Portuguese, Russian, Spanish	1	1,0
English	59	59,0
English, French	1	1,0
English, French, German, Portuguese, Spanish	1	1,0
English, French, Spanish	2	2,0
English, Portuguese	2	2,0
English, Spanish	1	1,0
French	1	1,0
German	2	2,0
Italian	1	1,0
more than 10 languages	4	4,0
Portuguese	8	8,0
Spanish	9	9,0
Total	100	100,0

As many websites have more than one language, it is hard to realize the frequency of each language on the above table. Following is a table showing the frequency of the 6 languages I propose to work with.

Table 6. Frequency: each language

	Frequency	Percentage
English	79	79,0
Spanish	26	
Portuguese	17	
French	12	
German	10	
Catalan	7	

The above table shows clearly the predominance of English: 59% have English as the only language while 79% are in English.

6.3.1.5 Software

In this field it was written usage of computer languages or software to construct the projects. It was not done an investigation on the subject, it was written only when the project state that. As software can have an ideology and can produce a predetermined structure for collaboration, if is important to take in consideration when the project developers want to leave clear which type of technology they use. The table *Frequency: Software* (in Appendix I) shows how software is mentioned on the websites.

Since the *Frequency: Software* table is very detailed and specific to each case, following it is a reduced table showing the most frequent mentioned software.

Table 7. Frequency: Frequent software

	Frequency	Percentage
PHP	34	
RSS or/and XML	29	
list	24	
forum	20	
blog	12	
wiki	12	
Flash	5	

The first in frequency was PHP (PHP: Hypertext Preprocessor), an open-source scripting language frequently used to create dynamic web content. Many of the free CMS (content management system) available on the web use PHP. This data could be a statement on the number of webs using FLOSS (Free/Libre/Open-Source Software), it might be not only a software choice, but it can also be a political statement.

The second most cited is RSS or/and XML, what clearly shows the commitment on being syndicated. Web syndication leads to easy accessible and sharable content. Concluding that is a concern on not only making content, but also in letting the content efficiently available to others.

The third and fourth are email discussion list and forum, two popular ways to discuss a subject on the Internet. Many projects use lists and forums because they are easy to use and manage.

Wiki is the fifth most mentioned with 12%. As the most collaborative system, it is used by some projects to produce content and interaction.

6.3.1.6 Hardware

This table shows the hardware required to participate on the projects, besides a computer with Internet connection. The table below shows that the great majority of the projects, 83%, do not require extra hardware. From those that mention, photo and video camera are the popular ones.

Table 8. Frequency: Hardware

	Frequency	Percentage
Valid No data/no requirement	83	83,0
audio recorder, mp3 player	1	1,0
photo camera	3	3,0
GPS, photo camera	1	1,0
mobil phone, camera	1	1,0
mobile phone	1	1,0
PDA	1	1,0
phone	1	1,0
video camera	3	3,0
wi-fi, fiber optics	1	1,0
wireless	5	5,0
Total	100	100,0

6.3.1.7 Design colors

In Appendix I, table *Frequency: Design colors* shows main color scheme of the projects website, that is, background, buttons, bars, logo, box and text colors.

As table *Frequency: Design colors* shows, the majority of the websites have different color schemes. Because of that I create a table with the most frequent color scheme, which is same color in more than 4 websites.

Table 9. Most frequent color scheme

	Frequency	Percentage
Valid black, white, blue	14	14,0
black, white, gray	6	6,0
black, white, red	6	6,0
black, white, blue, orange	4	4,0
black, white	4	4,0
black, white, green	4	4,0
others	62	

Table 11 shows that the most frequent color scheme, in 14% of the network projects, is black, white and blue, the second is black, white and gray and third is black, white and red. This illustrates that even though nowadays with high bandwidth and many graphic design applications, they are still using the colors schemes from the early years of the Internet.

6.3.1.8 Design forms

Here it is a table showing the forms used on the graphic design of the project's website.

Table 10. Frequency: Design forms

	Frequency	Percentage
circle, aligned text	1	1,0
circles	2	2,0
circles, squares	1	1,0
irregular	7	7,0
irregular lines	1	1,0
squares	69	69,0
squares, bar	1	1,0
squares, circles	4	4,0
squares, curves	1	1,0
squares, geometric forms	1	1,0
squares, irregular	2	2,0
squares, lines	1	1,0
squares, lines, curves	1	1,0
squares, rounded corners	7	7,0
squares, scratches	1	1,0
Total	100	100,0

Table 11. Forms by usage

	Frequency	Percentage
square	89	89,0
circular (circles, curves, rounded corners)	17	17,0
irregular	9	9,0
lines	3	3,0

The tables show the great predominance on squares. This is nothing surprising due to the fact that the majority of the web pages are created on tables. What is a bit intriguing is the amount: 89% of the websites are based on squares. It shows a lack of initiative in innovating in terms of design.

6.3.1.9 Design forms multimedia

In Appendix I, table *Frequency: Design multimedia* shows the frequency of elements used to make website a visual and/or multimedia piece. In order to simplify I created a list of possible elements: animation, audio, design (when the project has a graphic design for its homepage), illustration (to all kinds o drawings and icons), logo (when they created a logo for the project), photo, video and VR.

Table 12. Elements by usage.

	Frequency	Percentage
logo	62	61,0
photo	61	61,0
illustration	32	32,0
graphic design	20	19,0
audio	18	18,0

animation	15	15,0
video	15	15,0
no data	11	11,0
Total		100,0

As the table 15 shows, 11% of the projects have no visual or multimedia elements, that is, they are simply text and links. The most common elements are photos and logos, 61% of the projects have them, this shows that the basic elements to graphic design is also applied to the aesthetics of network projects.

6.3.1.10 Traffic rate by the project

In Appendix I, table *Traffic rate by the project* shows the number of participants, members, contributions, postings, downloads, etc... stated by the projects. It is a way to have an idea about the amount of traffic, participation and posting. It is also a guiding number to take in consideration when defining the project's frequency of participation. More than half (55%) of the websites had no data on that.

6.3.1.11 Traffic by Alexa Rank

The Alexa Rank was used to define the traffic on the project's website. The exact numbers, frequency and percentage are not so relevant since each project had a unique number. The websites got ranked from 22 to 4.639.021 in position. The variation is huge. Correlations will be seen later on in this chapter.⁹⁷

6.3.1.12 Google PageRank

The Google PageRank was also used to define the traffic on the project's website. Below is the table with the frequency on each rank. As Google is a mandatory tool for searching on the web, so to have a high rank with them is a guarantee of incoming public to the project. Knowing which rank Google gives to the projects is important in order to know their popularity. The rank is based on incoming, on from which pages these links come from, and on the content. There was no websites ranked as 10. The average number was 6.

Table 13. Frequency: Google PageRank

	Frequency	Percent
1	1	1,0
2	2	2,0
3	6	6,0
4	12	12,0
5	24	24,0

⁹⁷ Since this table was too large I decided not to insert in this document. If you want to check the data of a project, the index cards are available in Appendix III.

6	26	26,0
7	20	20,0
8	8	8,0
9	1	1,0
Total	100	100,0

6.3.1.13 Numbers of sites liking in by UrlTrends

The exact numbers, frequency and percentage are no relevant since each project had a unique number. A website got from 15 to 2.870.621 sites linking in. The variation is huge. The number attributed to each website was very important to define the project's popularity. Correlations will be seen later on in this chapter. ⁹⁸

6.3.1.14 Type of participation

In Appendix I, table *Frequency: Type of participation* shows how people participated on the projects selected for the database. The type of participation is important to define how the participation is done, what is required by the project and how Internet users are producing media.

Since the "Frequency: Type of participation" table is too specific I created a more reduced one, generalizing the type of participation. Text includes all kind of written participation as writing an article, email, comment, URL, blog, topic on a forum... Audio applies to music, sound, podcasting... Image refers to photo, illustration, 2D image, and any visual scanned artwork as painting, drawing... Motions are all the videos, animation, and flash movies.

Table 14. Type of participation (simplified and reduced options)

	Frequency	Percentage
Text (article, email, url, commenting, blog...)	43	43,0
Audio (music, podcast, sound...)	3	3,0
Image (photo, illustration, artwork...)	2	2,0
Motion (video, animation)	1	1,0
Text and image	20	20,0
Text, image, audio and motion	6	6,0
Text, motion	5	5,0
Text, audio	3	3,0
Text, image, motion	2	2,0
Text, image, audio	2	2,0
Image, audio, motion	1	1,0
Text, audio, motion	1	1,0
Other (sms, wireless, avatar...)	12	12,0

⁹⁸ Since this table was too large I decided not to insert in this document. If you want to check the data of a project, the index cards are available in Appendix III.

Total	100	100,0
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Table 15. Type of participation by usage.

	Frequency
Text	75
Image	33
Motion	16
Audio	10

As we see on the above tables is the Internet is still a predominant text medium. And being audio the least used format. Maybe due to the difficulty people have on recording. This difficulty could be compared to the one to capture image, which any cheap digital camera can do. Nowadays many mobile phone and mp3 players can record audio. One difference could be that the format for visual elements is standardized, all cameras record photos on JPEG format, while the audio recorders use many different compression formats. Another implication is the size of the file, to send a photo is easy and quick, does not require broadband, while sending an audio recording, it could be very slow and heavy, depending on the length and quality. The frequency of the type of element might be related to the accessibility to the format.

6.3.1.15 Level of participation and Frequency of participation

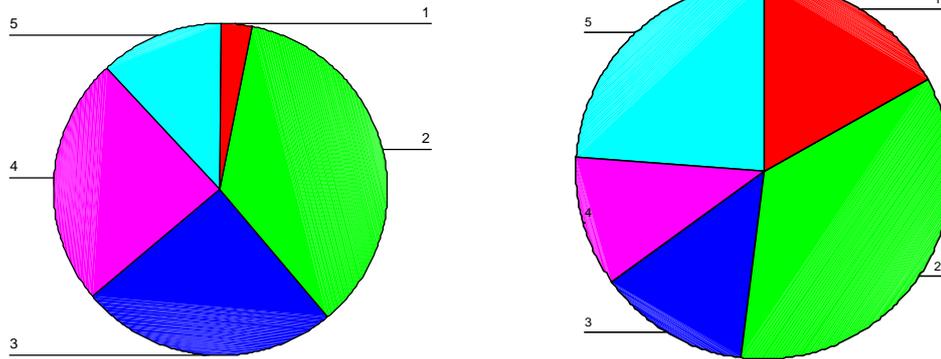
There is a table showing the level of participation and other the frequency of participation. It shows that the majority of the projects are in the middle level; only a few have low and high level of participation.

Table 16. Frequency: Level of participation - Frequency of participation

Level of participation	Frequency	Percent
1	3	3,0
2	36	36,0
3	25	25,0
4	24	24,0
5	12	12,0
Total	100	100,0

Frequency of participation	Frequency	Percent
1	17	17,0
2	35	35,0
3	13	13,0
4	11	11,0
5	24	24,0
Total	100	100,0

Graph 1. Level of participation (left) and Frequency of participation (right)



6.3.1.16 Open Participation

The great majority of the projects are open to participation, that is, anybody can collaborate, and there is no selection for the chosen ones. The participation open to the public was almost mandatory to the project selection. Only 2 projects were exception to that. They were included because, as documentaries, they were looking for an specific profile of people, it would be impossible to do otherwise.

Table 17. Frequency: Open participation

Open participation	Frequency	Percentages
No	2	2,0
Yes	98	98,0
Total	100	100,0

6.3.1.17 Registration

This table shows that more than half of the projects have a registration system. Some do not request people to register in order to be able to participate, but they recommend that or give privileges to the ones who do. Registration might work as a form of making the Internet user to feel part of a group, as to have an access card to a community.

Table 18. Registration frequency

	Frequency	Percent
No registration	40	40,0
Registration	60	60,0
Total	100	100,0

6.3.1.18 Moderation

This table shows the amount of projects that mentioned something on moderating or not the contributions received. It demonstrates that the majority in non-moderated, however some inaccuracy might occur. This is due to the fact that some projects might be moderated but not referring about it on their project description and website.

The majority of non-moderated reflects the concept of an open channel where any contribution is welcome and accepted.

Table 19. Moderation

Moderation	Frequency	Percentage
Non-moderated	64	64,0
Moderated	36	36,0
Total	100	100,0

6.3.1.19 Duration estimative

It illustrates when the project refer to time, when they state about the period they will be active (accepting collaboration) and online. As my earlier statement⁹⁹, the great majority, 95% of the projects, do not mention on its duration estimative. In not doing so, it gives the idea that the projects will be always active, that they will last forever.

Table 20. Frequency: Duration estimative

Duration estimative	Frequency	Percentage
Not mentioned	95	95,0
Until 2006	1	1,0
3 months	1	1,0
End 2004 archive	1	1,0
June 17th-26th 2005	1	1,0
Until May 1st, 2004	1	1,0
Total	100	100,0

6.3.1.20 License

This table shows what is mentioned regarding license on the project's website. License is an important attribute to state project's intention and political implication. As seen earlier on Chapter 2 Background Concepts, licenses can lock and stagnate a work, or keep it improvable and free.

⁹⁹ See chapter 2.3.4 Duration and synchronicity

Table 21. Frequency: License (as it appears on the websites)

	Frequency	Percent
Not mentioned	40	40,0
author right	1	1,0
Copyleft	3	3,0
CopyLeft	1	1,0
Copyleft, Licence Art Libre	1	1,0
Copyright	22	22,0
Copyright, fair use	1	1,0
Copyright, GNU GPL	1	1,0
Creative Commons	11	11,0
Creative Commons License	1	1,0
direitos reservados	1	1,0
EFF Open Audio License, Copyleft	1	1,0
free	1	1,0
GFDL	1	1,0
GNU	3	3,0
GNU FDL	1	1,0
GNU GPL	1	1,0
GNU GPL, Creative Commons	1	1,0
GNU, Copyright	1	1,0
GNU/GPL	1	1,0
GPL	2	2,0
Licença ReCombo	1	1,0
no commercial use without permission	1	1,0
open source software, Copyright	1	1,0
Public domain, GFDL, Creative Commons, free copyright	1	1,0
Total	100	100,0

Bellow there is a more generalized table. It was divided the information from above into 3 options: copyright (including all the copyright references), copyleft (includes all the copyleft references as well as creative commons, GNU, FDL, GPL, free...) and other for the ones that does not qualify in the first two. It is better to recognize tendencies on licenses.

There is a great number of projects that do not mention on the license they apply, maybe by lacking of information on their website, or because they have no opinion on the subject, or even, don't give importance to the theme.

Table 22. License frequency generalized

License generalized	Frequency	Percentage
Not mentioned	40	40,0
Copyleft	35	35,0
Copyright	26	26,0
Other	2	2,0

6.3.1.21 Other

This is the field left for "other" considerations that it was found relevant during the examination process. Inputting into the database I felt the necessity for a field to report how a project support itself. It is a reference to the ads, prize, publicity, and

donation that a project get and that are essential to keep it active. Therefore, the "other" was used mainly for that. Table *Frequency: Other* is in Appendix I.

Since Table *Frequency: Other* is too specific, I created table 23 to better visualize the economic support a project gets. Donations, followed by ads, are the main source of support a project receives. It shows that many can be independent, relying on support by donors, usually people who trust on the project.

Table 23. Frequency: Economical support generalized

Project economical support (general)	Frequency	Percentage
Not mentioned	38	
Donation (PayPal, Amazon, Moneybookers...)	31	
Ads (by Google, banner)	15	
Sell products (t-shirt, photo, mug...)	12	
Sponsor, funding, prizes, university funding	13	

6.3.1.22 Access date

This table is only to have the information on the months I analyzed the projects. It is useful to check information on a project that have changed or is not online anymore.

Table 24. Frequency: Access Date

	Frequency	Percentage
March, 2005	3	3,0
April 2005	1	1,0
May 2005	8	8,0
June 2005	27	27,0
July 2005	48	48,0
August 2005	13	13,0
Total	100	100,0

6.3.2 Correlations of two variables

Another way to analyze the projects data is determining correlation between variables. These correlations are determined by some hypothesis I had when started this research, many were based on conclusions of my "tesina"¹⁰⁰. The hypotheses are:

- Older the project less participation frequency. People get tired to participate after some time.

¹⁰⁰ Tesina is an investigation project prior the thesis required by the university.

- The higher is the level of participation, the lower is the frequency. People participate more on projects that are easier, do not involve too much effort.
- Registration can reduce the level of participation. People give up to participate if they have to register.
- Higher the popularity of a project, higher its level of participation. Projects with a great number of sites linking in or high score at Google's PageRank get more popularity and consequently more collaborations.

In order to decide whether a correlation is significant or not, I used Pearson's correlation coefficient, also called (r). This method measured the linear relation on variables independent of their particular measurement unit¹⁰¹. That could be year, number of links, frequency... and so on. Software called *SPSS 11.5* calculated the correlation. Many correlations with different variables were made; below there are just the most relevant ones.

6.3.2.1 Year of creation and Frequency of participation

The table 25 shows that there is no correlation between year of creation and frequency of participation, i.e., the hypothesis that newer projects got more participation than older ones is false. It doesn't matter the age of the project to interfere on the participation. Old project might get higher frequency of participation while new one might get lower, and vice-versa.

Table 25. Correlation: Year of creation and Frequency of participation

		Year of creation	Frequency of participation
Year of creation	Pearson Correlation	1	-,111
	Sig. (2-tailed)	.	,316
	N	83	83
Frequency of participation	Pearson Correlation	-,111	1
	Sig. (2-tailed)	,316	.
	N	83	100

The coefficient value is not significant; there is no correlation.

6.3.2.2 Frequency of participation and Registration

The table 26 shows that there is a positive relationship on the frequency of participation and registration. That is, projects that require registration tend to have a higher level of frequency. This way, proving false the hypothesis that people get lazy if they have to register, that might have happened on the beginning of the

¹⁰¹ I used some websites to search for references on Pearson correlation <http://en.wikipedia.org/wiki/Correlation>, http://www.stats.gla.ac.uk/steps/glossary/paired_data.html#ppmcorrcoeff, <http://www.uwsp.edu/psych/stat/7/correlat.htm#l>, <http://www.statsoft.com/textbook/stbasic.html#Correlationsb>.

Internet, nowadays people got used to register all the time to access privileges. This positive result could be explained by the fact that if someone spends time registering means s/he really wants to collaborate, and will become a member of a community.

Table 26. Correlation: Frequency of participation and Registration

		Frequency of participation	Registration
Frequency of participation	Pearson Correlation	1	,430(**)
	Sig. (2-tailed)	.	,000
	N	100	100
Registration	Pearson Correlation	,430(**)	1
	Sig. (2-tailed)	,000	.
	N	100	100

** Correlation is significant at the 0.01 level (2-tailed).

6.3.2.3 Level of participation and Registration

The coefficient value to this correlation is not significant; there is no correlation between registration and level of participation. So the hypothesis that one should register in order to collaborate on higher-level projects is false.

Table 27. Correlations Level of participation and Registration

		Registration	Level of participation
Registration	Pearson Correlation	1	,118
	Sig. (2-tailed)	.	,241
	N	100	100
Level of participation	Pearson Correlation	,118	1
	Sig. (2-tailed)	,241	.
	N	100	100

6.3.2.4 Sites linking in and Frequency of participation

Table 28 shows that it is positively significant the correlation. So, higher it is the number of sites linking in, higher is the frequency of participation. This is easily explainable by the popularity links in give to the website, popular projects get more contributions.

Table 28. Correlations: Sites linking in by UrlTrends and Frequency of participation

		Sites linking in by UrlTrends	Frequency of participation
Sites linking in by UrlTrends	Pearson Correlation	1	,358(**)
	Sig. (2-tailed)	.	,000
	N	97	97
Frequency of participation	Pearson Correlation	,358(**)	1

Sig. (2-tailed)	,000	.
N	97	100

** Correlation is significant at the 0.01 level (2-tailed).

6.3.2.5 PageRank and Frequency of participation

This correlation is also positively significant. So, higher it is the PageRank by Google, higher is the frequency of participation. If Google rank a website as good, more people will visit the site, and consequently more contributions will be obtained.

Table 29. Correlations: PageRank and Frequency of participation

		PageRank	Frequency of participation
PageRank	Pearson Correlation	1	,252(*)
	Sig. (2-tailed)	.	,011
	N	100	100
Frequency of participation	Pearson Correlation	,252(*)	1
	Sig. (2-tailed)	,011	.
	N	100	100

* Correlation is significant at the 0.05 level (2-tailed).

6.3.2.6 Traffic and Frequency of participation

Table 30 shows that the correlation is negatively significant. So, higher it is the number of Alexa Rank, lower is the frequency of participation. In Alexa rank the best positioned website is number one in the rank, so if a website has the number 400,000 means it is bad positioned. This explains that bad positioned sites have lower frequency of participation.

Table 30. Correlations: Traffic by Alexa Rank and Frequency of participation

		Traffic by Alexa Rank	Frequency of participation
Traffic by Alexa Rank	Pearson Correlation	1	-,399(**)
	Sig. (2-tailed)	.	,000
	N	100	100
Frequency of participation	Pearson Correlation	-,399(**)	1
	Sig. (2-tailed)	,000	.
	N	100	100

** Correlation is significant at the 0.01 level (2-tailed).

6.3.2.7 Level of participation and Moderation

There is no correlation between level of participation and moderation. Thus the difficulty in participation (that makes a higher level, higher time consuming) does not interfere on the decision of making a project moderated or not.

Table 31 Correlations: Level of participation and Moderation

		Level of participation	Moderation
Level of participation	Pearson Correlation	1	,144
	Sig. (2-tailed)	.	,154
	N	100	100
Moderation	Pearson Correlation	,144	1
	Sig. (2-tailed)	,154	.
	N	100	100

6.3.2.8 Frequency of participation and Moderation

There is no correlation between frequency of participation and moderation. Concluding, the fact of a project being moderated or not does not interfere on the enthusiasm of people to participate.

Table 32 Correlations: Frequency of participation and Moderation

		Moderation	Frequency of participation
Moderation	Pearson Correlation	1	,010
	Sig. (2-tailed)	.	,920
	N	100	100
Frequency of participation	Pearson Correlation	,010	1
	Sig. (2-tailed)	,920	.
	N	100	100

6.3.2.9 PageRank and Level of participation

Table 33 shows that there is no correlation between PageRank by Google and Level of participation. Apparently it does not interfere the complexity of a participation to the website page ranking.

Table 33 Correlations: PageRank and Level of participation

		PageRank	Level of participation
PageRank	Pearson Correlation	1	,109
	Sig. (2-tailed)	.	,278

	N	100	100
Level of participation	Pearson Correlation	,109	1
	Sig. (2-tailed)	,278	.
	N	100	100

6.3.2.10 Year of creation and Sites linking in by UrlTrends

As it was thought in some network theory, older sites have higher changes of having higher number of incoming links, is considered false by the correlation of year of creation and sites linking in by UrlTrend. Here the concept fittest-get-richer might be applied.

Finally, the age of the project is not a determinant variable to define the amount of incoming links. There are old projects with few incoming links as well as old projects with lots of incoming links, and vice versa.

Table 34 Correlations: Year of creation and Sites linking in by UrlTrends

		Year of creation	Sites linking in by UrlTrends
Year of creation	Pearson Correlation	1	-,151
	Sig. (2-tailed)	.	,181
	N	83	80
Sites linking in by UrlTrends	Pearson Correlation	-,151	1
	Sig. (2-tailed)	,181	.
	N	80	96

6.3.2.11 Level of participation and Frequency of participation

Table 35 shows that there is a positively significant correlation between level of participation and frequency of participation, i.e., higher the level, higher the frequency, and lower the level, lower the frequency.

In Graph 2 and Table 42 is better to visualize the correlation. It is easy to see that there is no project with high frequency (5) and low-level participation (1), and that there is no project with high-level participation (5) and low frequency (1).

Even though the correlation is positive, that is, higher the level higher the frequency, it is stiff to state that. Looking the tables and graph it is seen that the majority of the projects are in the middle ground, that is frequency and level on numbers 2, 3 and 4, so the correlation might be positive as a result of that.

Table 35 Correlations: Level of participation and Frequency of participation

		Level of participation	Frequency of participation
Level of participation	Pearson Correlation	1	,252(*)
	Sig. (2-tailed)	.	,011
	N	100	100
Frequency of participation	Pearson Correlation	,252(*)	1
	Sig. (2-tailed)	,011	.
	N	100	100

* Correlation is significant at the 0.05 level (2-tailed).

Table 36. Level and Frequency of participation Crosstabulation Count

		Frequency of participation					Total
		1	2	3	4	5	
Level of participation	1	2	1	1	0	0	4
	2	6	11	12	5	3	37
	3	6	10	5	3	1	25
	4	4	10	5	2	1	22
	5	0	1	4	0	7	12
Total		18	33	27	10	12	100

7 MODELS

*Whatever medium there is, you will always find
someone to make a connection with them.*
Bruno Latour¹⁰²

After an exhaustive analysis of the statistical results of the database and based on theories presented in chapter 2 (Background Concepts) models of network projects emerged. The resulting models are divided in 3 areas: design, collaboration, and goals. The first two are merely formal, one is a way to categorize the projects in relation to the visual aesthetics and the other how the collaboration is seen and structuralized.

As seen in theories earlier described, the core of this thesis is on the third part, the goals. Since it is a study on network projects that intend a social or cultural change, the main focus is on the goals and how they try to attain that. Projects here studied are practices of multitudes (as described by Negri and Hardt), of resistance, tolerance and control (as described by Terranova, Scott, Galloway, Gere), of free culture and free speech (as described by Lessig and Stallman), of tactics and strategies (as described by Certeau), of tactical media (as described by Lovink and Garcia), of better use (as described by Watch) and virtual realism (as described by Heim).¹⁰³ Accordingly these practices were grouped in models: *discuss*, *reflect*, *express*, and *act*.

¹⁰² (Latour 2002)

¹⁰³ All this theory is exposed in Chaper 2 – Background Concepts.

Some projects don't belong to only one category, they could fit in more than one. As a result, choices were made relying on project's description and objectives. This way, choosing the category that best suited to them.

7.1 DESIGN

Design is not the main focus of this study. This section is only an evidence of what was found in terms of design. Firstly, network projects regarding design were divided taking in account the visual esthetics look of the websites and the elements of design used on their website. So, regarding design projects were divided in three types: no_design, print_like and multimedia.

It is important to notice that this division was not based on the adequacy of the design elements. In order to discuss adequacy some projects were chosen to illustrate each design type. To these examples it was taken in consideration if the choices were intentional, effective, and fit.

In design it is important not only have the aesthetics as the main commander but also its functionality, usability and costs. A good design is a balance of all. In the three design categories we can see examples of good and bad design, not based on the amount of design elements they used but on its adequacy to the project.

An interesting comment on this balance is the one by Donald A. Norman in a book called *The design of everyday things*. Norman (2002: 151) says:

If everyday design were ruled by aesthetics, life might be more pleasing to the eye but less comfortable; if ruled by usability, it might be more comfortable but uglier. If cost or ease of manufacture dominated, products might not be attractive, functional, or durable. Clearly, each consideration has its place. Trouble occurs when one dominates all the others.

The concept of design involves many facets of a network project. It is a mixture of information architecture, interaction design, information design, visual design, usability engineering (Rosenfeld and Morville 2002: 108). One depends and interrelates with another. Design is not the specialty of this study, even although all these elements were taken in consideration for the analysis, the design types were structured on a more simplistic format, were based on graphic design elements.

Accordingly, as to foment a discussion of adequacy of the network projects to the design type, information architecture and navigation design placed an important

role. In *The design of sites: patterns, principles, and processes for crafting a customer-centered Web experience*, Van Duyne, Landay, and Hong presented a resourceful definition of these elements. The authors (Van Duyne, Landay, and Hong 2003: 70) stated that

Information architecture means identifying, structuring, and presenting groups of related content in a logical and coherent manner. **Navigation design** means designing methods so that customers can find their way around the information structure. **Graphic design** means developing the visual communication of information, using elements such as color, images, typography, and layout.

In this study, categories for design were created based on graphic design, however some projects were used as examples to encourage a critique to the overall design of the projects. Following it is a definition of each design type, the projects in each category and some starting point for design adequacy discussion. Table 37 shows the percentage of projects in each category.

Table 37. Frequency: Design

Design models	Frequency	Percent
no_design	5	5,0
print_like	51	51,0
multimedia	44	44,0
Total	100	100,0

7.1.1 no_design

no_design is the simplest sort of graphic design. It is when the projects did not bother in constructing an appealing graphic design interface to their website. They have any sort of graphic design, no logo, no photos, neither audio nor video. They are similar to the beginning of the Internet: plain text and blue hyperlinks. *no_design* model are 5% of the network projects of the database.

Network projects in this category are¹⁰⁴:

del.icio.us, Nettime, Cityborg, Digital Consumer, Craig's list.

The use of design elements to a website has to be adequate to the purpose of the project. It is not necessary to have videos, animation, and wonderful photos in

¹⁰⁴ URL and description of each project are in the Appendix.

order to achieve successful goals. Good examples in this category are *del.icio.us*, *Nettime*, *Craig's list*.

There is no use for a website like *del.icio.us*, in which the intention is to quickly share bookmarks, to have multimedia elements that could slow down the process (which is still a bit slow). Also, *Nettime*, an email discussion list on politics, tactics and culture, have no use for graphic and multimedia elements. Usually people participate in many email lists, and the last thing one wants is to download email with lots of heavy attachments. It is the netiquette to not send photos, and when necessary, it is advisable to send the URL where extra material can be found.

Craig's list is another example of *no_design*. As they have on their mission page, one of the things people like about the site is "simplicity." Yes, simplicity is important, especially in a website with lost of information and flow. It works as big lists. Lists of things to do on Saturday, list of things to sell... And as naturally, we never had photos or videos in our lists, so we don't miss them.

Different from those mentioned before, the other two projects in the *no_design* category lack on design. They are *Cityborg* and *Digital Consumer*, an open platform to generate social network and a project to ponder copyright issues. The lack of images, graphic design, logo, turns the website not attractive and many users may turn the eyes to other pages. Here the intention is to catch people to a cause, and the best way to seduce them at first glance is by design. It is not about selling or buying an old camera, as in *Craig's list*, where the users go onto with a predetermined will. *Cityborg* and *Digital Consumer* are about motivating people to determined issues. Consequently, in order to be more effective, they could work better on their website graphic design. Their website is their front page to propagate their ideas, a stronger concern with the aesthetics would help to it.

7.1.2 print_like

It is when the projects only use elements that were common to the print media, such as: logo, photography, illustration, and icons. In terms of design they are a huge step further from *no_design*. Projects in this category don't use video, audio or animation to develop their website. Design wise they are similar to the print media. It is where the great majority of the projects are found.

Network projects in this category are¹⁰⁵:

e-barcelona, Container project, Conversê, Colab, MetaONG, Nodo 50, Kitchen Sink Magazine, Usina de Letras, Anti war, No Border, Metafilter, Viajamos Juntos, Slashdot, Photographica, Mirror Project, Free Networks, Demand Media, Yomango, Media Rights, 16 Beaver Group, Protest.net, Muldo al reves, My 50, Madrid wireless, Collaborate! Photography Project, OFD, Downhill Battle, Tus Relatos, Heterotopías glocals, Fadaiat, Art Libre, Buenos Aires Libre, Scene from My Life, The Free Software Foundation, Impossiveis, Bug me not, WifiMug: Caffeinated and Unstrung, Kampagne Libertad!, Photoblogs.org, Freifunk, The Hacktivist, etoy.CORPORATION, Rtmark, Community Arts Network, The Freecycle Network, Plerophory, Are you generic?, Peekabooby, Project Feminist Idealist, Action Without Borders, Biblioweb.

Once again, graphic design element's choices should be based on adequacy. Why spend so much money and consume download time with videos and audio if a photo can solve the problem. Why create labyrinth navigation with animated bottoms if a simple left hand menu bottom can help the user to quickly find information. The majority of the projects in this category have no need to take advantage of design elements as audio and motion. Projects that are about information finding need to have a practical, fast and easy navigation. Projects that are more towards entertainment can have a puzzle and amusing navigation.

Projects as *Impossiveis*, *Yomango* and *Kitchen Sink Magazine* are good choices of design, their information is their key element. In a way to show that, they use color, graphic design, photos, and illustrations in an attractive way to seduce Internet users. They take advantage of the same design ingredients used by corporations to seduce consumers or by editors to captivate readers. If they had only plain texts, users might get bored and feel tired to read the articles. Here the graphic elements are vital to the success of the project.

Lack of consideration of design also occurs in some projects, an example would be *WifiMug: Caffeinated and Unstrung*. The project on documenting independent cafes that offer free wireless connection lacks on color, images, and a more dynamic navigation system. It is a plain list of coffee shops where the only illustration is a coffee stain on the background. Here, information is very helpful, but some aesthetics and better concern with information architecture and navigation would improve a lot its results. The project would look more attractive and easy,

¹⁰⁵ URL and description of each project are in the Appendix.

moreover would be used by a broader number of citizens. The idea is not only to catalog the coffee shops but also to have people finding them.

7.1.3 multimedia

This category includes all the projects that do further from the static image and text. They use elements that were not possible on the print media; those are animation, video and/or audio. They take advantage of the multimedia capability of the Internet.

Network projects in this category are¹⁰⁶:

Opserver, SITO, One world tv, Flickr, Re:combo, Rede viva favela, Canal Gitano, Urban75, Couch Surfing, New Global Vision, Over My Dead Body, 360 Degrees, Global Yellow Arrow, Free Radio San Diego 96.9FM, Tape germ Collective, Guerrilla News Network, Sonic Memorial, Adbusters, Rhizome, Communiculture, ForwardTrack, They Rule, Euro May Day Parade, Witness, Video Nation, LeWiki404, IT Conversations, The Degree Confluence Project, Wikimedia Commons, MicroRevolt, Swarm the minutemen, One free minute, Pacifica Radio Foundation, Indymedia, Wikipedia, Our media, Poisoned Project, Identidades perdidas e mantidas, Loop city, Radio Livre, Emule, The Freesound Project, Red visible, Vimeo.

Some are more like a TV or radio on the net; their goal is only to broadcast audio or video. The difference is that even though they are tv_like or radio_like, they have text together. They no longer are only one media, not only audio or video, even the simplest one is a mixture of text, static image, and video or audio.

Using media as video and audio on the website slows down the navigation, for this reason a simple design and easy navigation bottoms can be a solution. An example for that is *Our media*, a project that provides "free storage and free bandwidth for your videos, audio files, photos, text or software."¹⁰⁷ They have a portal style design, what makes users comfortable to find information and navigation is easy.

Global Yellow Arrow is an example for graphic design. Their effort on aesthetics is well-seen on their website. When selected to the database, the project had a very graphic black and yellow interface. It was attractive and eye-catching. By the end of 2005 and beginning 2006 they improved their design to a more colorful, lighter version. See figure 13.

¹⁰⁶ URL and description of each project are in the Appendix.

¹⁰⁷ As it says on their welcome page. See url: <http://www.ourmedia.org/>. Accessed January 2006.

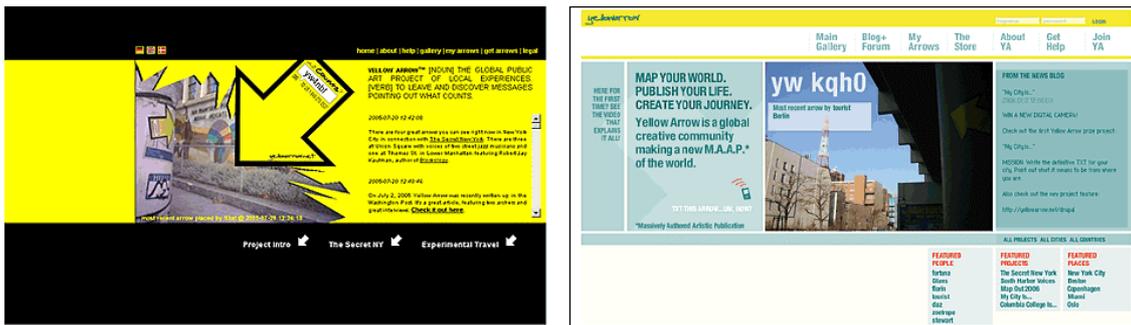


Figure 13. Screen shot of older (left) and newer (right) versions of Global Yellow Arrow

Other project that stand out in terms of design is *Flickr*. They are notable in terms of information architecture, navigation design and graphic design. Photos are well organized and tags make photos easily reached. On *Flickr* photos are not seen as moving pages as in the old albums; their flash animation give a dynamic way to visualize them. Also notes can be written to mark or highlight a part of an image.

On the other side, *New Global Vision (NGV)* has downside on design. Its square look graphic design and lots of text on their homepage gives a boring impression. By lacking on graphical aesthetics they could miss some of the users that pass through their website. Of course that the ones, who went there intentionally, wouldn't bother by the lack of images and color, but these are crucial elements to attract the view of newcomers. See figure 14.



Figure 14. Screen shot of NGV homepage

7.2 COLLABORATION

Since the main means to achieve a socio-cultural change is through collaboration, here the question is how do they collaborate. After analyzing the projects taking in

consideration collaboration, two types of models came out. One is based on the format collaboration is presented to the users, while the other is regarding the political structure of control behind collaboration.

7.2.1 Collaboration format

Concerning format network projects are divided in three models: mosaic, fusion and hybrid. Table 38 shows the amount of projects in each format.

Table 38 Collaboration categories regarding format

Collaboration format	Frequency	Percent
Mosaic	84	84,0
Hybrid	10	10,0
Fusion	6	6,0
Total	100	100,0

7.2.1.1 Mosaic

As in a mosaic, where everyone can see each piece that forms the image, in the *mosaic* format everyone can see all the individual collaborations. Every piece is a single unique part of the whole image. This format is for projects in which one cannot alter somebody else's contribution.

It can be a space where is stored all the pieces to construct a mosaic, and the mosaic is constructed when people visualize them as a whole. Unlike the traditional mosaic, this is not pre-determined. If a single piece is missing or added, it might not affect the whole design (overall image). It is on the Internet, and as long as it is changeable, we could say it is a lively and mutant sort of mosaic.

People, in the *mosaic* type of collaboration, are exchanging, commenting, and sharing a lot, but not altering the others work. This is the most common type of collaboration found on the Internet. It includes most of the forums, blogs, magazines, lists, and radios...

Network projects in mosaic format are¹⁰⁸:

Nettime, Rede viva favela, Canal Gitano, Urban75, MetaONG, Nodo 50, Couch Surfing, Kitchen Sink Magazine, Usina de Letras, Anti war, New Global Vision, No Border, Metafilter, Cityborg, Viajamos Juntos, Slashdot, Photographica, Mirror Project, Free Networks, Demand Media, Yomango, Media Rights, 16 Beaver Group,

¹⁰⁸ URL and description of each project are in the Appendix III.

Over My Dead Body, 360 Degrees, Global Yellow Arrow, Protest.net, Muldo al reves, My 50, Madrid wireless, OFD, Tus Relatos, Heterotopías glocals, Free Radio San Diego 96.9FM, Fadaiat, Art Libre, Guerrilla News Network, Scene from My Life, Digital Consumer, Sonic Memorial, Impossibleis, Adbusters, Bug me not, WifiMug: Caffeinated and Unstrung, Rhizome, Kampagne Libertad!, Communiculture, IT Conversations, The Degree Confluence Project, MicroRevolt, ForwardTrack, Photoblogs, They Rule, Euro May Day Parade, Witness, Video Nation, The Hactivist, etoy.CORPORATION, Rtmark, Poisoned Project, Community Arts Network, Identidades perdidas e mantidas, The Freecycle Network, One free minute, Plerophory, Pacifica Radio Foundation, Indymedia, Our media, Are you generic?, Peekabooty Project, Vimeo, Radio Livre, Emule, Feminist, The Freesound Project, Idealist. Action Without Borders, Biblioweb, Craig's list.

As an example, in *Scene from My Life* (www.scenefrommylife.com), when the selected photographer sends a photo, nobody can manipulate or enhance the image, once is there it will be always the same. Any Internet user when navigating through the project can see each photo from each day, and is able to say that a specific photo is by someone. The photos are single pieces (one by day) that form the overall image, the week on somebody's life. It is easy to find out which contribution is by each person. Authors, if they stated so, can be identified and are not encouraged to manipulate somebody else's work.

7.2.1.2 Fusion

The *fusion* format is when collaboration is mixed, remixed, melted and the final piece (maybe never final). It is presented in a way that one cannot identify every single contribution that formed the whole. It is when a collaborator adds an element, a photo for example, and this photo is manipulated by others and added again, so that we cannot see the "original" one.

In *fusion* format are included all wikis projects as in a wiki one can write an article, another comes and rewrite it, and so forth. So when the viewer reads the article, the whole text is a remix of all the contributions on that subject. It is not significant each single piece as in the mosaic format, here it is important the fusion of all parts. The objective is to transform, fuse, manipulate, and enhance.

Network projects in fusion format are¹⁰⁹:

¹⁰⁹ URL and description of each project are in the Appendix.

Re:combo, Colab, Tapegerm Collective, Swarm the minutemen, Loop city, Wikipedia

Many of the project in this format are examples of the "death of the author," it is impossible to give credit to everybody who worked to produce a piece. Wikis as *Colab* (http://www.colab.info/wiki/index.php/Pagina_Inicial) and *Wikipedia* (www.wikipedia.org) show that. There is no more one author; there is a group that collectively created the piece.

In a project as *Swarm the minutemen* (<http://swarmtheminutemen.com>), where more than 27,000 people joined the virtual sit-in against anti-immigrant websites, it was impossible to identify somebody's participation. All the protesters who joined the action on July 20-22, 2005, were a part of a group action. It was an infowar project, in which a single person was not significant, what mattered was the fusion of the action of all. There was no author to the single actions, to be precise, during the action one could not say this or that was her/his computer doing the petitions; the contributions got blended in the overall achievement.

7.2.1.3 Hybrid

Hybrid is the category for those projects that merge both formats above described. That is, projects that present their collaborations in individual pieces as in the mosaic format and also in manipulatable version as in the fusion format. Those are projects that in a given moment can be one or another, or projects that are constructed in a way to show both formats.

Network projects in this category are¹¹⁰:

SITO, Flickr, Collaborate! Photography Project, Downhill Battle, Buenos Aires Libre, The Free Software Foundation, LeWiki404, Wikimedia Commons, Freifunk, Red Visible

An illustration of it is *Wikimedia Commons* (<http://commons.wikimedia.org>) where people can, for example, add a photo at a completely free license and others can change the labels and texts that go with the image, but still be able to see the "original" image, and also, users can manipulate the photo, transform it, and put it back again but with another name.

¹¹⁰ URL and description of each project are in Appendix III.

SITO (www.sito.org) format is hybrid because it is divided in two parts, one where every artist has her/his individual portfolio page and, at the same time, there is another collaborative part called *Synergy*. One of the collaborations is *Gridcosm*, in which every artist creates a square to fit on a 3x3 pieces grid. That blend to other 8 to form a 9-pieces image, then the final image is minimized and placed in the center of a new 9-piece image. When visualizing the whole project looks like a huge zoom of images that are mixed together, a perfect fusion. Figure 15 shows an example. If desired, an Internet user can look at the "artist matrix" of the image and find out who made each piece. However, the idea of the project is to blend, and singles pieces are not significant, what matter is the overall blended piece.



Figure 15. Example of grids extracted from SITO website

7.2.2 Political structure / control framework

Regarding control and decision-making, projects are divided in three categories: *closed*, *open* and *dynamic*. This is an important category because it presents framework of control that can be applied to many other fields of social relation, not only network projects.

Some projects have too little information on moderation and decision-making, what makes impossible to categorize them. Table 39 shows the amount of projects in each category.

Table 39 Collaboration: control framework

	Frequency	Percent
open	53	53,0
closed	29	29,0
dynamic	9	9,0
(none)	9	9,0
Total	100	100,0

Up to which extend a project is dynamic or closed? Some of the already existing rules to categorize collaborative projects do not apply to many of the projects in this thesis mentioned. Since it is hard to define layers of involvement, it was defined a simple rule that can be used to evaluate all the projects on the database.

The rule is: if *any* of the political positions within the project can be switched, changed or replaced by a project collaborator, then the project is *dynamic*, no mattering the extent of the involvement. By political positions is meant administrator, moderator, coordinator, editor, programmer, the decision-makers... If all these political positions are filled by the same people and a collaborator cannot apply to be one of them, s/he cannot be a part of the decision-making process, then the project is *closed*.

And when there are no moderators, coordinators, editors, the project runs by itself. Everything that a collaborator sends is automatic accepted by the project, then it is considered *open*.

7.2.2.1 Closed

In *Closed* framework are the projects that have a fixed and unchangeable structure for decision-making. Usually are the ones that created the project that decided what is part of the project or not. The structure is closed, it does not allow the participants to decide issues regarding the project.

Closed is the most common type or political structure found on the network projects. Sometimes this is not only because some wished to have all the control, but because it is easier to execute a project this way. It is easier during the project initial phase, but in long-term thinking it is more time consuming. The decision-makers must be always involved on the process.

Examples are: *e-barcelona*, *Opserver*, *Nettime*, *Rede viva favela*, *Canal Gitano*, *Urban75*, *Nodo 50*, *Kitchen Sink Magazine*, *Anti war*, *No Border*, *Mirror Project*, *16 Beaver Group*, *360 Degrees*, *Madrid wireless*, *Free Radio San Diego 96.9FM*, *Art Libre*, *Tapegerm Collective*, *Buenos Aires Libre*, *Scene from My Life*, *Sonic Memorial*, *Impossiveis*, *Adbusters*, *WifiMug: Caffeinated and Unstrung*, *IT Conversations*, *The Degree Confluence Project*, *Video Nation*, *Identidades perdidas e mantidas*, *Loop city*, *Plerophory*.

7.2.2.2 Open

Open are the ones that the structure of the project is created in a way that the “political” decisions are automatic generated. Usually they are autonomous and un-moderated, unsupervised as an e-mail discussion list or a forum, where the collaborations go automatically to the website and nobody decides over them.

This category has a point of similitude with the closed one, because rules do not switch, they are predetermined. Although, politically speaking there is a big difference, they are self-governing, no one decide over the others contribution. Unlike the *closed* model where always the same people take the decisions, here the decision is open, automatic, as if each one is responsible for deciding by her/himself.

Projects in this category are: SITO, One world TV, Converse, Flickr, del.icio.us, Recombo, Colab, Couch Surfing, Usina de Letras, New Global Vision, Viajamos Juntos, Photographica, Yomango, Media Rights, Over My Dead Body, Global Yellow Arrow, Protest.net, Muldo al reves, My 50, COLLABORATE! PHOTOGRAPHY PROJECT, OFD, Downhill Battle, Tus Relatos, Fadaiat, Guerrilla News Network, The Free Software Foundation, Digital Consumer, Bug me not, Rhizome, Kampagne Libertad!, Communiculture, LeWiki404, MicroRevolt, Swarm the minutemen, ForwardTrack, Freifunk, They Rule, Euro May Day Parade, Rtmark, Poisoned Project, The Freecycle Network, One free minute, Indymedia, Our media, Peekabooby Project ,Vimeo, Radio Livre, Emule, Feminist, The Freesound Project, Idealist, Craig's list, Red visible

7.2.2.3 Dynamic

This is the most interesting and prominent type of political structure. In a *dynamic* collaboration framework, decision-makers and control are changeable, adaptable, versatile, and mobile, they vary according to the group’s necessities and demands. At given moments someone is the administrator, and then it is somebody else.

Even though programmer could not be considered a political position to many, in case of network projects they really are. Programmers are the ones who decide to each direction to go, which features and enhancements should be added to the software (what is better to the group) and these are unquestionable political decisions. An example of a dynamic collaboration framework where the user can be a programmer and add features to the software is *eMule*.

Projects create different ways to choose, select and coordinate the decision makers. In *Wikipedia*, the administrators are chosen through voting, members elect the administrator taking in consideration their contributions, social relation and age within the community. While, for example, *Slashdot* gives the privileges to their members to moderate base on their karma.

Examples of network projects in this category are: MetaONG, Metafilter, Slashdot, Demand Media, Heterotopías globales, Wikimedia Commons, Photoblogs.org, Wikipedia, Biblioweb

7.3 GOALS

This is the main focus on the models of this thesis, the projects "goals." This category is centered on the intent, aim, objectives, and purpose. After studying carefully many of the words¹¹¹ that could apply to this category, the word "goal" was chosen for being the one that means intention but also has a direct relation to final achievement. Going back to the etymology of the word, it might come from "Middle English *gol* boundary, limit."¹¹² The idea of limit, boundary adds a meaning of not intending to change everything but a portion, a limited area. Gives rationality to the aims, they are not broad, but yes, focused.

After analyzing the projects database taking in consideration their goals, I distributed them in four models: *discuss*, *reflect*, *express*, and *act*. Of course there is an intersection of models, some projects can have a discussion purpose and also an express one. In order to not blur the definitions, it was selected only one model to each project, i.e., they belong to only one category. And that is the one they are stronger. For example, *Slashdot* is a project that could fit on the discussion and express model. But its value it is not in the news itself, the greatest value it is in the discussion (the comments) that the news generates, so it is a *discussion* and not *express* model. The other projects follow the same rule. See table 40 for project distribution in models (regarding goals).

Table 40. Models: Goals

¹¹¹ Those were: aim, aspiration, dream, end, intent, intention, meaning, object, objective, plan, pretension, purpose, target, accomplishments...

¹¹² Information available at Wiktionary (<http://en.wiktionary.org/wiki/goal>) and Webster online (<http://www.m-w.com/dictionary/goal>)

Goals	Frequency	Percent
Express	52	52,0
Act	21	21,0
Reflect	15	15,0
Discuss	12	12,0
Total	100	100,0

7.3.1 Discuss Model

As the focus of this thesis is on network projects that try, in a way, to change the *status quo*, and, as seen earlier in the background theory of this thesis, discussion is the prime action to achieve that. The *discuss* model is the model of projects that use debate as the main instrument to produce inquietudes. Through this disturbed state and argumentation people become aware of problems and might come up with solutions for a change.

The practice of discussion is the first step to achieve changes when not satisfied with something. Having dialectic as a parameter, from ancient Greek philosophy with Socrates dialectic to a more recent cyberspace dialectic (as the one presented by Heim¹¹³), propositions and a counter-propositions lead to solutions or at least to explanations.

Discuss is the first model to represent network projects that are mainly constructed to this sort of debating; it includes many forms of forums, email lists and dialogue platforms.

Network projects in this model are¹¹⁴:

Converse; e-barcelona; Nettime; Colab; Urban75; MetaONG; Metafilter; Slashdot; OFD; Fadaiat; Kampagne Libertad!; Community Arts Network.

The *discuss* network projects catalogued regarding design showed that the majority has a print_like design; what is appropriate because in order to discuss a subject it is not necessary to create audiovisual effects that might disturb the attention. Table 41 shows the amount of projects in each design category.

¹¹³ Heim (1999) is presented in chapter 2 – Background Concepts

¹¹⁴ URL and description of each project are in Appendix III.

When catalogued regarding collaboration, *discussion* network projects showed that the majority has a *mosaic* format and an *open* framework for collaboration. The *mosaic* suits because in a discussion is important to know whose opinion is that. Along with *open* model for the reason that there is no moderation and everyone is responsible for her/his opinion. Table 42 shows the amount of project in each collaboration format and table 43 in each control framework.

Table 41. *Discuss* model projects divided in design categories

Design model	Frequency	Percent
multimedia	1	8,3
no_design	1	8,3
print_like	10	83,3
Total	12	100,0

Table 42. *Discuss* model projects divided in collaboration format

Collaboration format	Frequency	Percent
Fusion	1	8,3
Mosaic	11	91,7
Total	12	100,0

Table 43. *Discuss* model projects divided in control framework

	Frequency	Percent
open	5	41,7
closed	3	25,0
dynamic	3	25,0
(none)	1	8,3
Total	12	100,0

7.3.1.1 *Discuss* archetypes: *Slashdot*, *Metafilter*, *Conversê*, *e-barcelona*

Below there is an explanation of the network projects chosen as archetypes for the discussion model.

Metafilter (www.metafilter.com)

Metafilter was chosen for being an archetype of discussion using weblog. The website has a great number of participants discuss all kinds of subjects, going from how much the US government spend on Iraq war to gay and technology matters. Everyday there is about 20 threads, and some with more than one hundred

comments. The website is a great open space for discussion, it has a great variety of subjects and opinions.

The project includes two other sections *MetaTalk* and *Ask MetaFilter*. The first is used to discuss things that are "specific to *MetaFilter* itself, ranging from bug reports to feature requests to questions of content, the posts are sorted by date, and tagged by category."¹¹⁵ It is an interesting way to make people engaged into the community. It gives to the project a community channel, an "inside" talk. Even though *MetaTalk* is open to anyone to participate, the way it discusses things related to the website gives the idea of being closed to a group. This eventual sense of a group or community makes people to participate more because they feel as a valuable part of it.

Ask MetaFilter (or *Ask MeFi*) is a section, as the name says, to ask question to the community. People ask all sorts of questions specially the ones related to telecommunication, such as how to use specific software, about problems with computer, problems with ISP or telephone companies. The range of subjects very so much, what it is not surprising when taking in consideration the huge amount of members. Looking through the questions, it was clear to see that people really tried to answer. It is the practice of giving a tip on something, or maybe just telling ones opinion or experience on the subject, as a practice of *Linkania* proposed by Marcelo Estraviz.¹¹⁶ One of the questions of that *Ask MeFi* caught my attention, that was: *Untranslatable words- The word I'm looking for means [roughly] "feeling embarrassed for someone else", and I think it might be in Portuguese. Anyone?*¹¹⁷

Firstly for being a question on language, accordingly I thought it would have only a few comments, and it surprised me with 27 responses. Secondly by the content of the comments, people were trying hard to answer the question. Many people were refereeing to words in Dutch, German and Spanish, that showed me the multilingual characteristic of the users, or that there were many non-Americans in the community.¹¹⁸ As stated earlier in this thesis, language is an important factor of the net, and English is the international language, the first second language worldwide. So when people communicate in English, nobody should take for granted s/he is from an English speaking country.

¹¹⁵ Metatalk description <http://metatalk.metafilter.com/>

¹¹⁶ See chapter 2 Background Concepts, Multitudes, to a description of what *Linkania* is.

¹¹⁷ url of the question <http://ask.metafilter.com/mefi/24918>

¹¹⁸ There was 27 comments on 4 October, 2005.

In an interview to this thesis, Matthew Haughey, the project creator, said that there was no ideology behind the website, his idea was only to create a proliferative and interesting to read website.¹¹⁹ And he succeeds in doing that.

Concluding, *MetaFilter* is a *discussion* example for being an independent collaborative weblog that has tremendous participation and popularity. According to Haughey this high amount of participation "is mostly due to the age of the community." And he (Haughey 2005) explains that saying:

The site is over six years old, which in internet term (and especially weblog terms) is practically ancient, Four years ago, an average post probably got 10-15 comments, today that's probably 50-60 average. I think the press certainly helps with sudden upsurges of activities, but most of the growth is word of mouth, over time.

Conversê (<http://converse.org.br>)

Conversê is a project that enables the communication among people of "Pontos de Cultura" (Culture Points). The name *conversê* comes from "conversa" (talk), their main objective is to create a network of communication of culture points. There is about 500 of them spread all over Brazil, the website slogan is "uma rede de pontos" (a network of points).

One can choose to register to become a user or enter the site as a visitor. There are different ways to access the "talk", the sections are: *Conversar* (to talk), *Últimas conversas* (last talks), *Acompanhamento de conversas* (Talks follow up), *Assuntos* (Subjects), *Notícias* (News), *Pesquisar* (Search), *Perfil* (Profile), *Recados* (Notes), *Caixa de entrada* (Inbox), *Amig@s* (Friends), *Comunidades* (Communities).

The website is simple and complex at the same time. It is simple because participation is easy, iconographic and intuitive. Anyone with no high computer skills can post and read talks, comments, and news. It is indispensable to be this way because the culture points are done by all kinds of people, from all parts of Brazil and with very different level of computer skills.

It is complex in a way that one can have many different ways of participating. That could be creating a small community within the community, following up a talk,

¹¹⁹ See the whole interview in Appendix III.

Conversê is a *discussion* example not only for the reason that it is a lively and creative form of encouraging discussion among culture producers, but also because of they are Lessig's free culture put into practice.

Slashdot (<http://slashdot.org>)

Slashdot is a discussion forum for many subjects related to technology, politics, science, software and hardware among others. It is one of the biggest and most active on the Internet in the last few years. The importance of this project, regardless of its traffic and high level of posting, is the way that moderation is done.

The website functions like this: someone, a registered user or an anonymous one (called *Anonymous Coward*) post an article or news and this is a starting point for a thread where people comment upon other people's comments... These comments are scored from -1 to 5 (being 5 the highest). In order to specify the scoring, there are definition words to the comment. The moderator can choose from a pre-selected list of adjectives to define the posting, examples are: Normal, Offtopic, Flamebait, Troll, Redundant, Insightful, Interesting, Informative, Funny, Overrated, Underrated. This sort of importance definition is very useful for readers who don't have much time to read all the comments to an article; they can screen messages with number filters. It is a way of not wasting time with things that do not interest. As they explain, it is good to define those comments that are the "Me Too." The ones that try to provoke, call for a fight are called "Flamebait", examples are offensive messages such as "You're an idiot."¹²⁴

The moderators are the project users, there are some rules to choose who can be a moderator. According to their (CmdrTaco 2005) website the rules are:

1. **Logged In User** If the system can't keep track, it won't work, so you gotta log in. Sorry if you're paranoid, but this system demands a certain level of accountability.
2. **Regular Slashdot Readers** The scripts track average accesses from each logged in user. It then selects eligible users who read an average number of times. The homepage doesn't count either. It then picks users from the middle of the pack- no obsessive compulsive reloaders, and nobody who just happened to read an article this week.

¹²⁴ See url <http://it.slashdot.org/comments.pl?sid=165964&threshold=-1&commentsort=0&tid=187&mode=thread&pid=13843671#13843774>

3. **Long Time Readers** The system throws out the newest few thousand accounts. This prevents people from creating new accounts to simply get moderator access, but more importantly, means that newbies will have to be part of the community for a few weeks before they gain access to the controls to a system they don't understand.
4. **Willing to Serve** If you don't want to moderate, just visit your user preferences, and set yourself as 'Unwilling'
5. **Positive Contributors** Slashdot tracks your "Karma" (see the FAQ). If you have non negative Karma, this means you have posted more good comments than bad, and are eligible to moderate. This weeds out spam accounts.¹²⁵

These rules show that the system works in a way to prevent people from doing vandalism and to facilitate to "good" users to become moderators. It is effective in maintaining the website functioning level and in trying not to have biased story thread moderation. An interesting point is that users cannot moderate the articles they contributed. Moreover the moderation points expire in 3 days, so users cannot wait for a subject that interest them to moderate.

"Majority viewpoints get amplified, while minority viewpoints get silenced," said Steven Johnson (2004) in his book *Emergence: the connected lives of ants, brains, cities, and software*. The author has a good critique to the *Slashdot* system of moderation. According to him, if the system praises the posters that got a good review, and later those posters became reviewers, it leaves margin for lack of diversity. In a way, the same people that got good reviews are the ones that review later.

Steven suggests a system that promotes "both quality *and* diversity." This would be a system where the moderators were also the ones that got a greater number of responses on their articles. So, it is a form of praising the polemical ones, maybe the ones that do not have high quality but that generate discussion. Therefore increasing diversity. "The system would reward controversial voices rather than popular ones," commented Steven (2004).

Yes, that could be a perfect solution if the website was a small group of people. Since *Slashdot* has thousands of users, it is hard that all the moderators have the same kind of critique. Here diversity ends up coming from the great number of users and reviewers.

¹²⁵ Moderation posting, see url: <http://slashdot.org/moderation.shtml>

In an interview to this thesis, Rob Malda (2005) said that the idea for *Slashdot* came from different previews projects, and even from being an active user of USENET. The intention is to create a community where people can come up with ideas and have an open space to discuss what interests them. When asked about his intentions with *Slashdot*, Malda (2005) said:

I like to think it's simply News for Nerds. Stuff that Matters. What that really means is that a dozen times a day, I share something I think is worth knowing. And then we can all talk about it. The stuff that matters to me is Linux, Open Source, Freedom of Speech, Freedom of Information, Technology, Gadgets, Toys, Video Games.¹²⁶

Two journalists, Javier Candeira (2001) and Adolfo Estalella (2005) when referring to *Barrapunto*, a sort of Spanish version of *Slashdot*, stated that the greatest value of the website it is on the comments that a thread receive. In conclusion, the news at *Slashdot* are similar to the news in any other website, however, due to their moderation system and popularity, this articles generate huge discussions, and those are what makes the project so successful.

e-barcelona (www.e-barcelona.org)

e-barcelona is an open platform for news and discussion. As they state on their homepage: "Nou portal de debat sobre la política cultural i artística a Catalunya. Un lloc web on es dóna l'oportunitat d'opinar a totes aquelles persones que volen exercir el dret al diàleg i a la llibertat d'expressió, sense cap mena de censura."¹²⁷

Being a place for debating, *e-barcelona* is a complete website with a variety of subjects and a great number of postings. It is totally open, that is, anyone can publish her/his story. The articles are organized by pre-selected themes, and these themes are created for provoking discussion.

They created a forum that is used to discussions on many issues regarding local politics and cultural events in Catalonia. The idea was to create a local space open to debate. Their older sister site is in Valencia, the *e-valencia*, that attends the needs of the neighbor province. The flow of postings in the forum is high, showing

¹²⁶ See the whole interview in the Appendix.

¹²⁷ Translation from their website: "A new arena for debating the cultural and artistic policies in Catalonia. A website that gives voice to those interested in exercising their right to dialogue and freedom of expression, without feeling censored." Last accessed January, 2006 <<http://www.e-barcelona.org/?newlang=eng>>

the great use of the space by the city citizens. It illustrates the existing demand on this kind of open spaces. On the Internet, every time a new channel is open, there are people willing to participate; it is just a question of letting people know about it.

e-barcelona slogan is "Fòrum de Cultura, democratitzem la democràcia" (Forum of culture, democratize the democracy). And the word "forum" in the slogan is to emphasize the intention of discussion. The website interface can be viewed in Catalan, Spanish, English. The multi-language platform is another element to emphasize the democratization of the space. Even though they use the Catalan language to identify their cultural background, they offer the website interface in three languages. The Catalan towards the native people who speak Catalan, the Spanish for the people who live in the city but come from other parts of Spain, and English, because Barcelona, as a cosmopolitan city, has a great portion of its population of foreigners, who eventually would like to participate in English.

Their concern with language shows their respect to the multiculturalism that exists in the city. As well, even though the website has a local focus, they can have a global projection. The language variety can be an open door to other communities.

The design of the website is really simple, even under designed, however that might not be a problem because it is full of postings, so people get involved and participate. They offer many ways of navigating and participating in it, there is forum, news, statistics and email recommendation for propagation. A good point of enhancing the work in the aesthetics of the website is to attract the general public into to the subject. A visually attractive webpage catches the eye of a passing Internet user.

As an example for *discussion*, *e-barcelona*, through ups and downs, has succeeded in being a non-commercial portal. Their goal is to be able to continue like that for a long time. Through grants and subventions they intend to maintain the website an open space to any citizen from Barcelona, open to any culture and language background.

7.3.2 Reflect Model

Reflect is the second model for change. It is similar to the *discuss* model, but instead of debating upon a subject, the project propose a reflection upon it. When

not satisfied with something, people collect information on the subject and reflect on it.

This is the category for projects that instigate reflection, observation, judgment, and pondering. The projects that make people to carefully think on a theme and come up with an argument, an idea, or a theory. These are usually projects that require collaboration with more involvement. Commonly, projects are magazines, inquisitive artwork, instructive platforms or documentaries.

Network projects in this model are¹²⁸:

Kitchen Sink Magazine; 360 Degrees; Mundo al revés; My 50; Guerrilla News Network; Impossiveis; IT Conversations; They Rule; The Hacktivist; etoy.CORPORATION; Identidades; Loop city; Are you generic?; Communiculture.

When catalogued regarding design, *reflect* network projects presented an almost even distribution in *print_like* and *multimedia* design; there was no project in *no_design* category. It is interesting to notice their concern in the aesthetics; they all had some sort of visual element to enhance its appearance. As if, in order to make people to reflect is import to catch their attention with graphics and audiovisual components.

Reflect network projects, regarding collaboration, have the majority a *mosaic* format and a *closed* framework for collaboration. Since in the *reflect* projects people are usually asked to give an opinion about an issue, it is appropriate to present the work in *mosaic* format, where every part of the whole can be identified as single piece. And regarding control framework half the projects is open and half is closed. This balanced equilibrium relates to a balance on freedom and quality control. Table 45 shows the amount of project in each collaboration format and table 46 in each control framework.

Table 44. Reflect model divided in design categories

Design model	Frequency	Percent
multimedia	8	53,3
print_like	7	46,7
no_design	0	0,0
Total	15	100,0

Table 45. Reflect model divided in collaboration format

¹²⁸ URL and description of each project are in Appendix III.

Collaboration format	Frequency	Percent
Fusion	1	6,7
Hybrid	1	6,7
Mosaic	13	86,7
Total	15	100,0

Table 46 Reflect model divided in control framework

	Frequency	Percent
open	6	40,0
closed	6	40,0
none	3	20,0
Total	15	100,0

7.3.2.1 Reflect archetypes: *Loopcity, Communiculture, Mundo al revés, IT Conversations*

Below there is an explanation of the network projects chosen as archetypes for the *reflect* model.

Communi cul ture (<http://www.communiculture.org/>)

Communiculture is an online project based on continuums. It is a *reflect* model because it that makes people to reflect upon simple questions of “no” or “yes”, “this” or “that,” and their degrees of response. It is not a reflect model for deep reflection or philosophy thinking, but a way to reflect about choices, simple things of the everyday life. And also about more political questionings of being “pro” or “against” something with not much argumentation, only comments.

After spending some time going through the continuums, it is visible a political tendency, strongly seen in questions as:

- “is abortion wrong?” – possible answers: “uh huh” or “no way” (great visible majority in “no way” side)
- “are you pro death penalty?” – possible answers: “yes” or “no” (a great visible majority to “no” side)
- “what’s your favourite direction? left o right” (majority on left side, the only one on right says “I say left, left, LEFT!!!”

- "cars or bikes?" – possible answers: "cars" or "bikes" (majority on bikes)¹²⁹

It is also noticeable an inherent humour when reading the comments. Some make a serious statement but every now and then, there is a funny or unexpected comment. That makes a soft common sense, it is impossible not laugh when reading the comments. Trivial cases as in the continuum "cat or dog," people say why they choose one or another, in the middle there is, for example, one that says "I've eaten both." Or in the continuum "does santa claus exist?," in the popular one, comments on the *yes* side said for example: "no myth without a bit of true in it", "exists as long as he's relevant", "the optimist in me" and on the *no*: "tv said so", "he is a capitalist corporate construct", "i am standing on the white guy". The last one was not a comment on Santa Claus but on her/his avatar. It is a black figure that got exactly the same position as a white one. It is interesting because gives the feeling of a physical space in cyberspace.

The continuums are divided by themes such as art, politics, film, religion, philosophy, books, music, weather, animals, humour, television, and so forth. Some continuums are already loaded with people, when this happens there is a message saying, "sorry this continuum is full." One of the full ones is "is this art?," answers "yes" or "no." Most of the people is in the "yes" side. Comments go from "Why not?" to "once you even think about something as art it becomes it" and "art and design share attributes, but this is not art. It's a well designed experience..." Another manifestation of feeling the *Communiculture* space as physical space, is when an avatar from the "no" side said: "dont wanna be in the crowd." Since the majority was towards the "yes" side s/he felt squeezed over there and chose for the "no" direction.

The website allows the user to click on the person and go to an info page where it shows her/his nickname, email, url and where s/he stands in the continuums. This way of seeing other participants website, position and email is a social channel to start a communication exchange. One can reach people that they find the answers interesting.

Communiculture is an example of a *reflect* project. It is a fun and ludic way to make people ponder. Josh On (2005), one of the projects creators, considers *Communiculture* an experimental to investigate group tools. They haven't done any publicity to the site; participants come from links from other webpages. He sees as

¹²⁹ As accessed on October 2005. URL <http://www.communiculture.org>

a preliminary investigation project that could be pursued together with other social websites. Josh On (2005) comments

I am surprised by the seriousness of some of the responses, and the amount that some individuals have used it. I would love to spend some time refining, adapting and improving it - so that their investment of time could be more rewarding for them!¹³⁰

As Josh On suggests, *Communiculture* is an initial project that, at this stage, does not provoke changes by itself. However, it is a great inspirational and entertainment piece that can lead to deeper achievements.

Mundo al revés (<http://www.mundoalreves.com>)

Mundo al revés is a collaborative website to create a virtual community for sharing "dreams, feelings, thoughts and intentions in a free way and adding, as aggregated value, two things that nowadays we see as lacking in human beings, and also in societies: respect and tolerance."¹³¹ The project is in the *reflect* model because is seen, through their iconography, title, and section, the intention of questioning our lives. The title *Mundo al revés* (upside down world¹³²) already gives the idea of rethinking the way we see the world. It is the idea of changing our point of view or seeing things from another angle. The images that illustrate the website are all upside down; they are graphical demonstrations of that.

There are many others ways to feel the "reflect" intention on the project, and some are by questionings. One is the "La pregunta del día" (the question of the day), where everyday they have a different question. Examples are: what is your question without answer?, Which is the best place in the world?, What is dignity?, What makes you happy?, What would you do if you were the president of your county for a day?, How would be the ideal world for your?...¹³³ Also in a section called "Calle Libertad" (Street Freedom) there are many poetry and thoughts to be reflected on. It is not the intention to be a project for pure reflection and

¹³⁰ See the whole interview in the Appendix

¹³¹ My translation of part of their project description. Mundo Al Revés: ¿Quiénes Somos?: url <<http://www.mundoalreves.com/index.php#>> Accessed on October 2005.

¹³² "Mundo al revés" can be also translated as world inside out. Here I decided by using upside down based on the images that they use to illustrate the project, they are all upside down.

¹³³ My translation, the original questions were: ¿Cuál es tu pregunta sin respuesta?, ¿Cuál es el mejor lugar del mundo?, ¿Qué te da alegría?, ¿Qué es la dignidad?, ¿Qué harías si fueras Presidente de tu país por un día?, ¿Cómo se puede ser feliz?: url <<http://www.mundoalreves.com/index.php#>> Accessed on October 2005.

philosophy. It is more a soft edge kind of reflection, a way to stop a bit and think about the everyday routine.

In an interview to this thesis, Sebastian Molina (2005), the project director, explained that *Mundo al revés* came up from the idea of creating a medium for open communication, where they could share thoughts, writings and poetry. They started the website with 3 questions:

Un mundo al revés ¿Por qué? (An upside down world, why?)
 Un mundo al revés ¿Para qué? (An upside down world, for what?)
 Un mundo al revés ¿Cómo? (An upside down world, how?) (Molina 2005)¹³⁴

And from these answers they structured the website. That is, they created the projects based on questionings, reflection and feedback. Always having in mind respect and tolerance, their main ambition is to be open to say and hear others. Moreover, they propagate free culture and free speech with diversity and pluralism. (Molina 2005)

The amount of users and frequency of posts is high; it is also noticeable the vast number of comments to the articles and poems. They have a "Recommend this page to a friend" to invite more people to the website. Even though they have this high activity it seems that the project doesn't get a great amount of pageviews when compared to more popular collective blogs (as *Metafilter*). I don't see that as a problem, it is a local project created in Bolivia, it is only in Spanish and it seems that there is no intention of being global. They have some very "local" projects as "campaign to free a book," the idea is to leave a book "free" somewhere in the city for anybody who finds it can be able to get to read. The book should have a note saying it is a free book, so the person could get it to read and after that, they should leave it free somewhere else. This is done in a determined date and city, usually Santa Cruz or La Paz.

When sent an email to the website asking to interview someone in charge of it, the answer was:

Un saludo desde Santa Cruz de la Sierra, Bolivia. Aquí te escribe Sebastian Molina, 20 años, director de mundoalreves.com
 A tu disposición. Será un gusto.
 Un abrazo.¹³⁵

¹³⁴ See the whole interview in Appendix II.

¹³⁵ See a copy of the email in Appendix II.

It is noticeable the feeling of confidence. He was confident on being young, confident on showing where he comes from, and confident on being the one in charge of the project. This is an interesting quality seeing throughout the website and it stimulates changes, when someone is confident, s/he are able to provoke changes.

The website has some political articles and, at the same time, some "soft" young advices as "Abrazos" (hugs). A button that opens a page saying we need many hugs to survive and grow, so the project send us a hug. It is childish like; it uses an illustration of Disney characters of Winnie the Pooh hugging each other. It looks a paradox, they can be very political and philosophical, trying to create a new form of communication, tolerance and free culture, and, at the same time, they can be naïve, using Disney character to refer to emotions. This paradoxical appearance is constructive because exist in any youngster, no one is a 100% political or a 100% softy, as we, and specialty young people, are a mixture of feelings, concepts and opinions. The website is a good portrait of this generation.

Loopcity (<http://www.iamas.ac.jp/~didi/>)

Loop city is an artistic project about urban cartography. It deals with the repeating loops people make in their habitual routine. As Dietmar Offenhuber mentioned during the Seminar Real Time, organized by Sonar/Sonarama 2005¹³⁶, *Loopcity* is part of a continuing research on urban spaces. He had previously worked with trajectory descriptions, as in *wegzeit*, where he called random companies phone numbers in Los Angeles area and asked people to describe how to get to their workplace. Working with that material, he constructed maps of the city.

In *Loop city* the participation comes voluntarily, Offenhuber does not call people to participate anymore; the Internet is a way to achieve that. When willing to participate, people are asked to "think of a favourite route that you take more than once a week ..." ¹³⁷ For then fill out a web form with questions to describe their route to go and back, how long it take, how they go, obstacles they might have, landmarks they recognize... This questionnaire makes people wonder about their daily routine. It is a glimpse of a reflection, a more intimate one. People usually don't stop to reflect about their way to work, it is automatic. We go and come back

¹³⁶ More information on Sonar's website: http://www.sonar.es/portal/es/news.cfm?id_noticia=248

¹³⁷ From Loop city website <http://www.iamas.ac.jp/~didi/questionnaire.html>. Last accessed on January 2006.

without realizing what surrounds us. With these questions, we begin to pay attention to the route and its environment.

For Dietmar Offenhuber (2005), to make people reflect about their routes is not the ultimate goal of the work. His intention with this work "is a connected (by place) narrative network describing a city. I think it is not enough describing the material parts of the city, a city consists of humans." He draws cities through people instead of buildings.

It seems that there is not much flow of collaborations, what might not be necessary due to the introspective character of the work. Fewer and carefully answered interviews might be better than many. However when describing a city by networks, quantity becomes necessary. At the present time, Offenhuber (2005) considers *Loop city* a sketch, he explained:

i learned from a few mistakes (i.e. never try to get as much as possible from one interview) so i will come up with a new version hopefully by the end of the year. Simpler interviews etc. the level of participation was difficult in japan because of the language barrier.

Loop city is an example of *reflect* model for provoking in people a reflection upon their everyday routes. Furthermore, it is *reflect* for rethinking city maps and networks in a relativistic way where space is measure not only by metric length, "they can be scaled by its temporal length or by the amount of information contained within."(Offenhuber 2006)

Unlike of the activism projects that have the intention to be propaganda, *Loop city* does not pursue the large public. As an artwork it proposes a questioning challenge, an urban rethinking and succeeds on it.

IT Conversations (<http://www.itconversations.com>)

IT Conversations is a platform for audio programs, a website for podcasting high quality educational events and interviews. As its slogan says "Listener-supported audio programs, interviews and important events," the website is non-commercial and independently supported by listener contribution and volunteer work. Moreover, Internet users are welcome to contribute with audio programs.

Unlike many websites that are open spaces to host audio files for free, *IT Conversation* does not accept any audio. They have a guideline to follow if someone

wants to send them a file. The most important and number one rule is: "More than anything, your program must be educational, inspirational, entertaining or (better yet) all three." This first rule shows their emphasis on maintaining the website supporting programs that follow a direction, a predetermined perspective is established.

The fact of being selective regarding their audio files makes *IT Conversation* a considerable resource for podcasting. An Internet user, when downloading a file, can be assured that it has a certain quality and it is about an area of knowledge and approach. They also state on their guideline that a program should not be news or short live, it supposed to last long, so a more profound type of approach when producing the audio program is better.

As podcasts got popular since mid-2004, *IT Conversation* is still growing and experimenting. In order to facilitate the download and access to the files, the programs are syndicated by RSS 2.0. They also state on their website that they intend to record all the important audio and conversation that is lost around the world. Their intention is valuable, but after some time navigating through the website I could not find a single audio in other languages except English. In an interview to Doug Kaye, *IT Conversations* Executive Producer, I asked him the following question: As you said, "the goal is to capture, produce and publish recordings of all events, anywhere in the world," do you plan to have audio files in other languages? Is that an option? Do you already have any (I didn't find)? Or do you plan to record and archive only English language conversations?

Unfortunately he was busy during that time and had no time to answer my interview.¹³⁸ Even though the Internet is popular for more than a decade, language is still a problem. It is still talked about being global but is not talked about other languages; to be global is to be plurilingual.

IT Conversation is a *reflect* example because of its content, it produces and podcasts programs that are thoughtful and deep. As well, an Internet user to collaborate with a program, specially an interview, has to think on the theme before daring to submit. Another of their slogans is "New ideas through your headphone." In bringing new ideas to people's mind, they are bringing new material to be thought upon.

¹³⁸ See transcript of the email in Appendix II.

7.3.3 Express Model

Express is the model for projects that instigate Internet users to express themselves. It is a platform where people can say their statements. This statement can be through text, illustration, photo, audio, video, and animation... Not mattering the media, the relevance it is in the possibility of expressing.

In order to change anything one should express her/his point of view. Through this expression people can achieve goals and make a potpourri of ideas. It is throughout diversity, and not restrictions, that solutions come out. The network projects in this category were designed to encourage this diversity. In them, people tell their stories, listen to others and, most of all, share. They share ideas, experiences, emotions, opinions, and, above all, they share culture.

Network projects in this model are¹³⁹:

Opserver, SITO, One world tv, Container project, Flickr, Recombo, Rede viva favela, Canal Gitano, Nodo 50, Usina de Letras, Anti war, New Global Vision, No Border, Cityborg, Photographica, Mirror Project, Demand Media, Yomango, Media Rights, 16 Beaver Group, Protest.net, Collaborate Photography Project, Tus Relatos, Heterotopías globales, Free Radio San Diego 96.9FM, Art Libre, Tapegerm Collective, Scene from My Life, The Free Software Foundation, Sonic Memorial, WifiMug: Caffeinated and Unstrung, Rhizome, LeWiki404, The Degree Confluence Project, Wikimedia Commons, Photoblogs.org, Witness, Video Nation, Rtmark, One free minute, Plerophory, Pacifica Radio Foundation, Indymedia, Wikipedia, Our media, Vimeo, Feminist, Radio Livre, The Freesound Project, Idealist. Action Without Borders, Biblioweb, Craig's list.

When catalogued regarding design, *express* network projects presented an even distribution in print_like and multimedia design; there were only 2 projects in no_design category. Like the projects in the *reflect* model, they show a concern in the aesthetics, in having visual elements to enhance their appearance. For stimulating people to express themselves is important to present an attractive website.

Express network projects, regarding collaboration, have the majority a *mosaic* format and an *open* framework for collaboration. The *mosaic* suits because gives

¹³⁹ URL and description of each project are in Appendix III.

people the illusion of seeing her/his contribution as a part of a whole. Many of the Internet users collaborating on these projects are not professionals from communication or informatics area. They are from different backgrounds and enjoy being able to identify their "part" of the project. The *open* framework majority shows that better than sharing is freely sharing. Table 48 shows the amount of project in each collaboration format and table 49 in each control framework.

Table 47. Express model divided in design categories

Design model	Frequency	Percent
multimedia	25	48,1
no_design	2	3,8
print_like	25	48,1
Total	52	100,0

Table 48. Express model divided in formats of collaboration

Collaboration format	Frequency	Percent
Fusion	3	5,8
Hybrid	6	11,5
Mosaic	43	82,7
Total	52	100,0

Table 49. Express model divided in control framework

	Frequency	Percent
open	25	48,1
closed	17	32,7
dynamic	6	11,5
none	4	7,7
Total	52	100,0

7.3.3.1 Express archetype: Wikipedia, Confluence, Freesound, Flickr

Below there is an explanation of the network projects chosen as archetypes for the express model.

Wikipedia (www.wikipedia.org)

Wikipedia is an encyclopedia on the Internet that everyone can add and edit content to it. The most impressive point of this project is the amount of articles, there was a *wikipedia* page related to every subject I looked for.¹⁴⁰ Ten years ago nobody would imagine that a collaborative volunteered encyclopedia would have more articles than the commercial ones created by large corporations as Encarta and Britannica.

Founded in January 15, 2001, *Wikipedia* has today¹⁴¹ 943,608 articles in English, and the total of more than 1,800,000 in more than 100 languages. In an article entitled *Analyzing and Visualizing the Semantic Coverage of Wikipedia and Its Authors*, Todd Holloway, Miran Božicevic and Katy Börner (2005) had drawn a map of *Wikipedia's* semantic coverage. They presented that in November, 2005 *Wikipedia* had 1,553,648 unique articles, while online Britannica 120,000 and online Encarta 4,500 articles. The data shows that it is clear the difference; *Wikipedia* is larger than Britannica and Encarta together.

Wikipedia is presented as any other encyclopedia, the main difference is that it is active, constantly changing and the work is done by volunteers. Volunteers can be registered or not, by January 29 (2006), there were 851,689 registered users, of which 800 (or 0.09%) are administrators. *Wikipedia* administrators are users who have contributed a lot; they got trusted by the community and received privileges. Those are the ones responsible for checking the articles, creating priority listing, worry by the homepage... Any registered user can be an administrator, s/he has to apply for it and the community vote pro or against, always justifying her/his vote.

These characteristics of being "alive," in constant change and being made by volunteers give to *Wikipedia* a more flexible and updated kind of article. Their strength is that it is not biased by one corporation or society, this way it would be biased by everybody, since anybody can write articles. I believe it is almost impossible to considered an article unbiased, *Wikipedia* can be the closest example of that.

¹⁴⁰ I mean that to the English version *wikipedia* that there is more than 700,000 articles. Url <http://en.wikipedia.org/wiki/English_Wikipedia> Accessed on October, 2005.

¹⁴¹ According to *Wikipedia* statistics page. <http://en.wikipedia.org/wiki/Special:Statistics>. Accessed January 29, 2006.

When in doubt about their impartiality, Wikipedians post a note on the article saying:

The **neutrality** of this article is **disputed**.
Please see the discussion on the [talk page](#).

This way, enabling the user to read another layer of the article, the talk page. And from that s/he can make conclusions.¹⁴²

In order to instigate collaboration by educators and students, *Wikipedia* has a section called *Wikipedia:School and university projects*. It is a project on promoting the collaboration with school and universities, where teachers give assignments to students to create content to the *Wikipedia*. Every year students write thousands of articles, and after the class is over those articles are left on drawers or trashed, with this *Wikipedia* school program, the articles are published online. This is an attractive way to give responsibility to students, when they see that their work will be part of an encyclopedia, and that people will be using them for research, they are more conscious of what they are doing.¹⁴³

Language is another point to highlight when analyzing *Wikipedia*. Despite the fact it is written in more than 100 languages, the variation in one language is also respected. In their Policies and guidelines page there is a point on asking contributors not to change one language version to another. An example could be the Portuguese that has many orthographic, grammatical and semantic differences among its versions. Portuguese movies, for example, have subtitles when screened in Brazilian cinemas. *Wikipedia* Portuguese is not only made by Brazilians (the largest Portuguese speaking nationality), there are 8 countries that have Portuguese as the main official language. The Portuguese in there is a mixture of Portuguese from Brazil, Portugal, and other Portuguese speaking countries. In the *Normas de conduta* (Policies and guidelines) page they ask for users do not change the Brazilian version to Portuguese and vice-versa. When an article is half written and a user wants to complete or edit, s/he should follow the language version it was started. Even though *WikipediaPT* is one language website, it is impressive to see how the very different language version can cohabit. The English and other

¹⁴² An example is the article on democracy. <http://en.wikipedia.org/wiki/Talk:Democracy> Accessed January 2006.

¹⁴³ I say that based on personal experience as a teacher, I taught since I was 16 years old. Initially to third grade of elementary school for half a year as practice of a professional high-school, then to the sixth and seventh grade when I was 20 years old, and the past few years I taught photography to university students.

language versions also have the same policies and guideline in relation to language discrepancy.

One of the critiques to the project is regarding content accuracy. Since everyone can edit an article, the probability is that many mistakes might appear. In fact that does not occur, the level of inaccuracy found is very low. Sometimes what might appear are some acts of vandalism. As the *Wikipedia* website describe:

Vandalism is any addition, deletion, or change to content made in a deliberate attempt to compromise the integrity of the encyclopedia. The most common type of vandalism is the replacement of existing text with obscenities, page blanking, or the insertion of other wholly irrelevant content.¹⁴⁴

Jimmy Wales, *Wikipedia* founder, in an interview to this thesis, said he was inspired by the collaborative and volunteer work done to develop free software. Wales applied that to create a free culture, to produce knowledge the same way.¹⁴⁵

What I meant by that is that openness is not our end, not an end-in-itself, but instead is our means. Our end is to provide a freely licensed encyclopedia in their own language to every single person on the planet. There is a bit of ideology to that goal, but it is not a very narrow or controversial ideology -- it is simply a continuation of the centuries-old program of reason and enlightenment. It's only radical because in each age, the program of science and progress is somehow radical. (Wales 2005)

In 2005, when in Budapest, I met Jimmy Wales at a conference¹⁴⁶ and, knowing my interest in the project, he invited me to attend a Hungarian *Wikipedia* meeting. As we got there, I was surprised about how young they were. They looked like university students very eager to contribute, to make a difference. The Hungarian *Wikipedia* started in 2003 with only one administrator, and as it started to grow there was the need to get more people. They were only 5 very enthusiastic administrators looking for more contributors. At the meeting it was noticeable that they were very serious about their work and were proud in meeting the founder of the project. For sure *Wikipedia* is not only a pastime for them. See Figure 16, a photo I took during the meeting.

¹⁴⁴ Description from Wikipedia website <http://en.wikipedia.org/wiki/Wikipedia:Vandalism> Accessed on January 2006.

¹⁴⁵ See the whole interview in the Appendix.

¹⁴⁶ Re-activism www.re-activism.net. I presented a paper in the *Political Economy of Peer production Networks* panel and Jimmy Wales was one of the invited guests for that panel.



Figure 16. Hungarian Wikipedia meeting with Jimmy Wales (third on the right)

Concluding, Wikipedia is an archetype for *express* model because is huge open space for people to create their own knowledge and they can do that in their own language, their own language nuance. And in constructing knowledge, they are constructing history.

The Degree Confluence Project (<http://www.confluence.org/>)

The Degree Confluence Project has a goal of documenting all the latitude and longitude degree intersections on land (or nearby) in the planet. It is not an easy task, since, according to the project, there are 64,442 intersections in the world, and from those 16,174 are the goals of the website. They have a bit more than 25% of the confluences completed (4122 successful, primary confluences¹⁴⁷).

The idea is simple: go to an intersection place, photograph towards north, south, east, west, the GPS showing the exact number and the people who were there. However the website is not simple, there are many ways of interact with it. One can collaborate in adding new intersection places or spend some time traveling through the places documented by others. These places can be reached by country, state, city or by maps. A *Composite World Map*, a map created with composite of the photos of each confluence and *Worldwide Confluence Navigator*, a navigation system to scroll through the points.

¹⁴⁷ The data is from the project website <http://confluence.org/index.php>. Accessed on September 2005.

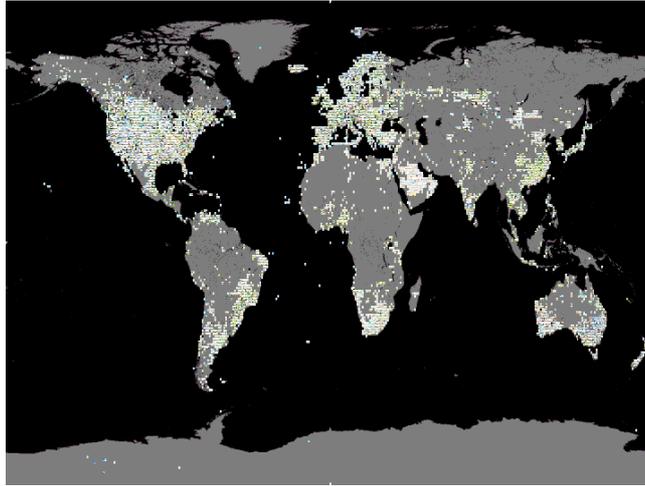


Figure 17. Composite World Map from Confluence.org

These maps, specially the composite one¹⁴⁸, can be a good parallel example of a map that shows the technological and economic preponderant ones. (See figure 17) The areas with less Internet access and economic privileged people are empty, waiting to be “visited and photographed.” It is easy to see that in some places in Africa and Middle East, foreigners have made the photographs. An interesting example is Nampula, Mozambique where the foreigners were afraid of getting off the road and stepping on mined camp. They ended up going to the confluence point encouraged by local people that accompanied them.¹⁴⁹

Collaboration is seen everywhere in the project. In parts as “how to” there is a “letter to landowners” that people can take to a landowner to ask permission to go the her/his land to photograph. This letter was written by a member and translated by volunteers to Bahasa Indonesian, French, German, Italian, Portuguese and Spanish. It is also possible to plan a visit, people can choose a confluence to visit and write down the dates they expect to go. It is a strong point for showing that the website is open to collaboration and not competition.¹⁵⁰ In a very competitive field people don’t say when they plan to do something because someone can go ahead of them. In *Confluence Degree*, they state that because competition is not the case, the idea is to work together to have all points visited and photographed. So, if I know someone is planning to go to one location, I plan my trip to another.

¹⁴⁸ Map <http://www.orbitals.com/dcp/dcp3a.htm>

¹⁴⁹ In the text they wrote” Although communication was difficult, some locals staying in the vicinity ensured us that there are no landmines in the area and it was encouraging that they accompanied us. The area is typical bushveld” <http://www.confluence.org/confluence.php?lat=-15&lon=39>

¹⁵⁰ Reminds Richard Stallman statement on cooperation versus competitions presented in chapter 2 (Background Concepts).

After some visits to the website one can get the sense of adventure and discovering when reading the texts of the people who photographed a confluence. Examples are many, one could be a Portuguese family who got the kids in the car and drove to the nearby confluence. They liked the experience and, in the same day, decided to drive to another one. On the way there, they stopped on a small town where it was going on a folklore festival that they did not know about it. After the experience they realized that "confluence hunting is 'a good thing', very educational and a good laugh"¹⁵¹. The project is a good excuse to make people to visit places nearby where they live.

A critique to confluence.org is to the collage image on their homepage. It gives the idea of adventure and expeditions, yes, that's what the project is about. But when putting a USA flag also gives the idea of nationalism, or those expeditions as to the top of the Everest, the idea of "conquering," what I did not see in the project. It is more a multination project about getting to know ones environment. Another element is the photo of a 4-wheel drive car with some African children. Once again it gives the idea of an outsider that comes to "explore and discover." By looking at that image, one could get a mistaken view of what the project is about. Visual representation is important and should not be taken for granted as trivial.

The Degree Confluence Project is an *express* example because gives the opportunity to people collaborate to a new world map creation. It is about presenting a different way to see the planet.

Flicker (<http://www.flickr.com/>)

Flickr is a very complete free space on the net to share and organize photos. Their two main goals are:

1. We want to help people make their photos available to the people who matter to them.
2. We want to enable new ways of organizing photos.¹⁵²

Flickr is an example of *express* projects because it provides a new and better way to promote photo sharing and organization. Nowadays with digital cameras we are making huge amount of photos a day, *Flickr* helps people to show and view them.

¹⁵¹ They reported confluence 39°N 9°W and 39°N 8°W. <http://confluence.org/confluence.php?lat=39&lon=-8>

¹⁵² Flickr website "About Flickr" page <<http://flickr.com/about.gne>> accessed on October, 2005.

It is very logical, practical, easy and complex at the same time. Usability here gets a high rating. Some website features are:

- tags to describe the photo,
- link, date and small photo of the person who uploaded
- comments by other users with link
- link to other photo of the same person
- show people who say the photo is her/his favorite
- Flickr favorite
- link to the "set" created by the author
- photo can be viewed one by one or as a slide show
- display the tags on a graphical visual way¹⁵³
- show the photos through a calendar
- add notes to parts of the photo, draw squares and write into it
- make photos public and private
- make photos downloadable or not
- see someone's latest photos on a slide show
- link to the person's website
- link to the person's contacts (her/his friends in Flickr)
- link to the person's public groups
- personal info (Hometown, Occupation, Interests, Favorite Books & Authors, Favorite Music & Artists)
- testimonials of other user about a person

All these features show that there is high amount of internal links, what makes easy to spend ours viewing photos, going from one set (photo, tag, photographer, public pool) to another. This richness of internal links makes the website a community. And this sense of community is what makes the page active and ever growing.

Starting the navigation through the home page photo I ended up on someone's album. The user is called "superhero"¹⁵⁴, and it caught my attention that *Flickr* has gender. Usually these kinds of communities do not have gender mentions. Since the name is neutral, gender did not come to my mind, I only realized when I saw "All her set" or "her tags." So I went to see the photo of the profile and found out that all the users pages have "her" or "his" to relate to someone's tags.

¹⁵³ I chose the photo of the day to explore Flickr, this are the tags by the photographer of the featuring image <http://flickr.com/photos/andrea/tags/>

¹⁵⁴ Superhero user Flickr page <http://flickr.com/photos/andrea/sets/587960/>

Sharing photos on the Internet leads to a question: license. What are people allowed to do with my photos? For that *Flickr* has a license area where users can choose a default license to all photos, and if wanted, to change the option to a determined photo or to all of them. They have chosen to work with Creative Commons license and explain their selection saying:

Creative Commons is a non-profit organization devoted to expanding the range of creative work available for others to build upon and share. Current copyright laws are generally extremely restrictive. Creative Commons has done the hard legal figuring to enable you to simply and easily express your preferences with respect to what people can do with your work. We wholeheartedly support and endorse their work.¹⁵⁵

The available license options are: none, Attribution, Attribution-NoDerivs, Attribution-NonCommercial-NoDerivs, Attribution-NonCommercial, Attribution-NonCommercial-ShareAlike, Attribution-ShareAlike. In choosing a license, *Flickr* user can choose to restrict or not the use of her/his photos.

Flickr gives the possibility to user develop creative interface for photos. It's a way to be creative using the photos available on their website. There are many imaginative and dynamic ways of reaching tagged photos from *Flickr*, some are: *Mappr* (<http://www.mappr.com>), *Flickr Color Pickr* (<http://krazydad.com/colrpickr>), *Flickr Graph* (<http://www.marumushi.com/apps/flickrgraph>), and *Flickr Postcard Browser* (http://www.airtightinteractive.com/projects/flickr_postcard_browser).¹⁵⁶ One of the interesting ones is *Flickrmap* (<http://www.flickrmap.com>). Developed by Mark Zeman, it is a web service that automatically looks for geographically located photos in *Flickr* and place them on a map. It is an interactive way to discover maps through photos and comments.

When included to this thesis database *Flickr* was an independent project and during the process of the thesis writing, Yahoo has bought it. The fact of being associated to a big Internet company by now (January 2006) it hasn't changed it. It still has the same old features and freedoms, and there is a free of charge space for uploading photos and a chargeable pro service for the ones that demand more of their servers. *Flickr* keeps its attitude of being a place to organize and share photos, a place for people to freely express themselves.

¹⁵⁵ Flickr's website http://www.flickr.com/profile_license.gne. Accessed on January 2006.

¹⁵⁶ See Flickr services page for more info <http://www.flickr.com/services>. Accessed on January 2006.

The Freesound Project (<http://freesound.iua.upf.edu>)

The *Freesound Project* is an open audio database. In a way, it is similar to *Flickr* but instead of photos, it is a way to organize and share audio files. Their goal is “to create a huge collaborative database of audio snippets, samples, recordings, bleeps, ... released under the Creative Commons Sampling Plus License.”¹⁵⁷

As *Flickr*, *Freesound* has many ways of internal navigation, going from one link to another is easy and practical. Every audio file has: description, related samples, find similar sounds, find dissimilar sounds, comments, tags, rating (vote), file added by (you can see other files by the same person). When choosing a file it is easy to communicate with the person, there is a way to send a message, to see files added and downloaded by a specific person. In the forum details, one can find information about the user, many have an image as the avatar, and it shows when s/he joined the community.

Even though *Freesound* is an audio project, it is seen the visual intentions of catching the attention and/or adding information. See figure. One is the visual colored representation of each file, which is attractive and enhances the graphic design of the page. Another visual element is *Geotag*¹⁵⁸, a way to add a geographic tag to an audio file and, then, navigate on a map to select the files from their locations.



Figure 18. Audio illustration (left) and geotagged files (right).

¹⁵⁷ What is freesound?Url:<http://freesound.iua.upf.edu/whatIsFreesound.php> Accessed on October 2005.

¹⁵⁸ In *freesound*, geotags are created using Google Earth. <http://earth.google.com>

An interesting feature is that the description of a sound can be edit or added by other users, not only the one that uploaded it. Additionally, many of the samples are grouped in "sample pack," an example could be Trains & Subways.¹⁵⁹

In an interview to this thesis, Bram de Jong, the website developer, talked about the collaboration being the only alternative to construct a large audio database. When asked about the amount of collaborations that *Freesound* receives, he (Jong 2005) attributed first of all to "the MASSIVE coverage in blogs on the web. People talked about freesound and thus it became popular."¹⁶⁰ Besides having banners in significant audio website and being very well positioned by Google crawler.

Freesound is a good example of *express* projects because it promotes ways to exhibit what people are doing in terms of audio. It is simple, attractive, well designed and has an incredible amount of content. In order to be like that it demands a lot of work, and according to Bram de Jong it will be that way as long as they can support themselves. As many other projects they have a "donation" section to obtain funds to the website and keep it being free.¹⁶¹

Another important characteristic of network projects is archiving. *Freesound* is a good example of that; it is archiving samples of our audio culture. Nowadays, with the Internet and the lowering costs of servers, there is a great potentiality for archiving and easy access, and through that our digital memory is being constructed.

7.3.4 Act Model

Act is the model for projects that propose action. After discussing an issue, reflected upon it, expressed the option and needs, it is time to act, to produce the change. The earlier models lead to an action, this is the act itself, and it is the solution put in practice.

The practices could be open your house to host a outsider, to share your car giving a ride to someone, to produce wireless internet access, to protest on a parade, and so on. This action are the ones that produce change, they are the factor for a socio-

¹⁵⁹ See Trains & Subways sample pack at <http://freesound.iua.upf.edu/packsViewSingle.php?id=113>. Accessed on January 2006.

¹⁶⁰ See the whole interview in the Appendix.

¹⁶¹ It is interesting they present a list of the current donation. One can see the users who had donated money to the project at <http://freesound.iua.upf.edu/paypalWhy.php>

cultural transformation. It is an alternative to a non-commodified culture and to a society with respect, tolerance and equal rights.

Network projects in this model are¹⁶²:

del.icio.us, Couch Surfing, Viajamos Juntos, Free Networks, Over My Dead Body Global Yellow Arrow, Madrid wireless, Downhill Battle Buenos, Aires Libre, Digital Consumer, Adbusters, Bug me not, MicroRevolt, Swarm the minutemen, ForwardTrack, Freifunk, Euro May Day Parade, Poisoned Project, Red libre visible, The Freecycle Network, Peekabooby Project, Emule

When catalogued regarding design, *act* network projects demonstrated the majority as *print_like* and *multimedia* design, with only 9,5% in the *no_design* category. This way, showing a concern with the aesthetics and audiovisual elements. An attractive website always help to attract people to the action, and in this task any audiovisual piece is welcome.

Act network projects, regarding collaboration, have the majority a *mosaic* format and a *closed* framework for collaboration. Followed by *mosaic* it is the *hybrid* format, in a action, it is not necessary the authorship, the identification of the participants. Especially in activism projects, the importance is in the action as a whole, as a fusion of small action. Theoretically speaking *mosaic* is not the most appropriated format, but they might have chosen this format due to the credibility, if people can see whom else they are acting, they might act as well. Regarding control framework the majority of the *act* projects are open, this leads to people involved in the projects to take fully responsibility on their actions. Table 51 shows the amount of project in each collaboration format and table 52 in each control framework.

Table 50. *Act* model projects divided in design categories

Design	Frequency	Percent
multimedia	10	47,6
print_like	9	42,9
no_design	2	9,5
Total	21	100,0

Table 51. *Act* model projects divided in collaboration format

¹⁶² URL and description of each project are in the Appendix.

Collaboration format	Frequency	Percent
Mosaic	17	81,0
Hybrid	3	14,3
Fusion	1	4,8
Total	21	100,0

Table 52. Act model projects divided in control framework

	Frequency	Percent
open	17	81,0
closed	3	14,3
none	1	4,8
Total	21	100,0

7.3.4.1 Act archetypes: Couch Surfing, Over My Dead Body, Yellow Arrow, Emule

Below there is an explanation of the network projects chosen as archetypes for the act model.

Couch Surfing (www.couchsurfing.com)

Couch Surfing is an open database of couches all around the world. The idea is to promote a community for exchanging places to stay during travels. When answering their "Frequently Asked Question" about their mission they say:

we filed our official mission statement as: "To internationally network people and places, create educational exchanges, raise collective consciousness, spread tolerance, and facilitate cultural understanding." That's the broad objective that we turn to when we need direction. Hopefully it will give us something to grow into in the coming years.¹⁶³

This mission shows that their intention is not only to find a free place to stay, it is a lot more than that. They use three important words: education, tolerance and understanding. All of these are almost impossible to acquire as a conventional tourist. As a professional traveler¹⁶⁴ I know that these 3 goals are very difficult, and only getting to know or staying with local people one can get that when traveling.

¹⁶³ Couch surf website. Frequently Asked Questions page <http://www.couchsurfing.com/help.html>. Accessed on October 10, 2005.

¹⁶⁴ I say professional traveler because I have worked a lot with traveling: writing travel guide as *Fodors (Random House)*, photographing for travel magazines as *Viagem e Turismo* and getting sponsor for my travels as in www.errante.com.br. See more about my professional background in the Preface of this thesis.

This mission is what makes this project important to this thesis, there are many other websites for exchanging accommodation, but this is about awareness, about a cultural shift on traveling.

The main action here is to open your house, something very private, to an unknown person from another culture. Or it is about going to another culture and staying in somebody's house, getting into his or her culture and rules. This urging for tolerance and understanding is one of the most important missions for the multicultural and global society we live in the 21st century. Once we know to respect other cultures, half the problems will be solved.

People can register, offer her/his sofa for a visiting person or search for a sofa in a desired place. Once you became a member you are supposed to fill out a profile page, where you state your interests, place you live, grew up, personal description, movies, books, music you like, your sofa description, couch surfing experience, your opinion on the project, locations you've traveled, lived, want to travel, type of people you enjoy... Those are pretty much the profile definition of many communities on the Internet, the difference here are in two fields: "Personal Philosophy" and "One Amazing Thing I've Seen or Done". Those two questions emphasize the intention of the project of not being just an exchange accommodation website. When a person states one amazing thing seen or done s/he is saying what matters in life for s/he. In every person's profile page, her/his mission is right on the top, bellow her/his name. So here the person's philosophy for life is really important.

There are many features that assure the sense of community to a member, one of those is the group. People can choose to be a part of a group, a small community within *Couch Surfing*. Another is friends and reference, people have their list of friends, and can leave reference to each other. Also there is a field called "How Do I Know" someone, it is an automatic way to show the degree of separation from a user to another. It is a visual demonstration of the "degree separation" rule, presented earlier on the chapter 3 (On Network).

In addition the website facilitates a lot the communication among members of the community. There is a chat, one can see everybody who is online, it can be seen also when and where a member last logged in. There is a message service to send emails to members, plus an interesting information is the percentage of the emails

replied by each members.¹⁶⁵ This is a good element for people to know which kind of expectation to have in an answer.

In the statistics pages there is some information to take in consideration. The amount of couches for surfing: Yes: 15131 (46.4%), Maybe: 10417(32.0%), No: 6165 (18.9%), Definitely: 864 (2.7%). This demonstrate that the number of people willing to receive guests is more than double of the ones that are not. It shows the predisposition for action.

Considered a very complete website, they have a "promote" section where they have all kinds of stationary and promotion material to publicize themselves. They even have a guideline of how to act as a public relation of the website and what to say when calling local media to have an interview about *Couch Surfing*.

In terms of design, usability, information architecture, and content *Couch Surfing* is an excellent example of an *act* project. They promote, above, an act of tolerance and cultural differences respect.

Over My Dead Body (www.overmydeadbody.org or www.acorpsetacris.org)

The *Over My Dead Body* project is an online demonstration. Internet users can participate protesting for things they believe. Instead of going to the streets to demonstrate, people can act in cyberspace. It is easy, protesters can choose an image to function as an avatar, input data on where they come from or they live, and create a virtual placard to say. There is also a forum, mailing list and newsletter to follow up with discussions.

Participating in *Over My Dead Body* is a fun experience, the website is attractive and inviting. Right after I created my "avatar" and placard for the demonstration I stayed looking to see if I was going to pass by. And one of the first 5 persons that appeared was a friend from São Paulo. I got surprised, it was almost if I had seen him in the middle of a street demonstration. The feeling of the photos jumping up and down on the screen gives the sensation of action and street movement.

¹⁶⁵ On my profile page <<http://www.couchsurfing.com/profile.html?id=213706>> says I have 93% of the emails replied. Accessed on October, 2005.

In an interview to this thesis, Joe Rabie, the project creator, talked about the advantages and difficulties of doing online protests.¹⁶⁶ Rabie, an activist himself, had participated in many demonstrations, said that the idea for *Over My Dead Body* had come from previous works, specially during French elections in 2002. According to him (Rabie 2005), the goal of *Over My Dead Body* "was grassroots outreach, to make as many people as possible aware of these issues, and to contribute to political movement around globalisation issues - anti-liberalism, anti-imperialism, ecology, etc."

The project has almost 2000 protesters, there was a high rate of people joining in at the beginning but lately it went down a lot. It is hard to keep active a project like this; it demands lots of involvement. Moreover, it is time consuming and it is hard to check on efficacy. Since all the work done is volunteer, it is done by people during their spare time, and this gives to the project certain instability. As people's life have ups and downs, the project reflects that.

The far reaching and connecting attributes of the Internet is what attracted Joe Rabie to pursue the project. As he said "I am attracted by the delocalised nature, that people from all over the world may "meet" and march together. That the issues are global, and in this way "Over My Dead Body" materialises the world being a family."

Over My Dead Body is an *act* example for presenting different ways to protest, showing that the web is also a public space to people state their political opinions. Furthermore, it does that in an attractive and enjoyable way.

Global Yellow Arrow (www.yellowarrow.net)

Global Yellow Arrow is a public project where people are instigated to pay attention to things that usually they would not. Their description says:

Yellow Arrow™ is the global public art project of local experiences. It creates an open and interactive forum for people to leave and discover messages on location that point out what counts.

In the project participants are invited to stick a yellow arrow (a sticker) on places that attract them. Each arrow has a code made of numbers and/or letters, as for example "yw4nbf." The participant who place the sticker send a message to the

¹⁶⁶ See the whole interview in the Appendice.

website to be attached to the code number. When other people see the sticker, they can send a text-message (SMS) from their mobile phone with the code to the project phone number. Then they receive back a SMS with the message. According to Yellow Arrow "messages range from short poetic fragments to personal stories to game-like prompts to action."¹⁶⁷ This one that I used as a code example was taken by a user called Skat and the message is "This library doesnt make it into the tourist guidebooks. But go in and look. Its a relic of SFs 1930s civic optimism. Very cool".¹⁶⁸

The basic act of this project is to point out things that are interesting, places that have meaning to someone. It is about visual urban interference. People are encouraged to pay attention to things that normally would escape one's notice. The cities are already full of advertising and visual signs, often posted to instigate the consumerism. So, this act is to place a sign, allowing people to also point out things, visually catch attention. It involves much action in a way that it has proximity with graffiti. People expose themselves to stick the yellow arrow on public spaces. It is not necessary to be a public space, some have done inside their own house and backyard. They request people not do vandalism in public or private space; they encourage to ask permission to place the sticker.

The participants usually take photos of the place they've put the sticker and upload to the website. This creates a second way to navigate through these arrows. People on the Internet can experience the places through the photos of the arrow, map of the location and description. The exchange can continue, a user can send a text-message to another code and leave a comment on that arrow message.

The highlight of this project is to make people go out and observe things. When you get a bunch of stickers and you have to publicly place them, you start to observe things that otherwise you would not. This project is not about changing the world; it is about stopping, looking around and catching the attention of other to things that matters to you. That might be a not so political ambitious project, but it is collaborative art, as they describe themselves as "global public art project of local experiences." Therefore, it is a vivid and well design example of *act* project.

¹⁶⁷ See about page <http://global.yellowarrow.net/about.php>. Accessed on October 2005.

¹⁶⁸ The image of this arrow is of a public library in San Francisco. Url accessed on October 10, 2005 <http://global.yellowarrow.net/gallery.php?code=4nbf&tagname=%&country=US&city=SAN+FRANCISCO&project=%&video=%&search=%&page=0>

eMule (<http://www.emule-project.net>)

eMule is a P2P client for sharing files. Those can be anything from audio and video files to documents and electronic books. This sharing is the strong *act* model. People are instigated to partake their files, the more they upload file, more they get credits. These credits give the user higher scores in getting privileges to advance in the queues.

eMule is open source and have GPL license. It is based on the *eDonkey* client and improved, as they tell their story:

At dawn of May 13th 2002 a guy called Merkur was dissatisfied with the original eDonkey2000 client and was convinced he could do better. So he did. He gathered other developers around him, and eMule Project was born. Their aim was to put the client back on track where eDonkey had been famous before, adding tons of new features and a nice GUI. They couldn't imagine what impact this decision would have...¹⁶⁹

In their history description it is clear that they valorize collaboration, the project was created by a group of people. When explaining it is free of charge, they say "We do this for fun and knowledge, not for money".¹⁷⁰

When reading postings on the forum section for *eMule* I decided to send two questions. Instead of sending interview to the project creator, I decided to question the users, who sometimes are the developers too. So I wrote on the *eMule* section, topic title "eMule Usage", description "research on emule," asking what they shared and why they've chosen *eMule* for that.¹⁷¹

After 4 minutes I got the first reply. The answer was: 1. only non-copyrighted stuff 2. making friends. The second reply said: "1 & 2: same as Drizzit." Then, I realized I was being naïve. It was a public forum; all the answers were going to be "non-copyrighted stuff." They would not specify which kind of "stuff." At the same time I got the first answer on the forum, I received a personal message from a user called "drizzit." (See the message in Appendix I.) Here I got my answer; people didn't want to say it publicly. And interesting is that the first reason s/he¹⁷² gave me is

¹⁶⁹ See the description in **What is eMule?** <http://www.emule-project.net/home/perl/general.cgi?l=1> Accessed on October, 2005.

¹⁷⁰ See <http://www.emule-project.net/home/perl/general.cgi?l=1> Accessed on October, 2005.

¹⁷¹ See url <http://forum.emule-project.net/index.php?showtopic=91570> for the forum posting. Later they've changed my posting to the "offtopic" section. Since login is necessary to visualize the posting, transcript is in Appendix I.

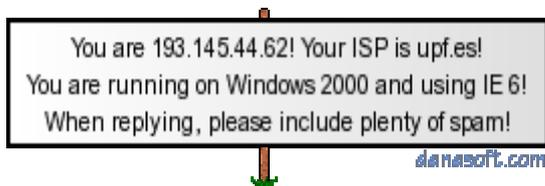
¹⁷² I use s/he here because I have no idea of the gender, I did not wanted to use the preconception that the majority of the people using p2p networks ara men. The s/he as defined by the American Heritage

because "it is settled in Germany so the RIAA cant touch it." So they were in a way concerned about RIAA, copyrighted material is controversy.

Well the third to answer me was more challenging, saying: "i go with majority 1. porn 2. porn." Then the discussion started, the following were saying they share non-copyright material. And interesting, they said everything from music, movies, and software... Someone tried to warn me saying: "I don't think you will actually get any satisfying answer for the first question."

Another user was one that said: "I take all I can get!" He had a sign saying my IP and that my ISP was the university. (See figure19)

Figure 19. Image taken from a forum reply to my questions.



Putting together the sentences they answered about what they share. Synthesizing the answers were:¹⁷³

- only non-copyrighted stuff
- same as Drizzit
- porn
- I mostly share the stuff that I am currently downloading. I'm not a releaser and the most important thing is that you share all you can in a p2p network. Files are normally programs, movies and music. All non copywriten stuff suerely. 😊
- I don't think you will actually get any satisfying answer for the first question.
- I share rare files which are commercially unavailable. (Non copyrighted material...obviously)
- I take all I can get! 😊
- i release files all the time 😊. leech them from BT, and bring em in ED2K 📁
(non-copyrighted stuff, of course 😊👤)

Dictionary of the English Language it is "used as a gender-neutral alternative to *he* or *she*." See url: <http://www.bartleby.com/61/48/S0324800.html>. Accessed on October 2005.

¹⁷³ Since the message is in a part of the forum that is necessary to be register to visualize, see the posting in the Appendix.

-
- I share my home with my mule. In fact I sleep with it! 😊
It has some other mule friends and occasionally has donkeys over to visit.
 - - Self produced audio samples (for personal transfer to friends).
- A rare library of 3rd party freeware for a particular freeware audio app (for all).
- Some eMule related stuff (for all).
- Some personal stuff (for transfer to friends & family).
- Stuff that I think worthy of sharing.
 - i like all my freinds i have made on their like ZAMBOR ! 😊
 - I share pictures of pinup models, specific selections of applications which I myself recommend to friends, or which I believe do better than what people commonly use. I share documents I have written such as how-to files for some of the same applications I share, as well other general topics unrelated to computers (food, horticulture, petcare, etc.) I also use it to collaborate with a few friends on projects we're working on. We all like emule, and since some of us aren't too good about checking our mailboxes, it was the logical way to keep each other up-to-date on what each other is doing.
 - with mule theres no limits it seems il have anything i can get my hands on ... even the illegal stuff though to be fair i do buy any product i feel is worth the money.¹⁷⁴

The variety of answers was large, and surprised me because I was expecting almost no answers. Above I included the faces together with the sentences because they have much meaning, part of the answers come from them (as angle, Santa Claus or thief face). Of course it generated a discussion on sharing copyrighted material. Some answered that they like *eMule* because they can get old and unreleased material, not just the new released and popular ones, they can find commercially unavailable, rare files... This matches to one of the four types of sharing files divided by Lawrence Lessig (2004: 69), it the one he considers "among the most rewarding for many." Lessig types are: people download copyrighted material instead of buying, people download copyrighted material to sample and then buy, people download copyrighted material that is no longer available, and last people download not copyrighted material.

¹⁷⁴ See the whole transcript from the forum in the Appendix.

In the forum, a user suggested someone to see the most popular files and check if they were copyrighted or not. This way it would be easy to see that P2P is most used to download copyrighted files.

Even though *eMule* and other P2P clients are supposedly being used the most to download copyrighted file, it is really valuable because enables other types of sharing. As a user called Valentina answered to my question:

Beyond the weird community which is truly fun I like emule because it gives me the opporunity to overcome political censorship on media which is a very sad issue in my country at the moment. Through the mule I can find and share information that is somehow banned from the mass medias (especially from TV). I live in the only European country where press has been classified as "partially free" by the House of Freedom yearly survey, over here a single dwarf controls over 90% of TV medias...guess who he is...¹⁷⁵

For this example and many other social and political reasons, *eMule* is as act model. It is through the act of freely sharing that users can surpass censorship and generate free speech and free culture.

¹⁷⁵ See <http://forum.emule-project.net/index.php?showtopic=91570&view=findpost&p=665735> or in the Appendix transcripts.

8 CONCLUSIONS

Based on the analysis of the results here presented, this thesis leads to a variety of conclusions and questionings. Following I will bring attention to some of them, the ones considered more relevant to this investigation's proposition.

Categories, formats, and models

The main questioning of this investigation is regarding models of socio-cultural change. Given that many activist and political groups state that when analyzing an action it is very important to find out what the intentions are, models were found and delineated. As explained earlier in chapter 7 (Models), projects were divided into design categories, collaboration formats and models.

Design is important to assure project's adequacy and effectiveness. If content is well structured, easy to access and pleasant to interact with, the chances of a project being successful are bigger. In relation to design, network projects were divided in categories: *no_design*, *print_like*, and *multimedia*. When they are simplistic, more worried with agility and content than with visual and graphic design, those are in the *no_design* category. They do not use any sort of visual element to catch the eye of the Internet user. The *print_like* type is the one that visually speaking imitates the printed media; it uses similar artifacts to attract the user. And the *multimedia* type is the one that make uses of the characteristic of Internet of enabling many elements; they all have motion or audio to enhance their content.

Through collaboration is how the network projects here studied want to provoke socio or cultural change. Regarding collaboration the projects were divided in two

formats, one based on how this collaboration is presented to the user, and the other on the framework that permit decision-making and control.

Collaboration formats are: *mosaic*, *fusion*, and *hybrid*. *Mosaic* is when collaboration is present in pieces and individual contributions are maintained in a heterogeneous piece. *Fusion* is when the contributions are blended, mixed to form a more homogeneous piece. *Hybrid* is when projects present both, *fusion* and *mosaic* format.

Network projects presented different ways of being political structured, the way they choose over decision, moderation and priorities. Based on these variations, collaboration framework is divided in: *closed*, *open* and *dynamic*. The *closed* framework is when a person or a closed group is the decision-makers; collaborators cannot apply to it. The *open* is when there are no moderators; contributions go openly and directly to the project, not passing by filters. And *dynamic* is when collaborator can apply to be administrators or moderators, they can be part of the decision-making process if they want.

All these design categories and collaboration formats are part of network projects that strive for free culture, free knowledge, equal rights, and social justice. Based on the way projects perform these aspirations and struggles models were defined: *discuss*, *reflect*, *express* and *act*. The *discuss* model is for projects that use the debate as their main activity. The *reflect* model is for projects that promote reflection upon an issue. The *express* model is for projects that encourage users to express themselves, tell their stories and opinion. And, finally, the *act* model is for projects that incite an action, they are the "do" ones, for them talking is important but action is crucial. These four models embraced all the network projects here studied, and they propose paradigms to socio-cultural change on the Internet.

Freedom and public sphere

Having in mind that "freedom of information and communication sustains freedom of speech and freedom of speech supports democracy," (Terranova 2004: 132) the network project models: *discuss*, *reflect*, *express*, and *act* are model to acquire this democracy. In all the four forms, freedom of speech, communication and information is clearly seen.

Moreover, the Internet is the public space where this freedom can take place. Marshall Soules (2001) stated that "for Habermas, the success of the public sphere

was founded on rational-critical discourse-everyone is an equal participant and the supreme communication skill is the power of argument." So, here also, the intention is that everyone can be a participant; everyone can discuss, reflect, express and act. And the ones with better skills are the ones that get more popularity. As for example the ones that get more points in a forum, or whose photos get more people who consider it favorite, or more links in to their blogs... In where it is applied the network theory "fittest-get-richer."¹⁷⁶ This Habermas' successful public sphere is endorsed by the network projects, unfortunately, found only in a few parts of the huge public sphere that is the Internet.

Unlike many actions that are only "anti" something and to not propose alternatives, the network projects studied are humble alternatives. They are choices to a democratic Internet, to free speech, to free culture, to resistance to consumerism. Even though they are political agent, many of them do not present themselves in a political discourse. They don't have a broad and strong social and cultural intention of changing the world; they just make use of the available possibilities.

Cyberhype versus possibility

Many authors (Bell and Kennedy 2000; Meikle 2002; Silver 2003; Wark 1999) critic the cyberhype discourse as being an impossible utopian future. Cyberhype gurus (as for example Nicholas Negroponte, Howard Rheingold, Pierre Lèvy) and the Wired magazine present an optimist corporate technological future. Examples of *discuss, reflect, express, and act*, don't deal with high tech utopia, indeed they deal with possibility, with taking advantage of what is there and what is possible.

These projects function similar to what Alexander R. Galloway (2004: 168) talks about protocols and hacker. For hackers, protocols represent possibility, and if it is possible, it can be done. He continues saying, "Deciding (and often struggling for) what is possible is the first step in a utopian vision based in desire, based in what one *wants*. Hackers are machines for the identification of this possibility." Many alternatives are possible on the Internet, they are there to be found and used, the network projects are taking advantage of that.

Gender and age

Even though the number of female users on the Internet has increased a lot and nowadays it is equivalent to the number of male, the great majority of the creators of the 16 project archetypes were man. There was only one interview directed to a

¹⁷⁶ Theory explained earlier in chapter 3 (On Network).

group (this case of Futurefarmers), that the project was conceived by a woman, but her male colleague answered the interview sending her a copy of it as well (she might have been too busy at that time). Here is a question to be brought regarding the active role of female users on the Internet. There might be a gap, a possibility, to be worked upon. Women are online, but how active are they on the net?¹⁷⁷

Regarding age there is an indication on how young these producers are. Two of the 16 archetypes directed the attention to age: *Mundo al revés* and *Wikipedia*. In *Mundo al revés*, Sebastian Molina, the founder, send me an email proudly stating he was 20 years old. And *Wikipedia*, when I went to the meeting of *Hungarian Wikipedia* with Jimmy Wales, I was surprised by their age, they were almost all in their twenties. And they seemed very serious and conscious about their work, in fact, volunteer work. In *Electronic Civil Disobedience and Other Unpopular Ideas*, Critical Art Ensemble (1996) said that young hackers lack on critical sensibility and political awareness. These two examples from above can be considered hackers using Galloway's perspective, and they are not like the stereotyped version of the apolitical hacker, they are critical and political conscious.

Discussing about the uses of technology by activist groups as the Zapatistas, Ricardo Dominguez (2002: 385) said:

We had predicted in Critical Art Ensemble's *Electronic Civil Disobedience* that two things would be very difficult to accomplish: (1) that hackers would ever be politicized and (2) that activists would ever be technologized in terms of thinking of electronic culture as a useful leverage.

In 2000, a Canadian teenager nicknamed Mafiaboy took advantage of the weakness of some servers and used them to produce traffic on websites as Yahoo, Amazon, and eBay. He overloaded the websites with the sentences: "Yes, I heard you" and "I am here." The websites had a lot of economical damage with the short period they were down. Mafiaboy is called by some a hacker, for others he is simply a "script kiddy," "packet monkey," "lamer," or "vandal" (Henderson 2006 Accessed ; Klein 2000). Apparently he didn't have any sort of political intention, he was just having fun with the available tools, what created a controversy in denominating his act. Unlike Mafiaboy, today many of the creators of the network projects do have a predetermined intention with their project. Being them young or old, they are conscious of their proposes. So, the politicized hackers that Ricardo Dominguez claimed for can sometimes be a reality nowadays.

¹⁷⁷ Based on empirical observation, I realized that women are very active in blogs, there is a huge number of female blogs. This could be a starting point for an inquiry.

Volunteer work

Another point to rise is regarding funds: how do they support themselves? As seen in this investigation, many do volunteer work. During the Re-activism conference (www.re-activism.net) Felix Stalder¹⁷⁸ raised a question about voluntary work, questioning that many presented projects that were mainly done by volunteers. It was almost a consensus that voluntary work is not the solution, however nobody came up with a better option. Indeed, volunteer work is not the final solution, but it is a form of surviving, of keeping the projects alive. While there is no other alternative, a better way of doing it, volunteer work is a temporary and common solution.

On the other hand, in the last few years many tools got popular on the Internet. It emerged as a form of self-organization, there was a demand, people need forms to get money to support their project, and some modest and easy-to-use solutions came out. The most common ones are donations through Paypal, Adds by Google, and Amazon donation. Projects took advantages of the existing system and put it to work on their side. Many of the network projects examined in this thesis are active because of these tools.

Two of best examples of being successful in paying their bills are *Slashdot* and *Metafilter*. It is grateful to read the interviews of Rob Malda (*Slashdot*) and Matthew Haughey from (*Metafilter*) when they state how pleased they are in being able to live off their projects. Malda (2005) enthusiastic said, "I enjoy my work. I created the site as a hobby and am now paid to do it. Not a lot of people are so lucky. As long as I continue to find pleasure in my work, I'd like to keep doing it." Similar was what Haughey (2005) declared:

once I started my own ad service on the site and started taking ads from Google and others, the site began to finally pay for itself a bit and I could cover hosting and pay for new servers. The site has since become enough of a revenue source that I recently quit my job to work on it full time. So as far as I can tell, I'll keep MetaFilter going for as long as I can, as long as it can support me and let me continue to run it full time.¹⁷⁹

Also the founder of another project, small compared to *Slashdot* and *Metafilter*, sent an email to his friends asking people to donate through Paypal or click many times as possible on the Google ads on the project website. This way, he could get

¹⁷⁸ Felix Stalder is an Austrian media theorist. He is also one of the moderators for English Nettime.

¹⁷⁹ See the whole interview in Appendix II.

sufficient money to go to Europe for a conference and run a workshop in an eastern European country. At first, this petition seemed awkward, but later I realized its advantages, he ended up going, so the petition might have worked. As well there were projects founders that have a wish list in Amazon, that is, if you are happy with the project you can send them a book as a gift (usually the books were related to the theme of the project).

Hackers' ethic

This shows that even though it is difficult to support a project online, people are doing their best to find alternatives to continue. And what makes this enthusiasm in finding solutions is passion, passion for what they are doing. Pekka Himanen (2001: 6-7), in *The hacker ethic, and the spirit of the information age*, said that one of the most precious value of hacker ethics is passion. Hackers are joyful about their work; it is entertainment to them. He compared the same to the work of artists, artisans, writers, media workers, and designers.

In this thesis, the work of the volunteers that make possible the network projects are certainly prevailed by passion. When I asked Jimmy Wales about a commentary he had made saying that the people who do the work in *Wikipedia* "are virtually all quite passionate." He answered me, "Yes. :-)" If people were just goofing around or not really passionate about it, I don't see that it could be so strong." Accordingly, passion is a key element for the success of the project.¹⁸⁰

Nevertheless, the point is not about being hacker or not. The great majority of the project contributors are not hackers at all, what matter here is the hacker's spirit, the hacker ethics applied to other areas of life. "The free exchange of information," said Baumgärtel (2001: 31), "is essential to the creation and further development of any sort of culture." The hacker's ethic is to promote and struggle for this free exchange, not only of software, but also of everything, from comments to sofas.¹⁸¹

The Internet version 3.0

Tim O'Reilly (2005), in an article entitled *What Is Web 2.0 Design Patterns and Business Models for the Next Generation of Software*, he differentiates two types of web, the web 1.0 and web 2.0. The web 2.0 is more versatile, where users are called "co-developers." According to O'Reilly web 2.0 main features are: Google AdSense, Flickr, BitTorrent Napster Wikipedia blogging, upcoming.org and EVDB,

¹⁸⁰ See the whole interview in Appendix II.

¹⁸¹ I said that referring to the projects *Couch Surfing* (www.couchsurfing.com) where people freely exchange sofas. See project index card in Appendix III.

search engine optimization, cost per click, web services, participation, wikis, tagging ("folksonomy"), syndication. While the web 1.0 was: DoubleClick, Ofoto Akamai, mp3.com, Britannica Online, personal websites, evite, domain name speculation, page views, screen scraping, publishing, content management systems, directories (taxonomy), stickiness¹⁸². Many of the applications that characterize web 2.0 as wiki, tagging, syndication, and participation, are common to the network projects here studied.

However, the versions proposed by Graham Meikle (2002), in *Future active: media activism and the Internet*, better suit this thesis. Unlike O'Reilly, Meikle consider the Internet version 1.0 as the open system, of free publishing, where people participated, contributed and shared. Examples can be Usenet and Napster. The Internet version 2.0 is the closed system, the Internet as consumerism, the big shopping mall on the Net. Meikle (2002: 12-13) explain saying:

Version 1.0 offers change; Version 2.0 offers more of the same. Version 1.0 demands openness, possibility, debate; Version 2.0 offers one-way information flows and a single option presented as 'choice'. Version 1.0 would try to bring the new space of virtual possibility into the world as we know it; Version 2.0 would that the world as we know it – politics-as-usual, the media-as-before, ever more shopping – and impose it upon cyberspace. Version 1.0 would open things up. Version 2.0 would nail them down.

Additionally, he believes that there are organizations that blend both. An example is Amazon.com, in which people can shop and at the same time there is a space for open publishing, people can freely publish their opinion regarding the objects they buy.

Subsequently, this thesis proposes a new version, the Internet version 3.0. In a way, it is similar to the mixture of version 1.0 and 2.0 seen in amazon.com. The Internet 3.0 is what we see today on the net, it is mixture of shopping, consumerism, clicking and, at the same time, a space for open and free content. It might be a transition period, while it does not know in which direction to go it accommodates both versions to form the third.

In *Network Fear and Desires*, dating from 1998, Geert Lovink (2003: 227) talks that "Big Internet is creating a new mass of "users" which jut shuts up and clicks." Unlike that silent majority described by Lovink some years ago, people on the Internet version 3.0 are consumers (ex.: they click buttons to buy electronics) and,

¹⁸² Items taken from a table (in his article) showing the different versions. Accessed January 2006 <http://www.oreillynet.com/pub/a/oreilly/tim/news/2005/09/30/what-is-web-20.html?page=1>

simultaneously, producers (ex.: publishing their blogs and comment other's). The main feature is *share*; they share photos, texts, comments, tags, music, links, bookmarks... Together with sharing is archiving, many of the projects are presenting free opportunities to archive audio, video, photos, and texts. *Vimeo*, *Flickr*, *Our Media*, *Wikimedia Commons*, *IT Conversations* are a few examples of that. Moreover, archiving is a way of constructing memory, of creating history.

The 3.0 version is not so political and conscious as the Internet 1.0 and not so apolitical and superficial as the Internet 2.0, it functions as a grayscale palette with all different nuances of grays. Similar to the people, some are more active than others, some are less political than others, some have more spare time than others¹⁸³, and some have more problems than others... The Internet 3.0 appears to be a tightrope walker, it is duty of projects as the ones presented in this thesis to struggle for not letting it fall on the consumerist and passive side.

8.1 FURTHER WORK

Since my field of research is the Internet and it is constantly changing, mutating, growing, the conclusions here presented are only the beginning. They are not closed conclusions; they are the up-to-this-point sorts of conclusions. It is my intention to continue this investigation, always working with network projects. Besides, studying the projects as a participant and getting information from the creators, it is a plan to work with the collaborators. To focus on the ones who contribute to maintain the projects alive and not on creators.

Since I have sent so many emails to interview people about their projects, I have sent messages to discuss the projects on their forums, I have sent messages to specialized and non-specialized people to discuss theories I presented in this thesis, the discussion on the subject have already started. Furthermore, I promised to all these people to send an email with the URL of the thesis (I plan to post the .pdf version on the web). Accordingly, I imagine I might receive many critics after people see what I wrote about their projects and theory. Some might be agree, others not. Plus, I hope to receive critiques, and from those critiques my investigation will grow, it will enter on a new phase.

¹⁸³ The spare time is important to mention because much is talked about collaboration but not all the people have time for it. The majority of the population work hard many hours a day and cannot afford spend time on the Internet producing. Creating can be considered an elitist activity.

8.2 COMPANION WEBSITE (WWW.CO-NETWORK.NET)

Similar to what was done for the tesina, this thesis has reference material on a companion website (www.co-network.net). The older version is still accessible, however this new one presents the information on a more dynamic way. It is done using blog technologies that allow categories, tagging, comments, and syndication.

Blog was chosen because it allows flexibility on posting and also easily enables comments to the projects and interviews published. Links to theory on the web use delicious (<http://del.icio.us>). Additionally, tags (of the keywords) offer a quick and easy way to find information, and syndication enable users to keep updated with new content.

It is not a website for the thesis texts, it is a website as a suggestion material to researches on collaboration, the Internet, and network projects. The website offers a way to catalogue all the projects selected to the thesis study and many others that appeared on the elapsing of this research. Moreover, there are the interviews and theory suggestions.

In order to be web like, co-network has a simple and quick discourse. Texts are short, with links to further information. The main language is Portuguese, given that is my native language and there is a lack of material on the subject written in Portuguese. It is a useful tool for students and researchers to find quick reference. Working as a research diary, I will keep posting on the website everything I find relevant to the topic.

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10 APPENDIX I

Appendix I presents a supporting material to the thesis, that is, lists, and messages that were too large to be included in the text and could be helpful for the investigation understanding.

10.1 PROJECT LIST

First 100 hundred selected for that database

1. e-barcelona: <http://www.e-barcelona.org/>
2. Opserver: <http://opserver.cccb.org/opserver/index.php>
3. sito: <http://www.sito.org/>
4. OneWorldTV: <http://tv.oneworld.net/>
5. Container Project: <http://www.container-project.net/>
6. Conversê: <http://converse.utopia.com.br/>
7. Flickr: <http://www.flickr.com>
8. Del.icio.us: <http://del.icio.us/>
9. RE: COMBO: <http://www.recombo.art.br/>
10. Nettime mailing lists: <http://www.nettime.org/>
11. Rede viva favela: <http://www.redevivafavela.com.br/>
12. CoLab: <http://colab.info/>
13. Canal Gitano: <http://www.zexe.net/LLIIDA>
14. Urban75: <http://www.urban75.com/>
15. MetaONG: <http://www.metaong.info/>
16. Noborder: <http://www.noborder.org/>
17. MetaFilter: <http://www.metafilter.com/>
18. Cityborg: <http://www.cityborg.net>
19. <http://www.viajamosjuntos.com/>
20. Slashdot: <http://slashdot.org/>
21. Photographica: <https://www.photographica.org/>
22. Mirror Project: <http://www.mirrorproject.com/>
23. FreeNetworks: <http://www.freenetworks.org/>
24. Nodo50: <http://www.nodo50.org/>
25. CouchSurfing: <http://www.couchsurfing.com>
26. Kitchen Sink: <http://www.kitchensinkmag.com>

27. Usina de Letras: <http://www.usinadeletras.com.br>
28. Antiwar: <http://www.antiwar.com/>
29. New Global Vision: <http://www.ngvision.org/index.en.html>
30. Demand Media: <http://demandmedia.net>
31. Yomango: <http://www.yomango.net/>
32. MediaRights: <http://www.mediarights.org>
33. 16 Beaver: <http://www.16beavergroup.org/>
34. Over My Dead Body: <http://www.overmydeadbody.org/accueil.php>
35. 360 degrees: <http://www.360degrees.org/>
36. Yellow Arrow: <http://global.yellowarrow.net>
37. Protest Net: <http://protest.net/>
38. Mundo Al Revés: <http://www.mundoalreves.com>
39. My50: <http://www.my50.co.uk/>
40. MadridWireless: <http://www.madridwireless.net/>
41. Collaborate: <http://collaborate.blogdrive.com/>
42. OFD: <http://www.ofdnews.com/>
43. Downhill Battle: <http://www.downhillbattle.org/>
44. Tus relatos: <http://www.tusrelatos.com/>
45. Heterotopies: <http://www.callusdigital.org/heterotopies/>
46. About Free Radio San Diego 96.9FM: <http://www.pirate969.org/>
47. Fadaiat: <http://fadaiat.net/>
48. Art Libre: <http://artlibre.org/>
49. Tape germ: <http://www.tapegerm.com>
50. BuenosAiresLibre: <http://www.buenosaireslibre.org/>
51. GNN: <http://www.gnn.tv/>
52. Screen from my live: <http://www.scenefrommylife.com/>
53. The Free Software Foundation: <http://www.fsf.org/>
54. Digital Consumer: <http://digitalconsumer.org/>
55. The Sonic Memorial Project: <http://www.sonicmemorial.org>
56. Impossibleis.org: <http://www.impossibleis.org/>
57. Adbusters: <http://www.adbusters.org>
58. BugMeNot: <http://bugmenot.com/>
59. WifiMug: <http://wifimug.org/>
60. Rhizome.org: <http://www.rhizome.org/>
61. Libertad: <http://www.libertad.de/>
62. CommuniCulture: <http://www.communiculture.org>
63. Forward Track: <http://forwardtrack.eyebamresearch.org/>
64. Photoblogs.org: <http://photoblogs.org/>
65. Freifank: <http://freifunk.net/>
66. They Rule: <http://www.theyrule.net>
67. EuroMayDay: <http://www.euromayday.org/netparade/>
68. Witness: <http://www.witness.org/>
69. Video Nation: <http://www.bbc.co.uk/videonation/>
70. Hacktivism: <http://thehacktivist.com/>
71. ReZaL 404: <http://rezal404.org/>
72. IT Conversations: <http://www.itconversations.com>
73. Degree Confluence Project: <http://www.confluence.org/>
74. Wikimedia Commons: <http://commons.wikimedia.org>

75. microRevolt: <http://www.microrevolt.org/>
76. SWARM The Minutemen: <http://swarmtheminutemen.com/>
77. One Free Minute: <http://www.onefreeminute.net>
78. Plerophory: <http://plerophory.com/>
79. Pacifica Radio: <http://www.pacifica.org/>
80. Independent media center: <http://www.indymedia.org>
81. Wikipedia: <http://www.wikipedia.org/>
82. Ourmedia: <http://www.ourmedia.org/>
83. Etoy: <http://www.etoym.com/>
84. RTMARK: <http://www.rtmarm.com/>
85. Poisoned: <http://www.gottsilla.net/poisoned.php>
86. Community arts network: <http://www.communityarts.net/>
87. Identidades: mantidas e perdidas: <http://www.identidades-br.net/>
88. Loopcity: <http://www.iamas.ac.jp/~didi/>
89. Freecycle: <http://www.freecycle.org/>
90. Radiolivres.org: <http://www.radiolivres.org/>
91. Emule: <http://www.emule-project.net>
92. Feminist: <http://www.feminist.com/>
93. The Freesound Project: <http://freesound.iua.upf.edu/>
94. Idealist: <http://www.idealists.org/>
95. Biblioweb: <http://biblioweb.cc>
96. Craigslist: <http://www.craigslist.org/>
97. Red Libre Red Visible: <http://www.redvisible.tk/>
98. Are You Generic?: <http://www.areyougeneric.org/>
99. Peekabooby: <http://www.peek-a-booby.org>
100. Vimeo: <http://www.vimeo.com/>

Projects left for a further research.

101. <http://www.vivasp.com>
102. <http://www.midiaticas.org>
103. <http://www.wifimaps.com/>
104. <http://lingua.utdallas.edu:7000/>
105. <http://www.acterra.org/>
106. <http://www.photo.net/>
107. <http://www.trekearth.com/>
108. <http://mefedia.com/>
109. <http://grouper.com>
110. <http://www.palindromo.org.br/>
111. <http://www.sims.berkeley.edu/~sack/cm/index.html>
112. <http://www.pbs.org/pov/stories/vietnam/about.html>
113. <http://www.ccc.de/?language=en>
114. <http://www.revilly.com/>
115. <http://www.theyesmen.org/>
116. <http://www.zmag.org/weluser.htm>
117. <http://www.freepress.net/>
118. <http://futureofmusic.org/>
119. <http://www.radioblogclub.com/>

120. <http://www.genderchangers.org/>
121. <http://www.shutterfly.com/>
122. <http://www.webshots.com>
123. <http://www.cellspace.org/>
124. <http://www.femina.com>
125. <http://www.akakurdistan.com>
126. <http://www.skepticality.com>
127. <http://bootlab.org>
128. <http://www.txtmob.com/>
129. <http://www.dorkbot.org/>
130. <http://acp.sindominio.net/>
131. <http://www.deviantart.com/>
132. <http://www.customize.org/>
133. <http://pivot.linhadefuga.com.br/html/>
134. <http://pingfm.org/>
135. <http://liveradio.indymedia.org/>
136. <http://www.commondreams.org/>
137. <http://fr.wikibooks.org>
138. <http://www.emacswiki.org/cw-fr>
139. <http://www.progress.koumbit.net/>
140. <http://www.livejournal.com/>
141. <http://www.meetup.com/>
142. <http://es.wikiquote.org/wiki/Portada>
143. <http://de.wiktionary.org/>
144. <http://es.wikinews.org/>
145. <http://www.gironartcontemporani.com/container/deltmmachina/index.php/Portada>
146. <http://WIKI-ART.ORG/>
147. <http://community.freespeech.org/>
148. <http://wiki.crao.net/index.php/PageAccueil>
149. <http://netart.incubadora.fapesp.br>
150. <http://www.commoncontent.org/>
151. <http://www.inthesetimes.com>
152. <http://www.agorawiki.org>
153. <http://infozine.com/>
154. <http://www.alternet.org/>
155. <http://www.v2v.cc/>
156. <http://process.indymedia.org/tech/>
157. <http://reclaimthemedias.org/>
158. <http://culturalibre.org/>
159. <http://www.radioalice.org/nuovatelestreet/>
160. <http://www.imesh.com/>
161. <http://culturelibre.net/>
162. <http://www.tomspetition.org/>
163. <http://www.networkforjustice.org/>
164. <http://bap.propagande.org/index.orig.php>
165. <http://p2pnet.net/index.php>
166. <http://musicforamerica.org/>
167. <http://www.skinbase.org/>

168. <http://antipub.net/>
169. <http://www.moviments.net>
170. <http://www.rekombinant.org/>
171. <http://friendsoftheabc.org/>
172. <http://www.km4042.de/index.php>
173. <http://www.woostercollective.com/>
174. <http://www.medialens.org>
175. <http://www.now.org/index.html>
176. <http://www.canadiancontent.net/>
177. <http://infokiosques.net/>
178. <http://riereta.net/tiki/tiki-index.php?page=Ctrl-i>
179. http://www.ecn.org/aha/English/index_en.htm
180. <http://www.webactive.com>
181. <http://hacktivismo.com/>
182. <http://dailymalaysia.org/>
183. <http://www.behindthelabel.org/>
184. <http://www.corpwatch.org/>
185. <http://c6.org/tys/>
186. <http://www.hri.ca/>
187. <http://www.alliancecm.org/>
188. <http://oat.tao.ca/?PHPSESSID=742b21d552014a47d456043ce70c9ef4>
189. <http://forumpermanente.incubadora.fapesp.br/portal>
190. <http://www.wiktionary.org/>
191. <http://en.wikibooks.org/>
192. <http://www.wikiquote.org/>
193. <http://wikinews.org/>
194. <http://wikisource.org>
195. <http://www.nosoypirata.com/>
196. http://riereta.net/tiki/tiki-read_article.php?articleId=8
197. <http://ootw4.org/>
198. <http://eu.d-a-s-h.org/>
199. <http://www.theseptemberproject.org/>
200. <http://www.ifeminists.net>
201. <http://womensjourneys.com/>
202. <http://www.novae.inf.br/>
203. <http://www.moviments.info/>
204. <http://www.akakurdistan.com/>
205. <http://draw.artcontext.org/>
206. <http://xango.metareciclagem.org/>
207. <http://www.redasociativa.org/dosorillas/>
208. <http://www.hacktivismo.com/>
209. <http://www.beatpunk.org/>
210. <http://borderlineacademy.org/>
211. <http://www.low-fi.org.uk/>
212. <http://www.memefest.org/tunein/en/intro1024en.php>
213. <http://home3.inet.tele.dk/vian/>
214. <http://www.canyouseemenow.co.uk/>
215. <http://www.memefest.org>

216. <http://www.totse.com/>
217. <http://www.ekosystem.org/>
218. <http://www.tmcrew.org/>
219. <http://www.portalgsm.com/>
220. <http://www.npr.org/programs/lnfsound/index.html>
221. <http://znet.protest.net/>
222. <http://www.webpetitions.com/>
223. <http://www.petitiononline.com/ABM1201/petition.html>
224. <http://www.petitiononline.com/bridge/>
225. <http://www.flora.org/coat/appeal/>
226. <http://www.thepetitionsite.com/takeaction/687628335?tl=1120738001>
227. <http://www.unitedforpeace.org/>
228. <http://altnet.org/>
229. <http://www.fotolog.net/>
230. <http://www.deportation-class.com/>
231. <http://www.radiodiversity.com/>
232. <http://www.partytown.com/radio/>
233. <http://www.50years.org/>
234. <http://www.globalizethis.org/>
235. <http://www.personaltelco.net>
236. <http://www.blogtorrent.com/>
237. <http://bittornado.com/>
238. <http://www.edonkey2000.com/>
239. <http://www.nongnu.org/mldonkey/>
240. <http://www.kazaa.com>
241. <http://www.shareaza.com/>
242. <http://www.gnucleus.com/Gnucleus/>
243. <http://www.bittorrent.com/>
244. <http://www.morpheus.com/>
245. <http://www.kazaa.com>
246. <http://azureus.sourceforge.net/>
247. <http://epicea.philix.net/>
248. <http://www.imesh.com/>
249. <http://www.limewire.com/english/content/home.shtml>
250. <http://freewirep2p.com/>
251. <http://pax.protest.net/>
252. <http://chillingeffects.org/>
253. <http://www.musicamp3.com/>
254. <http://www.theregular.org/>
255. <http://info-commons.org/>
256. <http://trace.ntu.ac.uk/>
257. <http://www.tcrobots.org/>
258. <http://www.imbecil.com>
259. <http://www.journalofaestheticsandprotest.org/>
260. <http://www.c-level.cc/index.html>
261. <http://www.audiomulch.com/>
262. <http://www.derechosdigitales.org/>
263. <http://www.freewords.org/>

264. <http://www.complacent.org/>
265. <http://transacciones.wewearbuildings.cc/>
266. <http://www.eff.org/>
267. <http://www.theregular.org/>
268. <http://www.participatorypolitics.org/>
269. <http://opensourcecms.com/>
270. http://www.tiempo-naranja.org/revista/article.php3?id_article=39
271. <http://www.barcelonawireless.net/>
272. <http://www.apache.org/licenses/>
273. <http://vorem.com/>
274. <http://www.soundclick.com/>
275. <http://scuttle.org>
276. <http://www.furl.net>
277. <http://www.pinche.com.ar/>
278. <http://www.publicknowledge.org/>
279. <http://www.digitalspace.com/>
280. <http://piltonvideo.pwp.blueyonder.co.uk/>
281. <http://barrapunto.com/>
282. <http://www.ecn.org/>
283. <http://www.boycott-riaa.com/>
284. <http://wastun.org>
285. <http://www.sccpp.org>
286. <http://www.relatoscortos.com/>
287. <http://www.relatocorto.com>
288. <http://albumsnaps.com/>
289. <http://albumtown.com/>
290. <http://www.canariaswireless.net/>
291. <http://www.riereta.net/>
292. <http://www.yomango.org>
293. <http://sindominio.net/runlevelzero/>
294. <http://www.dmusic.com/>
295. <http://www.whitedot.org/>
296. <http://delocator.net>
297. <http://www.laberintos.org/>
298. <http://www.bumplist.net/>
299. <http://droplift.org/>
300. <http://www.mus-e.net/>
301. <http://www.e-valencia.org/>
302. <http://www.rhizome.org>
303. <http://www.nominimo.com.br>
304. <http://www.vivafavela.com.br/>
305. <http://www.itaucultural.org.br>
306. <http://www.opuscommons.net/>
307. <http://www.webgrrls.com/>
308. <http://www.zemos98.org/>
309. <http://www.sourceforge.net/>
310. <http://www.cesar.org.br>
311. <http://www.bytegallery.com/>

312. <http://www.amnesty.org/>
313. <http://www.albinator.com/>
314. <http://www.zexe.net/Z/>
315. <http://www.portodigital.org.br>
316. <http://www.flamenco-world.com/>
317. <http://www.wumingfoundation.com/>
318. <http://www.zexe.net/LEON/>
319. <http://www.zexe.net/TAXI/>
320. <http://www.lutherblissett.net>
321. <http://www.freedomhouse.org/>
322. <http://www.anuestroaire.net/>
323. <http://www.womenofjuarez.com/links.html>
324. <http://solidarityacrossborders.org/>
325. <http://opennetworks.rg3.net/>
326. <http://www.mst.org.br>
327. <http://www.soundtoys.net>
328. <http://netart.org.uy/>
329. <http://espiral.org/>
330. <http://www.unosunosyunosceros.com>
331. <http://www.fllanos.com>
332. <http://www.zombie-and-mummy.org/>
333. <http://www.killradio.org/>
334. <http://www.aim.org/>
335. <http://www.homemademusic.com/>
336. <http://www.indiecentre.com/>
337. <http://www.gradethenews.org/>
338. <http://www.wireless-forum.ch/>
339. <http://www.e-politik.de/>
340. <http://noii-van.resist.ca/>
341. <http://www.mundoanuncio.com>
342. <http://straddle3.net/context/index.html>
343. <http://www.projetometafaora.org/does>
344. <http://www.zonezero.com/moblog/index.html>
345. <http://www.freewheelers.co.uk/>
346. <http://www.consumehastamorir.com/>
347. <http://www.liftshare.org/>
348. <http://www.oneworld.net/>
349. <http://radio.oneworld.net/>
350. <http://www.mcspotlight.org/>
351. <http://www.brasildefato.com.br/>
352. <http://www.digitalopportunity.org/>
353. <http://www.democracynow.org/>
354. <http://www.mediachannel.org/>
355. <http://share.dj/share/>
356. <http://www.kubatana.net/>
357. <http://e-democracy.org/>
358. <http://www.earthisland.org/borneo/>
359. <http://www.pontofuturo.org/>

- 360. <http://www.akshaya.net/>
- 361. <http://www.geocities.com/demo4alles/es/index.html>
- 362. <http://www.comcat.org/>
- 363. <http://wiki.gleducar.org.ar/wiki/index.php/Portada>
- 364. <http://www.logicaland.net/>
- 365. <http://streetart.antville.org/>
- 366. <http://www.grafedia.com/>
- 367. <http://www.lomography.com/homesDeLuxe/>
- 368. <http://www.geekradio.com/>
- 369. <http://www.archive.org>
- 370. <http://www.magnatune.com/>
- 371. <http://mlmac.org/>
- 372. <http://mldonkey.berlios.de/>
- 373. <http://chiennesdegarde.org/>
- 374. <http://faces-l.net/>
- 375. <http://diqq.com/>

10.2 TABLES

Table 53. Frequency: Software

		Frequency	Percentage
Valid	No data	9	9,0
	apache php mysql ffmpeg-php	1	1,0
	asp	2	2,0
	blog css rss	1	1,0
	blog list	1	1,0
	blog php newsletter	1	1,0
	blog rss xml	1	1,0
	blog wiki xml	1	1,0
	blogdrive	1	1,0
	carnivore pe, dart	1	1,0
	cgi	1	1,0
	chat, email, message,	1	1,0
	chat, forum,	1	1,0
	drupal, rss, chat	1	1,0
	drupal, rss, css, xhtml	1	1,0
	flash	2	2,0
	flash, html, poll, quicktime vr, forum	1	1,0
	flash, list, php	1	1,0
	flash, mp3	1	1,0
	forum	3	3,0
	forum, list	1	1,0
	forum, quick time, form	1	1,0
	Houdini	1	1,0
	html, email	1	1,0
	html, forum, chat, blog	1	1,0
	linux, forum, list	1	1,0
	list	1	1,0
	list , php	1	1,0
	list , wiki , icr, pool	1	1,0
	MetaEvents, list,	1	1,0
	mir, forum, list, icr, rss	1	1,0
	mp3, quick time,	1	1,0
	p2p	2	2,0
	php-nuke, Campsite	1	1,0
	php	10	10,0
	php, blogger, winamp, mp3	1	1,0
	php, forum	1	1,0
	php, forum, backend.php	1	1,0
	php, forum, email list, RSS	1	1,0
	php, forum, list	1	1,0
	php, list	2	2,0
	php, list, newsletter	1	1,0
	php, list, wiki, chat, free software	1	1,0

php, mysql forum, list, wiki	1	1,0
php, mysql xhtml,css, wiki, list, blog	1	1,0
php, newsletter	1	1,0
php, rss	1	1,0
php, rss, forum, blog, chat	1	1,0
php, Winamp or Java Player	1	1,0
PostNuke, backend.php,	1	1,0
rdf feed	1	1,0
rss	4	4,0
rss, forum, list	1	1,0
rss, newsletter, forum, quick time, real time	1	1,0
rss, xml	1	1,0
rss, xml, blog, flash	1	1,0
Scoop, atom, rss, realtime, quicktime	1	1,0
shtml, newsletter	1	1,0
slash, poll, list, wiki, RSS	1	1,0
spip, rss	1	1,0
tikiwiki, forum, blog, rss, perl, php, smarty	1	1,0
virtools, form	1	1,0
vlc, winmediaplayer, newsletter, list; RSS, XML	1	1,0
wiki	2	2,0
wiki, forum, blog, xml	1	1,0
wiki, list, scuttle,	1	1,0
wiki, mp3, xhtml, css, list, forum, chat, php, RSS	1	1,0
wiki, xml	1	1,0
witki, list	1	1,0
xml, blog	1	1,0
xml, php, list, newsletter	1	1,0
xml, rss	2	2,0
Total	100	100,0

Table 54. Frequency: Design colors

	Frequency	Percentage
Valid		
black, blue	1	1,0
black, blue, red, pink	1	1,0
black, colorful	1	1,0
black, gray, blue	1	1,0
black, gray, blue, orange	1	1,0
black, gray, red	1	1,0
black, red	2	2,0
black, white	4	4,0
black, white, blue	14	14,0
black, white, blue, green	1	1,0
black, white, blue, orange	4	4,0
black, white, blue, red	1	1,0
black, white, blue, red, green	1	1,0
black, white, blue, yellow	1	1,0
black, white, brown	2	2,0
black, white, gray	6	6,0
black, white, gray, blue	2	2,0
black, white, gray, green	1	1,0
black, white, gray, red	1	1,0
black, white, green	4	4,0
black, white, mustard	1	1,0
black, white, orange	2	2,0
black, white, pink	1	1,0
black, white, red	6	6,0
black, white, red,	1	1,0
black, white, red, pink	1	1,0
black, white, red, salmon	2	2,0
black, white, salmon	1	1,0
black, white, yellow	1	1,0
black, white, yellow, pink	1	1,0
black, white, yellow, red	2	2,0
black, yellow	1	1,0
blue, orange	1	1,0
blue, yellow, green	1	1,0
blue, yellow green	1	1,0
brown	1	1,0
colorful	1	1,0
gray	1	1,0
gray, blue	2	2,0
gray, blue, orange	1	1,0
gray, blue, red	1	1,0
gray, yellow	1	1,0
green, orange	1	1,0
green, yellow mustard	1	1,0
pink	1	1,0

purple	1	1,0
red, green	1	1,0
white, blue	1	1,0
white, blue, brown	1	1,0
white, blue, colorful	1	1,0
white, blue, orange	1	1,0
white, blue, yellow, red	1	1,0
white, brown	1	1,0
white, gray, blue	1	1,0
white, gray, blue, pink	1	1,0
white, gray, brown	1	1,0
white, gray, colorful	1	1,0
white, gray, red	1	1,0
white, violet	1	1,0
white, yellow, red	1	1,0
yellow, red	1	1,0
Total	100	100,0

Table 55. Frequency: Design multimedia

	Frequency	Percent
No data	11	11,0
animation	1	1,0
animation, audio, design, photo	1	1,0
animation, audio, illustration,	1	1,0
animation, audio, illustration, photo	1	1,0
animation, audio, logo, photo, video	2	2,0
animation, audio, photo	1	1,0
animation, audio, photo, vr	1	1,0
animation, design	1	1,0
animation, design, illustration, logo	1	1,0
animation, design, photo	1	1,0
animation, illustration, logo	1	1,0
animation, logo, photo	1	1,0
animation, photo	2	2,0
audio	1	1,0
audio, design, logo, photo	1	1,0
audio, illustration, logo	1	1,0
audio, illustration, logo, photo	2	2,0
audio, illustration, logo, photo, video	1	1,0
audio, illustration, photo	1	1,0
audio, logo, photo	1	1,0
audio, photo	1	1,0
audio, photo, video	2	2,0
design, illustration, logo	1	1,0
design, illustration, logo, photo	5	5,0
design, illustration, logo, photo, video	3	3,0
design, logo	2	2,0
design, logo, photo	2	2,0
design, logo, photo, video	2	2,0
illustration	1	1,0
illustration, logo	4	4,0
illustration, logo, photo	6	6,0
illustration, logo, photo, video	1	1,0
illustration, photo	3	3,0
logo	10	10,0
logo, banner	2	2,0
logo, photo	9	9,0
logo, photo, map	1	1,0
logo, photo, video	2	2,0
photo	7	7,0
photo, link video	1	1,0
video	1	1,0
Total	100	100,0

Table 56. Traffic rate by the project

	Frequency	Percentage
no data	55	55,0
10791 photoblogs in 91 countries, 40 languages	1	1,0
1235 articulos, 6417 comentarios, 2175 usuarios	1	1,0
13000 contributors, 1800000 articles, more than 100 languages	1	1,0
14,973 collections, 67,582 media files.	1	1,0
14000 contributions	1	1,0
16576 members	1	1,0

17000 members, 118 countries, 10 million hits per month	1	1,0
17166	1	1,0
1942 1942 demonstrators	1	1,0
2.5 billion page views per month, 10 million people each month	1	1,0
20000 users, 40000 threads, 800000 comments	1	1,0
210 register user	1	1,0
2481383 users, 522368042 files	1	1,0
25 participants	1	1,0
2500 Titles	1	1,0
2762 visitors, 929 organizations	1	1,0
2820 registered members	1	1,0
29 bios, 43 quotes,	1	1,0
29645	1	1,0
3015 Communities, 1574650 Members	1	1,0
33 users	1	1,0
38747 pageviews total, 70000 visitors per month	1	1,0
4005 confluences, 7369 visitors, 45762 photos in 166 countries.	1	1,0
4035 Registered Users	1	1,0
52000 members	1	1,0
5940 films, 4714 organizations, 11777 users	1	1,0
750 shorts	1	1,0
76604 sites liberated	1	1,0
78500 people joined the EDT virtual sit-in against the MinuteMen	1	1,0
788 songs, total plays: 127982, total artists: 174	1	1,0
80 million pages per month	1	1,0
8191 authors, 220709 texts	1	1,0
97 interviews, 26 countries	1	1,0
added projects 110	1	1,0
archive 488 videos, total 51.205 Gb	1	1,0
between 500,000 and 2 million page views a day	1	1,0
More than 52000 members	1	1,0
none	1	1,0
Over 47000 nonprofit and community org in 165 countries	1	1,0
over half a million individual users per month	1	1,0
photographers from 40 countries	1	1,0
Relatos 2165, Autores: 595, Valoraciones 4850	1	1,0
Users 276, Active Authors 3, Stories Published 22	1	1,0
users 5807, blogs 5462, videos 36, articles 833	1	1,0
Total	100	100,0

Table 57. Frequency: Type of participation

	Frequency	Percent
creating avatar, text, descripcion	1	1,0
download software	1	1,0
going to a url	1	1,0
sending audio	2	2,0
sending photo	1	1,0
sending photo, audio, video	1	1,0
sending photo, illustration, creating image	1	1,0
sending radio program	1	1,0
sending text	9	9,0
sending text (article, adding event)	1	1,0
sending text (article)	6	6,0
sending text (article), photo	1	1,0
sending text (article), photo, illustration, video, animation	1	1,0
sending text (article, comment)	2	2,0
sending text (article, comment, poetry)	1	1,0
sending text (article, email, question)	1	1,0
sending text (article, forum)	1	1,0
sending text (bookmark)	1	1,0
sending text (comment)	1	1,0
sending text (comment), audio	1	1,0
sending text (comment), audio, video	1	1,0
sending text (comment), chatting	1	1,0
sending text (comment), creating maps and sharing	1	1,0
sending text (comment), photo	1	1,0
sending text (comment), photo, forum	1	1,0
sending text (comment), photo, video, audio	1	1,0
sending text (comment), photo, forum	1	1,0
sending text (comment), photo, rating	2	2,0
sending text (comment), rating, chat, forum	1	1,0
sending text (comment), rating, video	1	1,0
sending text (comment), video	1	1,0
sending text (comment, email), pool	1	1,0
sending text (database)	1	1,0
sending text (email)	2	2,0

sending text (email), video	1	1,0
sending text (email), workshop	1	1,0
sending text (event, list, email)	1	1,0
sending text (fax)	1	1,0
sending text (form, route), photo	1	1,0
sending text (interview, form, forum), photo, audio, video	1	1,0
sending text (project)	1	1,0
sending text (quote)	1	1,0
sending text (wireless café info)	1	1,0
sending text, artwork, photo	1	1,0
sending text, audio	3	3,0
sending text, donating something	1	1,0
sending text, download software, petition	1	1,0
sending text, email, going to events	1	1,0
sending text, email, hosting site	1	1,0
sending text, goals	1	1,0
sending text, image, photo, message	1	1,0
sending text, join database	1	1,0
sending text, login and password	1	1,0
sending text, news, images	1	1,0
sending text, photo	3	3,0
sending text, photo, audio	1	1,0
sending text, photo, audio, animation, video	1	1,0
sending text, photo, audio, video	4	4,0
sending text, photo, creating software, flyers	1	1,0
sending text, photo, gps location	1	1,0
sending text, photo, illustration, quote	1	1,0
sending text, photo, join database	1	1,0
sending text, photo, rating	1	1,0
sending text, photo, volunteer	1	1,0
sending text, question, creating avatar	1	1,0
sending text, quiz	1	1,0
sending text, review, news, url	1	1,0
sending text, sharing wireless	2	2,0
sending text, sms, photo, putting sticker	1	1,0
sending text, testimonial, photo, video	1	1,0
sending text, url video	1	1,0
sending text, video	2	2,0
sending video	1	1,0
sendint text (post, flag)	1	1,0
Total	100	100,0

Table 58. Frequency: Traffic rate by the project

	Frequency	Percentage
no data	55	55,0
10791 photoblogs in 91 countries, 40 languages	1	1,0
1235 articulos, 6417 comentarios, 2175 usuarios	1	1,0
13000 contributors, 1800000 articles, more than 100 languages	1	1,0
14,973 collections, 67,582 media files.	1	1,0
14000 contributions	1	1,0
16576 members	1	1,0
17000 members, 118 countries, 10 million hits per month	1	1,0
17166	1	1,0
1942 1942 demonstrators	1	1,0
2.5 billion page views per month, 10 million people each month	1	1,0
20000 users, 40000 threads, 800000 comments	1	1,0
210 register user	1	1,0
2481383 users, 522368042 files	1	1,0
25 participants	1	1,0
2500 Titles	1	1,0
2762 visitors, 929 organizations	1	1,0
2820 registered members	1	1,0
29 bios, 43 quotes,	1	1,0
29645	1	1,0
3015 Communities, 1574650 Members	1	1,0
33 users	1	1,0
38747 pageviews total, 70000 visitors per month	1	1,0
4005 confluences, 7369 visitors, 45762 photos in 166 countries.	1	1,0
4035 Registered Users	1	1,0
52000 members	1	1,0
5940 films, 4714 organizations, 11777 users	1	1,0
750 shorts	1	1,0
76604 sites liberated	1	1,0
78500 people joined the EDT virtual sit-in against the MinuteMen	1	1,0
788 songs, total plays: 127982, total artists: 174	1	1,0
80 million pages per month	1	1,0

8191 authors, 220709 texts	1	1,0
97 interviews, 26 countries	1	1,0
added projects 110	1	1,0
archive 488 videos, total 51.205 Gb	1	1,0
between 500,000 and 2 million page views a day	1	1,0
Esta página foi acessada 743	1	1,0
More than 52000 members	1	1,0
none	1	1,0
Over 47000 nonprofit and community org in 165 countries	1	1,0
over half a million individual users per month	1	1,0
photographers from 40 countries	1	1,0
Relatos 2165, Autores: 595, Valoraciones 4850	1	1,0
Users 276, Active Authors 3, Stories Published 22	1	1,0
users 5807, blogs 5462, videos 36, articles 833	1	1,0
Total	100	100,0

Table 59. Frequency: Other

Other	Frequency	Percent
No data	34	34,0
ad banner, ads by Google	1	1,0
ad banner, spread the word	1	1,0
ads and sell print magazine	1	1,0
ads banner, sell (sponsor author)	1	1,0
ads by Google	6	6,0
ads by Google, banners top inside pages	1	1,0
ads by Google, donation PayPal	1	1,0
ads by Google, donation, PayPal, Amazon	1	1,0
amazon honor and paypal	1	1,0
apoiado e localizado no C.E.S.A.R	1	1,0
apoio VivaRio	1	1,0
BBC, send page to a friend	1	1,0
Colaboran: gencat, uoc, fundacio aplicacio, ajuntament callus	1	1,0
donation	5	5,0
donation (pledges, support)	1	1,0
donation 25\$ and up	1	1,0
donation amazon, supporters	1	1,0
donation bank account	1	1,0
donation membership	1	1,0
donation PayPal	2	2,0
donation PayPal, banner of self ads	1	1,0
donation PayPal, got many awards	1	1,0
donation PayPal, shop	2	2,0
donation tax-deductible donations, funding, good design	1	1,0
donation, banner	1	1,0
donation, member 120\$	1	1,0
donation, PayPal	3	3,0
donation, PayPal, cafepress.com	1	1,0
donation, PayPal, MoneyBookers	1	1,0
donation, shop	1	1,0
dontaion, t-shirt cafepress	1	1,0
ended lacking submission	1	1,0
funded & supported by the japan foundation, IAMAS Institute	1	1,0
golden nica ars electronica 2002	1	1,0
impulsado por: Unia 10, ayuntamiento de Tarifa	1	1,0
loop artists or mix artists to help pay for the server	1	1,0
no ads	1	1,0
offer Google translation to Spanish, French, Italian, German, Portuguese, Korean, Japanese, Chinese	1	1,0
prix ars electronica	1	1,0
recommend us (send email to a friend)	1	1,0
sell (store dvd...)	1	1,0
sell and buy photos	1	1,0
sell products	1	1,0
sell stickers, good design	1	1,0
sell t-shirts and posters	1	1,0
sell videos, donate Network for Good	1	1,0
shop to sell videos	1	1,0
sponsor	1	1,0
sponsor (become a sponsor)	1	1,0
sponsor (Support Photoblogs.org by visiting our sponsors)	1	1,0
sponsor, friends donation	1	1,0
sponsored by nokia	1	1,0

university fund	1	1,0
Total	100	100,0

10.3 EMULE FORUM MESSAGES

Here there is a transcript to the forum message since it is necessary to be a registered user to view them. In order to no waste space, I reduce some of the images of the messages.

<http://forum.emule-project.net/index.php?showtopic=91570&hl=emule+usage>

Forum Emule Usage, research on emule

<p>ksb</p> <p>Newbie  Group: Members Posts: 2 Joined: Yesterday, 04:50 PM Member No.: 253249</p> <p>Warn: (0%) </p>	<p> Yesterday, 05:02 PM Post #1</p> <p>Hi</p> <p>I am doing a research on collaboration on the internet. One of the projects I analyze is P2P software, I use eMule as an example.</p> <p>I have 2 questions for users. I hope you can answer me... </p> <ol style="list-style-type: none"> 1. What do you share with eMule? Only music or other stuff (such as)? 2. What do you like the most in p2p software (or eMule if you prefer)? <p>Thanks a lot</p> <p>karla</p> <p>This post has been edited by ksb: Yesterday, 05:23 PM</p>
<p>drizzit</p>  <p>Golden eMule  Group: Members Posts: 2202 Joined: 3-June 04 Member No.: 167344</p>	<p>Yesterday, 05:06 PM Post #2</p> <ol style="list-style-type: none"> 1. only non-copyrighted stuff 2. making friends  <p>-----</p> <p>Minister of Food & Nutrition in Birk's NWO</p>
<p>xscarab</p>  <p>*****  Group: Members Posts: 702 Joined: 23-February 04 From: uk Member No.: 149339</p>	<p>Yesterday, 06:01 PM Post #3</p> <p>1 & 2: same as Drizzit. </p> <p>-----</p> <p>Never be afraid to try something new. Remember that a lone amateur built the Ark. A large group of professionals built the Titanic.</p> <p>    </p>
<p>schmu</p>	<p>Yesterday, 06:36 PM Post #4</p>



ich habe fertig!



Group: Members

Posts: 2234

Joined: 5-May 03

Member No.: 111375

i go with majority

1. porn

2. porn



[Der Mulidoc - jetzt ohne Praxisgebühr](#)

[birk](#)

☐Yesterday, 06:37 PM Post [#5](#)



On Vacation



Group: Moderator

Posts: 4931

Joined: 23-May 03

Member No.: 113754

QUOTE(ksb @ Oct 28 2005, 05:02 PM)

1. What do you share with eMule? Only music or other stuff (such as)?

I mostly share the stuff that I am currently downloading. I'm not a releaser and the most important thing is that you share all you can in a p2p network. Files are normally programs, movies and music. All non copywritten stuff suerely. 😊

QUOTE(ksb @ Oct 28 2005, 05:02 PM)

2. What do you like the most in p2p software (or eMule if you prefer)?

In regards to eMule I like the application itself because it work wonders for me. The network has a wide array of files to download and not only the newest files. It is even better that eMule is opensource since I find that to be a big plus. 😊
P.S. Moved to the right section...



[The Danish eMule homepage](#) --- [The Danish eMule forum](#) ---

[READ BEFORE POSTING](#) --- [Official documentation](#) --- [Unofficial help \(low-id, routers, firewalls\)](#)
--- [Quick help & guides forum](#)

[Andu](#)

☐Yesterday, 07:51 PM Post [#6](#)



just a random rebel
n00b



Group: Members

Posts: 8456

Joined: 4-December

02

Member No.: 9341

I don't think you will actually get any satisfying answer for the first question.

Regarding the second it's mostly content. I can find rare stuff and popular stuff that is not new. For 0 day releases BT or newsgroups are far better tho I hardly ever even thought about something like that.

Feel the *Fury*

[Morph](#) your Mule

Dark Lord of [Birk's Almighty New World Order](#)

[Unyure](#)

☐Yesterday, 08:35 PM Post [#7](#)

Group: Members
Posts: 3071
Joined: 1-November
04
Member No.: 190927

[moloko+](#)

Today, 04:22 AM Post #11



:||:|:



Group: Members
Posts: 437
Joined: 18-August 05
From: Oceania
Member No.: 241132

Habitual downloader/niche releaser

1.

- Self produced audio samples (for personal transfer to friends).
- A rare library of 3rd party freeware for a particular freeware audio app (for all).
- Some eMule related stuff (for all).
- Some personal stuff (for transfer to friends & family).
- Stuff that I think worthy of sharing.

2.

- Access to information unavailable/inaccessible otherwise.
- Personal file transfer.
- Reliability.
- Underlying ethic.

forum: [Windows 2000/xp Performance Boost Feature To Suspend Downloads \(v0.46c\)](#)
browser ftp: [server.met nodes.dat addresses.dat](#)
misc: [image.1](#)

[leny3](#)

Today, 10:29 AM Post #12



Golden eMule



Group: Members

Posts: 849

Joined: 23-January 05
Member No.: 206680

(1) i like all my freinds i have made on their like ZAMBOR !



(2) i love the onesty of a lot of users on it being good at what they do





[ksb](#)

Today, 12:38 PM Post #13

Newbie



Group: Members

Posts: 2

Joined: Yesterday,
04:50 PM

Member No.: 253249

Warn: (0%)



hi everyone

thank you all for the answers. I am writing a thesis about collaborative projects on the net that have social and/or cultural goals. p2p is a small chapter of it, I am not an expert on the field, my major is communication.

I promise when I finish the thesis I will post the pdf online and send messages to forums and people I've interviewed. So people can give a look at what I wrote.

If somebody else can answer, feel free, I will leave this chapter open for a while



Thanks a lot

karla

[wud03](#)

Oct 31 2005, 12:53 AM Post #14

The problem is that I know there are tons of copywrited material on mule, but nobody in this

Savant

 Group: Members
 Posts: 299
 Joined: 25-March 04
 From: Flushing, NY
 Member No.: 155043

forum will say he downloads it because it's against the rules. You will get an unsatisfying answer. I suggest somehow checking which files are most popular or downloaded the most. That should give at least some idea what the network shares and who shares them.

 |HΜά| □ρ□ Ψυδ0Σ #αρ□



[Greateone](#)

Oct 31 2005, 03:11 AM

Post [#15](#)



Professional Beer
 Drinker

 Group: Members
 Posts: 605
 Joined: 16-April 04
 From: Somewhere
 between reality and
 inebriation
 Member No.: 159164

QUOTE(wud03 @ Oct 30 2005, 03:53 PM)

The problem is that I know there are tons of copywrited material on mule, but nobody in this forum will say he downloads it because it's against the rules. You will get an unsatisfying answer. I suggest somehow checking which files are most popular or downloaded the most. That should give at least some idea what the network shares and who shares them.

Has it ocured to you that people outside the U.S. may only share public domain material? It's all relative in any perspective, if one looks for the latest Knoppix distro they should find thousands of sources. Of course the same is true of illegal material, but that depends on one's location.

[Q.E.D.](#)

[PrimeGrid](#)

"...One nation under the dollar with liberty and justice for none."

[Dick ManitoBa](#)

Oct 31 2005, 09:34 AM

Post [#16](#)

Splendid Member

 Group: Members
 Posts: 117
 Joined: 17-August 04
 Member No.: 178080

1. What do you share with eMule? Only music or other stuff (such as)?
2. What do you like the most in p2p software (or eMule if you prefer)?

Two very good questions, Karla, and worthy of the attention of many who slough off p2p software as though it is a plague on the livelihoods of the free world.

1. I share pictures of pinup models, specific selections of applications which I myself recommend to friends, or which I believe do better than what people commonly use. I share documents I have written such as how-to files for some of the same applications I share, as well other general topics unrelated to computers (food, horticulture, petcare, etc.) I also use it to collaborate with a few friends on projects we're working on. We all like emule, and since some of us aren't too good about checking our mailboxes, it was the logical way to keep each other up-to-date on what each other is doing.

2: I like it's ability to do what I want, and find what I want, without having to surrender to the outside world's idea of "the way it should be delivered". With emule, I can deliver my message, my file, my creation or presentation, and my small part of the world that is contained within my computer the way I want to share it. No ads, pop ups, middlemen, sign up, "click here... then here", search engine and ranking, etc etc. Just your files, my files, and everyone else's, and we choose what we want to look at.



Member



Group: Members

Posts: 29

Joined: 16-November 05

Member No.: 256851

ill' only answer to question 2.

Beyond the weird community which is truly fun I like emule because it gives me the opportunity to overcome political censorship on media which is a very sad issue in my country at the moment. Through the mule I can find and share information that is somehow banned from the mass medias (especially from TV). I live in the only European country where press has been classified as "partially free" by the House of Freedom yearly survey, over here a single dwarf controls over 90% of TV medias...guess who he is...

This post has been edited by **Valentina**: Nov 23 2005, 07:25 PM

[Wardy](#)



Today, 03:36 AM

Post [#20](#)

Newbie



Group: Members

Posts: 6

Joined: 18-November 05

Member No.: 257186

1. with mule theres no limits it seems il have anything i can get my hands on ... even the illegal stuff though to be fair i do buy any product i feel is worth the money.

2. mule is great for getting and beta testing software that aint out yet and being open source is dam handy for a programmer though i do wish there was a C# version its a much nicer language

[Andu](#)

Today, 10:43 AM Post [#21](#)



just a random rebel n00b



Group: Members

Posts: 8591

Joined: 4-December 02

Member No.: 9341

QUOTE(Wardy @ Nov 28 2005, 03:36 AM)

2. mule is great for getting and beta testing software that aint out yet and being open source is dam handy for a programmer though i do wish there was a C# version its a much nicer language

Lphant is a C# based ed2k client. Not sure how much of it is based on eMule tho.

Feel the *Fury*

[Morph](#) your Mule

Dark Lord of [Birk's Almighty New World Order](#)

[Paingiver](#)

Today, 01:00 PM Post [#22](#)



Proud member of T.W.O



Group: Members

Posts: 2817

Joined: 23-March 05

Member No.: 217820

QUOTE(Andu @ Nov 28 2005, 08:43 AM)

QUOTE(Wardy @ Nov 28 2005, 03:36 AM)

2. mule is great for getting and beta testing software that aint out yet and being open source is dam handy for a programmer though i do wish there was a C# version its a much nicer language

Lphant is a C# based ed2k client. Not sure how much of it is based on eMule tho.

Lphant has no Kad support but otherwise is very easy to use and runs well. 😊

T.W.O. Vice President in charge of spam (or the lack there of!) .-.~..~..~><<<<((('0>



 You are 83.50.151.194! Your ISP is rima-tde.net!
 You are running on Windows XP and using IE 6!
 You look suprised!



SLAY Radio Do what 190 others do right now! Go retro!
 Artist: Sonic Wanderer
 Song: Kikstart II (Kik-It Mix)

[Listen to the C64 remix scene on Slay Radio](#)

***** It really does kick Nectarines butt! *****

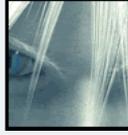
Today, 01:25 PM Post #23



the one winged angel
 Group: Members
 Posts: 4651
 Joined: 4-January 05
 From: thugsta city (amsterdam)
 Member No.: 203025

and it also has some nice spyware in it 😊

[Thug](#)
[World](#) [Order](#)




The Hate U Gave Lil Infants F*cks Everybody

Today, 01:47 PM Post #24



Proud member of T.W.O.
 Group: Members
 Posts: 2817
 Joined: 23-March 05
 Member No.: 217820

QUOTE(bounty vb @ Nov 28 2005, 11:25 AM)

and it also has some nice spyware in it 😊

Actually, it comes with adware which can be un-installed with no problems. 🤪

T.W.O. Vice President in charge of spam (or the lack there of!) ><(((°>



 You are 83.50.151.194! Your ISP is rima-tde.net!
 You are running on Windows XP and using IE 6!
 Bringiton is a robot!



SLAY Radio Do what 190 others do right now! Go retro!
 Artist: Markus Holler
 Song: Way of the Exploding Fist 2 (Neil Brennan) [Remix]

[Listen to the C64 remix scene on Slay Radio](#)

***** It really does kick Nectarines butt! *****

Today, 03:04 PM Post #25



the one winged angel
 Group: Members
 Posts: 4651
 Joined: 4-January 05
 From: thugsta city (amsterdam)

QUOTE(Paingiver @ Nov 28 2005, 12:47 PM)

QUOTE(bounty vb @ Nov 28 2005, 11:25 AM)

and it also has some nice spyware in it 😊

Actually, it comes with adware which can be un-installed with no problems. 🤪

but still, it has crap in it

so Lphant sucks, and get's owned by emule BIGtime.

everything they implement is stolen from emule anvwav 😊

Member No.: 203025

everything they implement is stolen from emule anyway 😊

(they didn't come up with one "original" feature 😊)

[Thug World Order](#)



The Hate U Gave Lil Infants F*cks Everybody

[Paingiver](#) Today, 06:55 PM Post #26



Proud member of T.W.O



Group: Members
 Posts: 2817
 Joined: 23-March 05
 Member No.: 217820

QUOTE(bounty vb @ Nov 28 2005, 01:04 PM)

QUOTE(Paingiver @ Nov 28 2005, 12:47 PM)

QUOTE(bounty vb @ Nov 28 2005, 11:25 AM)

and it also has some nice spyware in it 😊

Actually, it comes with adware which can be un-installed with no problems. 😊

but still, it has crap in it

I think you are confused! There is no crap IN it, it is separate and fully un-installable! Oh big deal! I gotta use the un-install menu, oh thats sooo much hard work! 😊

T.W.O. Vice President in charge of spam (or the lack there of!) ><(((°>



You are 63.50.151.194! Your ISP is rima-tdc.net!
 You are running on Windows XP and using IE 6!
 Drizzit can eat my shorts!




Do what 190 others do right now! Go retro!
 Artist: Markus Holler
 Song: Way of the Exploding Fist 2 (Neil Brennan) [Remix]

[Listen to the C64 remix scene on Slay Radio](#)

***** It really does kick Nectarines butt! *****

[PacoBell](#) Today, 06:59 PM Post #27



Professional Lurker



Group: Members
 Posts: 2348
 Joined: 5-February 03
 Member No.: 57814

QUOTE(Paingiver @ Nov 28 2005, 08:55 AM)

I gotta use the un-install menu, oh thats sooo much hard work!

The real question is: "Why was it installed in the first place?"

11 APPENDIX II – INTERVIEWS

11.1 METAFILTER

Subject: Re: Interview you about Metafilter for a PhD thesis
From: "Matthew Haughey" <matt@haughey.com>
Date: Fri, November 4, 2005 1:38
To: karla@karlabrunet.com

On Nov 3, 2005, at 3:36 AM, karla brunet wrote:

> 1. In your about page you define Metafilter as "This website exists to break down the barriers between people, to extend a weblog beyond just one person, and to foster discussion among its members" Where how did you come up with the idea for Metafilter?

At the time I came up with MetaFilter (late 1998) weblogs were still in their infancy, and the successful ones were done by single authors that, while posting short chunks of interesting news and tidbits, were quite prolific. I knew that I couldn't match that kind of output and decided to create a weblog that any member could post to, figuring 4-5 people could probably create a fairly interesting weblog.

> 2. What are the goals of Metafilter? What do you intend with it? Is there a cause behind the project? An ideology?

There isn't really any grand plan. It started simple as a weblog about cool stuff found on the web and has pretty much continued to do that at its core. My continued goal is to have an interesting, engaging website I enjoy reading and it's living up to that for me. There's no cause or ideology behind it. It's got a simple beginning and that's about all there is to it.

> 3. Why did you choose to use a collaborative platform on Metafilter? Why is important multi-users?

At the time I started working on MetaFilter, there weren't any group weblogs or weblog communities. There was slashdot, which wasn't considered a weblog, and I patterned MetaFilter after them because I used to enjoy slashdot. I thought I could do a similar site better than them by making it easier to use and having a broader scope than just computer news.

My design from the start was to focus on multiple authors of posts, but I totally overlooked and underestimated the importance of the comment area. The community within the comments section quickly blossomed and became a major draw for the site and focus for users.

> 4. As I see in your website you have a high level of participation, great number of threads and comments. What do you attribute to that? How do you attract collaboration? Do you think that the press Metafilter got can be an explanation for that?

I think the high level of participation is mostly due to the age of the community. The site is over six years old, which in internet term (and especially weblog terms) is practically ancient. Four years ago, an average post probably got 10-15 comments, today that's probably 50-60 average. I think the press certainly helps with sudden upsurges of activities, but most of the growth is word of mouth, over time.

For the last year, I've even required a \$5 donation before anyone can sign up, so that definitely helped slow user growth a bit but the site remains popular so the content is also a huge draw for readers and members.

> 5. Are you happy with the level of participation in Metafilter? Did you expect more or less? Is that effective in your opinion? Are you achieving your goals?

Yeah, I'm pretty happy with it. MetaFilter is a vibrant community and I find dozens of interesting threads to read each day. I never intended to have much participation so it's way beyond my expectations. Ask MetaFilter has totally blown away my expectations and provides a terrific way to get information and offer advice to other members.

> 6. For how long do you plan to have Metafilter on the net? Is there a fixed time for its duration or not? I say that in a way because an active website is time consuming, so do you plan to be involved with the project forever? Project lifetime is something that matters for you? How do you see the future of Metafilter?

Well, I never knew what the future would hold for metafilter, and it's true it takes a lot of time and energy to run. Up until a couple years ago, I was always toying with the idea of shutting it down, giving it away, or doing something similar so that I could move on to other things. However, once I started my own ad service on the site and started taking ads from Google and others, the site began to finally pay for itself a bit and I could cover hosting and pay for new servers. The site has since become enough of a revenue source that I recently quit my job to work on it full time.

So as far as I can tell, I'll keep MetaFilter going for as long as I can, as long as it can support me and let me continue to run it full time.

thanks,
Matt

11.2 SLASHDOT

Subject: Re: Interview you about Slashdot for a PhD thesis.
From: "Rob Malda" <malda@slashdot.org>
Date: Thu, October 27, 2005 18:18
To: karla@karlabrunet.com

> Interview:

> 1. Where/how did you come up with the idea for Slashdot? Were you interested in discussion, free speech...? Were you stimulated by other collaborative projects?

Slashdot organically grew out of a number of projects I had started or been a part of over the years. I ran a BBS in middle school and high school. I was an active user of usenet. And I ran what today is called a "Blog" for some time on my personal homepage. All of these things came together and Slashdot was what came out.

> 2. What are the goals of Slashdot? What do you intend with it? Is there a cause behind? Some sort of ideology, philosophy?

I like to think it's simply News for Nerds. Stuff that Matters. What that really means is that a dozen times a day, I share something I think is worth knowing. And then we can all talk about it. The stuff that matters to me is Linux, Open Source, Freedom of Speech, Freedom of Information, Technology, Gadgets, Toys, Video Games.

> 3. What interests have you in a collaborative platform? The amount of people you can reach, the speed?

Honestly I don't think it's really anything lofty. A powerful one-to-one connection is very important to me. The ambitious goal is to try to use a community to sift through a mountain of information and try to come up with common themes and ideas that can be used to spur on discussion. But all of that really comes down to just trying to get a cool idea across the net.

> 4. There are hundreds of thousands users of Slashdot. How do you attract/achieve collaboration? What do you do to captivate people to participate? Press you've gotten can be an answer?

I've never actively sought it. It just has always happened as a part of what we do on a daily basis. People are interested in the news we cover. And people like to talk. Over the last 8 years we've had some press, but that is just part of it. Press gets someone to the URL, but it takes something else to get them to share their opinions with strangers.

> 5. Are you happy with the level of contributions in Slashdot? Did you expect more or less interviews? Is that effective in your opinion?

There can always be more contribution, but I don't think it really matters. I'd rather 10 good ideas come from a hundred people than 5 good ideas from a thousand.

> 6. How long do you plan to be on the net with Slashdot? Is there a fixed time for its duration or not? I say that in a way because an active website is time consuming (you said you spent 20 to 30h per week reading emails about Slashdot), so do you plan to be involved with the project forever? Project lifetime is something that matters for you? How do you see the future of Slashdot?

I lack a crystal ball, but I enjoy my work. I created the site as a hobby and am now paid to do it. Not a lot of people are so lucky. As long as I continue to find pleasure in my work, I'd like to keep doing it.

The future of Slashdot involves new developments in improving discussions. New ways of bridging the ideas of individuals back to the masses.

11.3 CONVERSÊ

From: "ricardo ruiz" <doutorsocratesoreidofutebol@gmail.com>

Date: Tue, September 27, 2005 1:41 pm

To: email@karlabrunet.com (more)

1. De onde/como surgiu a idéia do conversê?

servir como plataforma de conversa para envolvidos com o prometo pontos de cultura de todo o brasil, entre outros.

2. Quais os objetivos do conversê? O que vocês pretendem com o site? Tem alguma causa por trás do projeto? Alguma ideologia?

manter uma rede de conversa sobre produção cultural pelo país, alimentado por pessoas que produzam cultura

3. Por que escolheram uma plataforma colaborativa?

pois possibilita interação entre várias pessoas, além de impulsionar as pessoas a publicarem suas próprias histórias. Boas experiencias tivemos com outras sites, como o liganois, o projeto metafora, o metaong, autolabs, etc etc

4. Como vocês fazem para atrair/conseguir colaboradores? Como cativam as pessoas a participarem?

todos os envolvidos com pontos de cultura são convidados a entrar, entre outras pessoas que vamos cruzando no caminho (virtualmente ou nao)

5. Vocês estão satisfeitos com o nível de participação no conversê? Esperavam mais ou menos? Na sua opinião, está eficiente? Estão atingindo os objetivos?

Ainda não. Mas estamos melhorando o site, facilitando a navegabilidade e o layout. Mas se mostra eficiente com as pessoas que o frequentam, algumas articulacoes ja comecam a surgir no site

6. Quanto tempo pretendem estar na Internet com conversê? Tem um tempo determinado para sua duração ou não? Pretendem adicionar algo mais no projeto, alguma característica nova no futuro?

nao sei quanto tempo. tempo? vamos integrar a possibilidade de upload de fotos e tambem melhorar bastante a navegacao. mais pra frente integrar com o cigarra, um software p2p para conteúdo livre desenvolvido pelo pessoal da arca, da usp e da cultura digital, do minc

veja o link abaixo

http://xango.metareciclagem.org/xemele/case_converse

--



- Orgulhoso ser MetaRecicleiro.

11.4 COMUNICULTURE

From: "josh on" <josh@theyrule.net>

To: "josh on" <josh@futurefarmers.com>; "amy franceschini" <amy@futurefarmers.com>; <karla@karlabrunet.com>

Sent: Wednesday, October 26, 2005 11:39 PM
Subject: Re: Interview you about Comuniculture for a PhD thesis.

Hi Karla and Amy,

I am Josh, I can try and answer your questions, Amy can pitch in if she thinks I have missed anything. You are welcome to call, 415 368 9555, if you want more info.

Interview:

1. Where/how did you come up with the idea for Comuniculture? Were you interested in continuums? Were you stimulated by other collaborative projects?

Amy came up with the name comuniculture - she had used it for some other community based projects she had been doing at Futurefarmers. The basic idea for the site came from my (Josh) degree show project at the Royal College of Art in London. I had made a site called Prototype World - which had avatars, continuums and collaborative storytelling. The idea was not to make a stand alone website - but something that could work with existing online groups providing tools to augment them. We haven't done this yet.

The idea for continuums was taken directly from a technique used in sociodrama - a group process created by Jacob Moreno.

2. What are the goals of Comuniculture? What do you intend with it? Is there a cause behind the project? An ideology?

The goals were to create tools that might facilitate better communication. Continuums might be one tool in a whole suite of online group tools.

We are not sure if we will pursue this - we have talked about it and have plenty of ideas but finding the resources is difficult.

No cause really, beyond investigating group tools. I am all for causes though, don't get me wrong, but I (only speaking for me here) don't see comuniculture as being particularly ideological.

3. Why did you choose to use a collaborative platform on Comuniculture?

Not sure I understand the question... because it wouldn't work with one person? Sorry, you might have to rephrase that one!

4. How do you attract/achieve collaboration? What do you do to captivate people to participate? I see on the website that there is a great number of participants and continuums. What do you attribute to that? Press you've gotten can be an answer? Or events (I see you just show it at ZKM)?

We really have done very little beyond put it up and tell people about it. It isn't really viral, people get their through links - but it isn't that big compared to other social websites. I think the question should really be why is it so small? How come it has so few people. And I think the answer is that it was an investigation, you can't really sustain social activity on comuniculture as you can on other social sites.

5. Are you happy with the level of participation in Comuniculture? Did you expect more or less? Is that effective in your opinion? Are you achieving your goals?

We haven't really tracked it. I am surprised by the seriousness of some of the responses, and the amount that some individuals have used it. I would love to spend some time refining, adapting and improving it - so that their investment of time could be more rewarding for them!

6. How long do you plan to be on the net with Comuniculture? Is there a fixed time for its duration or not? Any future features to be added? I say that in a way because an active website is time consuming, so do you plan to be involved with the project forever? Project lifetime is something that matters for you?

We have no plans to take it down - we have vague plans to improve, expand adapt it!
If you know of anyone that would like to fund version 2 let us know!

Thanks for the questions - it makes me want to work more on it!
Bread and Roses,
Josh On

11.5 LOOP CITY

From: "dietmar offenhuber" <didi@iamas.ac.jp>
To: <karla@karlabrunet.com>
Sent: Saturday, October 29, 2005 11:06 PM
Subject: AW: Interview you about Loop city for a PhD thesis.

Dear karla,

Thanks for the interest, i will try to answer your questions:

1. it is part of an ongoing interest in urban research - i already touched the topic in my previous work - wegzeit, where i made a map based on way descriptions over phone (see residence.aec.at/wegzeit) the disadvantage over other projects is that it was not really a collaborative project, i had to ask for interviews. Similar projects conducted by a group (such as the glowlab etc) can develop more dynamic, thats the advantage.

2. the utopian goal is a connected (by place) narrative network describing a city. I think it is not enough describing the material parts of the city, a city consists of humans.

3. i cannot imagine any other way to do it efficiently :)

4. workshops, working with students, approaching people "in the field"

5. it is still a sketch, i learned from a few mistakes (i.e. never try to get as much as possible from one interview) so i will come up with a new version hopefully by the end of the year. Simpler interviews etc. the level of participation was difficult in japan because of the language barrier.

Best,
dietmar

> -----Ursprüngliche Nachricht-----

> Interview:

> 1. Where/how did you come up with the idea for Loop city? Were you interested in cyclical events, social architecture? Were you stimulated by other collaborative projects?

> 2. What are the goals of Loop city? What do you intend with it? Is there a cause behind the project? An ideology?

> 3. Why did you choose to use a collaborative platform on Loop city? I mean that by the interviews people send by internet.

> 4. How to you attract/achieve collaboration? What do you do to captivate people to participate? Events you've participate can be an answer?

> 5. Are you happy with the level of participation in Loop city? Did you expect more or less interviews? Is that effective in your opinion?

> 6. How long do you plan to be on the net with Loop city? Is there a fixed time for its duration or not? Any future features to be added? I say that in a way because an active website is time consuming, so do you plan to be involved with the project forever? Project lifetime is something that matters for you? People can always send interviews?

11.6 ITCONVERSATIONS

Hi, Karla. Right now is a very busy time and I don't have the opportunity to craft proper answers to your questions. But perhaps these links will answer most of what you need:

<http://www.itconversations.com/about.html>

<http://www.itconversations.com/wikis/itc/pmwiki.php?n=Main.NewVisionSummary>

<http://www.itconversations.com/wikis/itc/pmwiki.php?n=Main.NewVisionDetails>

...doug

Doug Kaye, Executive Producer

IT Conversations

doug@rds.com

v: 415.453.1400

On Oct 27, 2005, at 2:22 AM, karla brunet wrote:

> Interview:

> 1. Where/how did you come up with the idea for IT Conversations? What interest you in archiving audio files? Were you stimulated by other collaborative projects?

> 2. What are the goals of IT Conversations? What do you intend with it? Is there a cause behind? Some sort of ideology, philosophy?

> 3. Why did you choose to use a collaborative platform on IT Conversations? I mean that because people can contribute with audio files.

> 4. How to you attract/achieve collaboration? What do you do to captivate people to participate? Press you've gotten can be an answer?

> 5. Are you happy with the level of contributions in IT Conversations? Did you expect more or less interviews? Is that effective in your opinion?

> 6. As you said "the goal is to capture, produce and publish recordings of all events, anywhere in the world," do you plan to have audio files in other languages? Is that an option? Do you already have any (I didn't find)? Or do you plan to record and archive only English language conversations?

> 7. How long do you plan to be on the net with IT Conversations? Is there a fixed time for its duration or not? I say that in a way because an active website is time consuming, so do you plan to be involved with the project forever? Project lifetime is something that matters for you? I've seen in your "New

Vision" page that you plan to improve the website adding new features for 2006. how do you see the future of Conversations?

11.7 MUNDO AL REVÉS

From: Sebastian Molina
To: karla@karlabrunet.com
Sent: Friday, November 11, 2005 11:55 AM
Subject: Re: entrevista sobre mundoalreves.com

1. De donde ustedes sacaran la idea del mundoalreves.com ?

La idea de mundoalreves.com nació ante la necesidad de contar con un medio de comunicación que de manera más abierta, nos brinde la posibilidad de compartir algunos materiales, escritos, poesía, etc. Ante eso y al desconocer en profundidad los alcances que podríamos darle a ese medio, lanzamos, al inicio de la página, 3 preguntas (y la posibilidad de responderlas) que en ese momento eran todo lo que era la página. Las 3 preguntas fueron: "Un mundo al revés ¿Por qué?", "Un mundo al revés ¿Para qué?" y "Un mundo al revés ¿Cómo?".

De las cientos de respuestas que nos dieron a esas 3 simples preguntas salió el concepto completo de lo que hoy es mundoalreves.com. Tenía que ser un medio de comunicación que apunte a una comunicación más abierta, humana y participativa. A la vez, debería enmarcarse en los conceptos de "Respeto" y "Tolerancia" pues la diversidad de respuestas, puntos de vista y opiniones era inmensa y todos querían tener su espacio en este medio que nacía. A la vez, vimos la necesidad de contar con la posibilidad de que el visitante participe directamente compartiendo sus materiales, comentando los materiales de otros y haciéndola propia la página. Por el público que participó, nos dimos cuenta que principalmente teníamos que dirigirnos principalmente a jóvenes.

2. En la página web ustedes dicen que es intención del proyecto "construir una comunidad virtual en la cual compartir" y tienen como puntos centrales "el respeto y la tolerancia". Porqué? Cual el objetivo? Hay alguna causa por detrás del proyecto, alguna ideología?

El compartir, aparte de los puntos que te respondo en la anterior pregunta, están pues antes de realizar este emprendimiento, quienes llevamos adelante la página vimos lo difícil que es por un lado el querer publicar contenidos, materiales, etc y chocarse con que los medios "tradicionales" no dan espacio, piden canones de publicación muy cerrados, no se tiene esa "libertad" de crear por "querer" y gusto y no así por un "deber" y forma. Y por otro lado, lo del respeto y la tolerancia están por una comprensión de que ante la diversidad de personas con distintos criterios que gustarían de usar una herramienta como es mundoalreves.com, no podemos obviar que podrían haber choques, discusiones, peleas, etc. haciendo que se pierda el concepto inicial de un lugar donde poder más bien acercarnos. Por ello mismo, sin un marco mínimo de estos dos conceptos, respeto y tolerancia, la comunicación sería ruidosa y el concepto inicial de la página (un lugar donde podernos comunicar libremente, sin ruido y sobre todo con un marco agradable) se perdería.

La única causa que nos mueve es la que te comento. Detrás de mundoalreves.com, en realidad solo habemos 3 jóvenes con ganas de que este proyecto crezca y de que esta propuesta se pueda difundir como una demostración de que si se pueden construir modos distintos de acercarnos desde nosotros mismos, de la sociedad civil.

Y sobre lo de la ideología, sería imposible construir todo lo que se ha construido si es que tuvieramos una "ideología" (desde el punto de vista sociológico: izquierda, derecha, etc) marcada o que querramos difundir. Ya desde un punto de vista más amplio, tenemos la ideología del Pluralismo, de la libertad de expresión dentro de marcos de respeto y tolerancia, de la diversidad, del derecho a decidir y a estar abiertos a escuchar a otros.

3. Porqué ustedes eligieron una plataforma colaborativa para mundoalreves.com?

Porque la intención es no repetir los viejos modelos de manejo de medios de comunicación. Desde el momento mismo en que estamos en internet, ya encontramos un modo de comunicarnos distinto, alternativo. Y la búsqueda es el encontrar maneras en las cuales podamos innovar en esta materia. No queremos reproducir los modelos verticalistas de los medios de comunicación "tradicionales" (por llamarlos de algún modo) si no que, desde un punto de vista más horizontal - pero con una Dirección que permita que el objetivo principal no se pierda - podamos demostrar que si podemos comunicarnos más abiertamente sin que esto signifique de manera caótica. Con más libertad pero sin olvidarnos de la diversidad de puntos de vista y sensibilidades por lo tanto, respetando a las otras personas desde la tolerancia a esta diversidad.

4. Como ustedes atraen colaboradores? Que hacen para cautivar participantes?

Principalmente esa labor se realiza de manera directa. Mediante contacto personal o mail. Hemos ido creciendo de a poco. Siempre hemos visto la necesidad de crecer paso a paso. Inicialmente, más que todo apuntábamos a que, en nuestro circulo inmediato se difundiera la idea y la página (Universidad, amigos, familia, conocidos, jóvenes de Santa Cruz de la Sierra, etc.) y aún lo seguimos haciendo así pero el ir llegando a ellos nos hizo que podamos llegar a otros y estos otros nos hicieron el contacto con otros y así la cosa ha crecido exponencialmente. Por otro lado, el boom de los blogs en el mundo (y el hecho de ser la vanguardia con blogs propios - hechas por nosotros mismos y no dependientes de un servicio mayor como blogspot, etc - en Santa Cruz de la Sierra) ha permitido poder acercarnos a una cantidad inmensa de otras personas en el mundo que también han aportado y aportan a la página a su

modo: difundiendo, acercándonos materiales, colaborando, ayudándonos a conseguir más gente que ayude, etc.

Y para cautivar a los visitantes, aparte de todo lo dicho, tenemos el modo de participación directa en los materiales y de publicación directa en la Sección Calle Libertad que hace que muchos jóvenes y gente en general sientan las ganas de participar y comentar y compartirse a sí mismos. Las 9 bitácoras que tenemos en la página también ayudan pues son de bastante calidad y el hecho de que se puede acceder de manera casi completa al mundo personal o de visión de algunas personas, ayuda bastante. Un punto también bastante fuerte, creo yo, que tenemos es el diseño. Hemos intentado innovar en este campo y hasta ahora la respuesta ha sido buena. Para mantenernos así, bien, siempre intentamos agregar algo nuevo, mejorar alguna parte de la página, siempre tener alguna sorpresa. Por ejemplo, ya estamos preparando el replanteamiento del diseño que tendremos para mundoalreves.com 2006 en donde apuntaremos a que el proyecto se plantee más grande y más atractivo para los internautas que buscan una alternativa en comunicación.

5. Están contentos con el nivel de participación en mundoalreves.com? Esperaban más o menos? Es efectivo en su opinión?

Estamos más que contentos con los niveles de participación. La verdad no esperábamos ni la mitad de lo que está sucediendo ahora en la página. Siendo sinceros, nuestros objetivos eran mucho más simples de lo que estamos logrando, la verdad, ha superado ampliamente nuestras expectativas. Eso sí, últimamente hemos sentido que hemos llegado a un pico, a un punto en el cual debemos replantearnos el modo de como llegar a la gente pues, aunque la cosa se sigue difundiendo por sí solo y cada vez más llega gente de lugares insospechados y nos contactan y todo, sabemos que para mantener el nivel y mejorar debemos buscar otros modos de llegada mediante el mismo internet pero por distintas vías, a la par de reforzar también el nivel nacional recurriendo a las vías tradicionales de publicidad, esta vez mediante la radio.

En materia de efectividad de la participación de la gente, el flujo ha ido creciendo exponencialmente desde los inicios a ahora pues en los comienzos, hubo inclusive momentos en los que pensábamos que ya nadie nos mandaría materiales ni colaboraciones pues ya habíamos agotado todos nuestros contactos y ahí empezamos nosotros mismos nomás a subir contenidos. Pero ya se había tomado un impulso y de ese susto (miedo) pasajero, nos percatamos de una realidad: la participación en internet, el compartir, no es algo que esté instalado en el común de los jóvenes y peor aún en la gente mayor pues la televisión, la radio y los periodicos (inclusive los diarios digitales) no exigen del menor esfuerzo al receptor, en cambio en este caso le estamos pidiendo un doble esfuerzo. Nos hemos dado cuenta que es un tema de construcción, de educación en participación y empoderamiento: de hacer suyas las herramientas que presta el internet para comunicarse y hacer escuchar su voz.

6. Cuanto tiempo ustedes planean estar en Internet con mundoalreves.com? Hay una duración fija para el proyecto o no? Pretenden adicionar algo más en el proyecto, alguna característica nueva en el futuro? Digo esto pues sé que coordinar una página consume mucho tiempo, es intención dedicarse siempre a esto?

Creo que el poner una fecha no sería sincero pues no lo hemos pensado así, aún. Dado que el mundo de la tecnología es tan diverso y cambiante, estamos mirando al mediano plazo. Actualmente estamos haciendo las gestiones para que continúe con mundoalreves.com por todo el 2006.

Desde que se inició, mundoalreves.com se planteó como un hobby casi de tiempo completo, sobre todo para quien te escribe. Para el 2006, proyectamos dar un cambio al denominativo, ya pasando a ser oficio, tomando la responsabilidad de que sea un medio al que nos dediquemos en pos de que crezca y de que su propuesta trascienda las fronteras (que en el internet SI existen) y el tiempo. Y si, la intención es que podamos dedicarnos a esto. Por el 2006 si será así.

Como información extra te puedo comentar de que tengo 20 años, aparte de la página, estudio Comunicación Social aquí en Santa Cruz de la Sierra y escribo. Ya he publicado un libro propio - "Después de este silencio" - de poesía y a la vez, he participado de 2 libros como invitado, ambos de poesía.

Espero estés muy bien y que esto sea de ayuda.

Va un abrazo.

11.8 FREESOUND

From: "Bram @ Freesound" <freesound@iua.upf.es>

To: <listas@karlabrunet.com>

Sent: Monday, October 17, 2005 11:13 AM

Subject: Re: Interview you about Freesound Project for a PhD thesis.

I'll answer the questions by email, if you feel there is a need to go into more detail you could come visit me @ MTG.

> 1. You say that "Freesound Project is a collaborative database of Creative Commons licensed sounds." What inspired you to do the project? How/from where did you get the idea?

The initial idea to make a shared database of sounds came from Xavier Serra, the director of our Group. I took this idea and shaped it into a practical, networked database and did the research to figure out the legalities and technicalities of freesound.

My background is collaborative sites (<http://www.smartelectronix.com> and <http://www.musicdsp.org>) so I was lucky to be the right person at the right time to work on this when I sent my CV to MTG!

> 2. In the website is written "Freesound Project aims to create a huge collaborative database of audio snippets, samples, recordings, bleeps, ... released under the Creative Commons Sampling Plus License" Why do you want that? What are your intentions with the project? Is there a cause behind it? An ideology?

There's a few reasons. First of all, because we 'can'. We have the technology and the university has the bandwidth. But there are other reasons: thios years ICMC (<http://www.icmc2005.org>) had the theme of "free sound" and we wanted to do something with that theme. Freesound was a logical progression. Other than that, having a large database of sounds is interesting for research. MTG develops algorithms that devise ways of browsing through collections of sounds (<http://musicsurfer.iaa.upf.edu/>). Other universities work on algorithms that use large databases of sound to create new and interesting compositions and ... other sounds ("mozaiking" or "feature driven synthesis"). All of this research and art is hard to do, because large sets of audio are expensive. Freesound with it's creative commons license fixes that problem.

> 3. Why did you choose to use a collaborative platform on "Freesound Project"? Why is important multi-users?

The reason is simple. It's impossible to create a sufficiently large database on your own. You need the help from a LOT of people. By offering interesting functionality to the user (browsing, searching, downloading, interacting) you draw him to freesound. And, hopefully, he will contribute!

> 4. As I see in your website you have a high level of participation, a great number of audio files and communication. Since the project is new, how to you attract collaboration? Do you thing that the press "Freesound Project" got during the ICMC 2005 was a good help? What do you do to attract people to the project? and do you instigate them to contribute?

Sadly enough ICMC 2005 wasn't THAT important to Freesound. In my opinion there are a few things that helped immensely for freesound. First of all the MASSIVE coverage in blogs on the web. People talked about freesound and thus it became popular. Being listed (via banners) on sites like <http://www.kvradio.com>, <http://www.em411.com>, and on the search page of the creative commons website and last but not least my own smartelectronix attracted a lot of people.

Also, having a website which has good indexing capabilities helps. Google crawls freesound very well (have a look at the page TITLE's in freesound!) as all content is text-based. Strange searches like <http://www.google.com/search?q=car+door+wav> result in very high positioning of freesound. The freesound siteindex in google is amazing due to the high blog coverage. Adding the geotagging features resulted in yet another blogging 'attack', increasing popularity among the geotagging crowd.

> 5. Are you happy with the level of participation in "Freesound Project"? Did you expect more or less? Is that effective in your opinion? Are you achieving your goals?

I expected exactly what we're getting:

229 users uploaded something

15115 users downloaded something

ratio: 1.51%

So about '1.5' out of 100 people actually contribute. This is very much what I've seen on other websites. Obviously it would be nice if the ratio was higher, but it is unrealistic to think it would be higher. There is a large schism between active and passive participation on the web.

> 6. For how long do you plan to have "Freesound Project" on the net? Is there a fixed time for its duration or not? Any future features to be added? I say that in a way because an active website is time consuming, so do you plan to be involved with the project forever?

Freesound is proving to be more time consuming than anything I've ever made. I hope to work on it for as long as possible, but it will be difficult without additional funding from somewhere. It is very hard to explain to people that "not working on it" means certain death for a site like this. People in general seem to think that once a site is "made" it doesn't need any more work, which is obviously not the case.

I hope these initial answers are OK for you, let me know if you need to Know More (tm)

- bram

11.9 WIKIPEDIA

From: "Jimmy Wales" <jwales@wikia.com>

To: <karla@karlabrunet.com>

Sent: Wednesday, October 19, 2005 6:37 PM

Subject: Re: Interview you about Wikipedia for a PhD thesis. (Budapest Re-activism)

> 1. You say you started the project because you wanted to do an encyclopedia with free content. What did inspire you to do wikipedia? Before, have you seen any other collaborative platform that was working? Have you worked on other collaborative works before wikipedia?

I was inspired by watching the growth and success of the free software movement. GNU/Linux, FreeBSD, Apache, Perl... all of the software which makes the Internet really work is collaboratively written by volunteers using free licenses. This successful collaborative model was inspirational to me. I thought, it is natural that such collaboration would happen first with programmers, because they can build their own tools for collaboration (CVS for example), but many people can collaborate on many things once the tools are available.

> 2. In an email to the wikipedia list you said "Openness is indispensable for us, but it is our *radical* means to our radical *ends*". What do you mean by that? What are your radical "ends"? Is there an ideology behind it?

What I meant by that is that openness is not our end, not an end-in-itself, but instead is our means. Our end is to provide a freely licensed encyclopedia in their own language to every single person on the planet. There is a bit of ideology to that goal, but it is not a very narrow or controversial ideology -- it is simply a continuation of the centuries-old program of reason and enlightenment. It's only radical because in each age, the program of science and progress is somehow radical.

> 3. Why did you choose to use a collaborative platform on "wikipedia"? Why are multi-users important? Well, I couldn't write an entire encyclopedia by myself, I'm not smart enough and anyway although I'm a fast typist, I'm not that fast. :-)

But, here is a quote from Diderot which I think is relevant:

"Go further, and require each of them to make a contribution: you will see how many things are still missing, and you will be obliged to get the assistance of a large number of men who belong to different classes, priceless men, but to whom the gates of the academies are nonetheless closed because of their social station. All the members of these learned societies are more than is needed for a single object of human science; all the societies together are not sufficient for a science of man in general. Denis Diderot (~1777) Encyclopédie, Article on Philosophy "

> 4. Wikipedia has a high level of participation, a great number of articles, photos, visitors. What do you attribute to that? How do you attract collaboration? Do you think that the press "wikipedia" gets can be an explanation for that? (I know you answered that one on the meeting, could you please say again about the German example and also the contest they have)

I think that the press attention is important, but of course the success of Wikipedia also brings press attention, so this is a symbiotic relationship.

I think the main reason for the success is precisely the radical vision. When you participate in Wikipedia you aren't just taking part in a fun project online, though it is that as well. You are also doing something which can be remembered in a 1,000 years as a great shining example of positive humanity, the most beautiful thing to come from the early Internet era. People take strength and energy from doing things that are important.

The German example: the Germans are very organized and were the first language to form an association of users (a *verein* is the German term) and they do a lot of press work. They hold a "writing contest" and announce it to the press and get a lot of attention from it.

> 5. Are you happy with the level of participation in "Wikipedia"? Did you expect more or less? Is that effective in your opinion? Are you achieving your goals?

Everything is great. I really enjoyed, for example, meeting the Hungarian Wikipedians and seeing their excitement and the fact that they face the same problems and challenges and successes.

> 6. How long do you think "Wikipedia" will be on the net? Any plans to keep it always online? Any future features to be added? I say that in a way because an active website is time consuming, so do you think people will be involved with the project forever?

So far we have more and more people involved all the time. I don't see any immediate danger of people getting bored and leaving it. :-) We do plan to keep it always online -- our view is that we are at the beginning of something of global cultural and historical importance, and we take that responsibility very seriously.

> 7. To finish, you said, "the people who are really doing the work, are virtually all quite passionate." This passion might be the key element for the success of the project, what do you think?

Yes. :-) If people were just goofing around or not really passionate about it, I don't see that it could be so strong.

--Jimbo

11.10 OVER MY DEAD BODY

From: <joe@overmydeadbody.org>

To: <karla@karlabrunet.com>

Sent: Sunday, November 27, 2005 6:03 PM

Subject: Re: Interview you about Over My Dead Body for a PhD thesis.

Hallo Karla,

Here are the answers... don't hesitate to contact me for more info. And thanks for your encouraging words...

Le 27 oct. 05, à 14:16, karla brunet a écrit :

> Interview:

> 1. Where/how did you come up with the idea for Over My Dead Body? What interest you in demonstrations? Were you stimulated by other collaborative projects?

The "idea" for an online demo occurred at about 12h30 am on 22 April 2002, in a big demo at the Bastille Square in Paris. This spontaneous demonstration was caused by Le Pen coming second in the first round of the French presidential elections. It led to the creation of a first site called "Enfants d'Immigrés". You can read about it here... <http://www.magelis.com/joezone/courant.php?lien=enfants>

At the time I was running a multimedia company called Magelis. So the site was put together by the company team, during working hours, and with some overtime!! It seemed logical to me that a company does not exist to make money (or not only), but to do useful, interesting and creative things. Time has proved my priorities wrong, I suppose, since the company went bankrupt - though our non-commercial activities can not be blamed for this.

Once the elections were over, I wanted to continue the project, and thus we started "Over My Dead Body", as a more general vehicle for political agitation relating to globalisation issues.

> 2. You said "We are driven by the conviction that human society, and the planet itself, are in the throes of a terrible crisis." What are the goals of Over My Dead Body? What do you intend with it? Is there a cause behind? Some sort of ideology, philosophy?

The goal of the project was grassroots outreach, to make as many people as possible aware of these issues, and to contribute to political movement around globalisation issues - anti-liberalism, anti-imperialism, ecology, etc.

Personally, within the French political context, I am a member of Attac (<http://www.attac.org>), and a militant in a local (Midi-Pyrénées, Toulouse) political movement called the "Alternative en Midi-Pyrénées", which was created in 2004 to run in the elections for the Regional Council.

> 3. Why did you choose to do an online demonstration? What attracts you in online demonstration, is it the fact of being world wide?

There was a lot of comment that an online demonstration is an excuse for protestors to stay in their armchairs! This was not my intention... I am attracted by the delocalised nature, that people from all over the world may "meet" and march together. That the issues are global, and in this way "Over My Dead Body" materialises the world being a family.

> 4. You have almost 2000 demonstrators. How do you attract/achieve collaboration? What do you do to captivate people to participate?

The demonstrators have been attracted by messages on newsgroups, links on sites, etc. It started off briskly because, being just before the war in Iraq, there was an atmosphere of worldwide contestation, which has died down since. Thus during the war, with the posters I put out, there were people coming in constantly. This has died out, now it is less than 10 people per month. I doubt that I have reached all the people interested!!... but one is so overloaded with info on the web, and joining a site like "Over My Dead Body" means that people have to "invest" time in reading at least part of the site in order to decide whether they wish to commit themselves.

> 5. Are you happy with the level of contributions in Over My Dead Body? Did you expect more or less interviews? Is that effective in your opinion?

Originally I wanted "Over My Dead Body" to function as a means of informing people via the "State of Things" of different issues, in a very synthetic way. The newsletters contain the same information. I set up an editorial team of volunteers to put in info, but this just did not work. Only one person contributed in a regular way, over a short period, to the French version. I am not a "leadership" sort of person who can make ideas which need teamwork run. So in a way, it did not succeed in becoming a dynamo of contestation, which is what I really would have loved.

> 6. How long do you plan to be on the net with Over My Dead Body? Is there a fixed time for its duration or not? I say that in a way because an active website is time consuming, so do you plan to be involved with the project forever? Project lifetime is something that matters for you? How do you see the future of Over My Dead Body? I see that in some section of the website you use future tense, do you plan to have a second version of it? Add features, content?

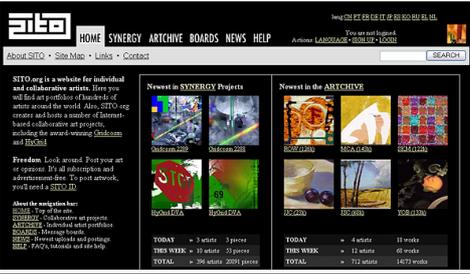
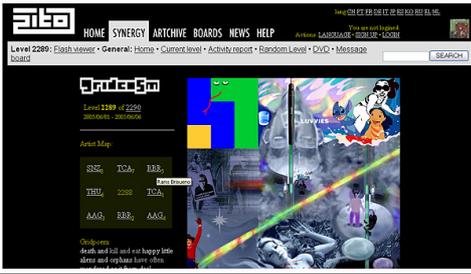
I just let it run. I would love it to be active, publishing newsletters... so many things make me angry, that should be communicated about... But I no longer have the time, and am not convinced that if I did, I would be able to give it more reach. There was to be a second version with the possibility, for example, for people to be able to display subsets of demonstrators... via country, age, whatever. But I don't think that the structure of global contestation at the moment is sufficiently active or is demanding this form of outreach. Perhaps at a later date.

Best wishes,
Joe Rabie

APPENDIX III – INDEX CARDS

ID	Project name	URL	org net com...			
1	e-barcelona	http://www.e-barcelona.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
democracy, debate, culture, art, politics						
description objectives						
A new arena for debating the cultural and artistic policies in Catalonia. A website that gives voice to those interested in exercising their right to dialogue and freedom of expression, without feeling censored.						
Project manager/creator/a	Year of creati	Location	language			
Daniel García Andújar	2003	Spain (Barcelona)	Catalan, English, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, forum, email list, RSS	PDA	black, white	squares, lines	photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
38747 pageviews total, 70000 visitor	333703	5	1464	sending text (comment), photo, forum	4	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	none	GNU GPL, Creative Common	recommend us (send email to a friend)	March, 2005

ID	Project name	URL	org net com...			
2	Opserver	http://opserver.cccb.org	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
audio, culture, politics						
description objectives						
Opserver.org tiene como objetivos la divulgación del derecho a una cultura libre que se posiciona por la democratización de los media y la participación pública y el apoyo a las opciones alternativas al copyright que vienen desarrollándose en la red (copy-left). Además de publicar los archivos del festival Open Radio 03, con el que inició su actividad, Opserver.org ofrece una plataforma de apoyo, producción y difusión radiofónica independiente en Internet a individuos, grupos, net radios, radios comunitarias FM nacionales e internacionales durante todo el año						
Project manager/creator/a	Year of creati	Location	language			
platoniq	2003	Spain (Barcelona)	Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
php		black, white, green	squares, bar	audio		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
none	246708	5	195	sending audio	4	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	none	EFF Open Audio License, Co		March, 2005

ID	Project name	URL			org net com...
3	SITO	http://www.sito.org			org
Screen shot Home page			Screen shot Inside page		
					
keywords					
art, gallery, collective					
description objectives					
<p>SITO is a rather complicated organism that extends beyond the Web realm. However, this help file will attempt only to aid you with our main virtual hold-out. Promoting artists is a major concern of ours here at SITO. To that end, we've created an open art archive which provides a space online for artists to publish their visuals. We call that section of SITO "the Artchive". Experimenting with collaboration is also one of our sacred quests. We've come up with a lot of kooky stuff over the years, some of it has even made it out of our brains and onto the site. SITO's collaborative art projects all salute to the banner of Synergy.</p> <p>Fostering community is important to SITO, so we've set up a number of public Discussion Topics to facilitate mass communication between SITOids. Each participant on SITO has their very own topic area for discussion of their artwork. Keeping track of all this can be daunting at times, so SITO has a site-wide News feature. We are also constantly exploring and experimenting with the browsing methods of SITO art, to enhance viewers' ability to see into the sometimes murky waters of SITO.</p>					
Project manager/creator/a		Year of creati	Location	language	
Ed Stastny, Jon Van Oast		1993	USA	English	
Software		Hardware		Design colors	Design forms
rss, xml				black, white	squares
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
14000 contributions		682666	6	111971	sending text (comment), photo, forum
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	none	Copyright	offer Google translation to Spanish, French,
					Access Date
					March, 2005

ID	Project name	URL			org net com...
4	One world tv	http://tv.oneworld.net/			net
Screen shot Home page			Screen shot Inside page		
					
keywords					
tv, video, filmmakers, ngo, social issue, access					
description objectives					
<p>OneWorldTV is a unique public platform for filmmakers, video journalists, NGO's and just about anyone with a video camera and an interest in social issues. It gives you the opportunity to access video messages and short films from around the world. Anyone with access to a camera and computer can contribute their films.</p>					
Project manager/creator/a		Year of creati	Location	language	
		1998	United Kingdom	English	
Software		Hardware		Design colors	Design forms
		video camera		black, white, blue	irregular
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
		40150	7	40015	sending text, video
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-	
					Access Date
					August 2005

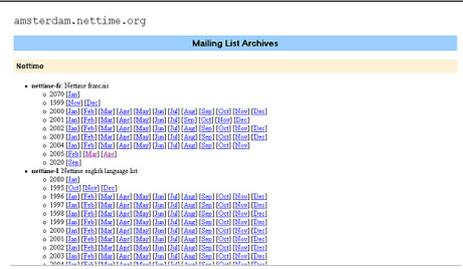
ID	Project name	URL	org net com...
5	Container project	http://www.container-project.net/	net
Screen shot Home page		Screen shot Inside page	
keywords			
access, community, multimedia			
description objectives			
The Container Project is a non-profit mobile access space to new technology for marginalised urban and rural communities. The Project promotes the use of the Internet and other multimedia platform as a new and innovative means of creative pastime and or career boosting activity through new communication technology and computers.			
Project manager/creator/a		Year of creati	Location
Mervin Jarman		1999	Jamaica
Software		Hardware	Design colors
html, email			white, blue
Design forms		Design multimedia	
squares		photo	
Traffic project		Alexa	PageRank
210 register user		1685646	4
UriTrends		Type of participation	
50		sending text (email), workshop	
Level		Freq.	
2		1	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	none
License		other	
-		donation	
Access Date			
April 2005			

ID	Project name	URL	org net com...
6	Converse	http://converse.utopia.com.br/	com.br
Screen shot Home page		Screen shot Inside page	
keywords			
network, culture, Brazil, talk			
description objectives			
O objetivo desse ambiente é começar a tecer uma rede de contato entre os pontos de cultura de todo o Brasil.			
Project manager/creator/a		Year of creati	Location
Ricardo Ruiz		2004	Brazil
Software		Hardware	Design colors
drupal, rss, css, xhtml			white, yellow, red
Design forms		Design multimedia	
irregular		photo	
Traffic project		Alexa	PageRank
		216293	4
UriTrends		Type of participation	
70		sending text, photo	
Level		Freq.	
2		4	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
License		other	
Copyleft			
Access Date			
May 2005			

ID	Project name	URL	org net com...			
7	Flickr	http://www.flickr.com	com			
Screen shot Home page		Screen shot Inside page				
keywords photo, share, sort, store						
description objectives Flickr - almost certainly the best online photo management and sharing application in the world - has two main goals: 1. We want to help people make their photos available to the people who matter to them. 2. We want to enable new ways of organizing photos.						
Project manager/creator/a	Year of creati	Location	language			
Ludicorp	2004	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
rss, xml, blog, flash	digital camera, phone ca	white, gray, blue, pink	squares	animation, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	706	8	1232439	sending text (comment), photo, rating	3	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright		May 2005

ID	Project name	URL	org net com...			
8	del.icio.us	http://del.icio.us/	us			
Screen shot Home page		Screen shot Inside page				
keywords social, bookmark, manager, personal, collection, link						
description objectives del.icio.us is a social bookmarks manager. It allows you to easily add web pages you like to your personal collection of links, to categorize those sites with keywords, and to share your collection not only among your own browsers and machines, but also with others. What makes del.icio.us a social system is its ability to let you see the links that others have collected, as well as showing you who else has bookmarked a specific site. You can also view the links collected by others, and subscribe to the links of people whose lists you find interesting.						
Project manager/creator/a	Year of creati	Location	language			
			English			
Software	Hardware	Design colors	Design forms	Design multimedia		
rss		white, gray, blue	squares			
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	5674	8		sending text (bookmark)	2	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>				May 2005

ID	Project name	URL	org net com...			
9	Recombo	http://www.recombo.art.br	art.br			
Screen shot Home page		Screen shot Inside page				
						
keywords music, sample, collaboration, audiovisual						
description objectives Re:combo é um projeto multimídia de produção colaborativa audiovisual. Nós estamos interessados na idéia de uma performance pública que funcione como um grande fluxo de sons, imagens, loops e vídeos, livre das burocracias do mundo pop de set lists, mapas de palco e limites de tempo. Re:combo acredita que a tradicional fórmula de "artistas no palco / público na plateia" não se encaixa nos novos caminhos da música / arte eletrônica. É por isso que pode se dizer que é também uma rádio. Assim como no rádio, no Re:combo as ondas e fluxos de sons extrapolam o limite físico, o território ocupado pela apresentação						
Project manager/creator/a	Year of creati	Location	language			
H. D. Mabuse	2001	Brazil	English, Portuguese			
Software	Hardware	Design colors	Design forms	Design multimedia		
		white, blue, yellow, red	squares, curves	illustration, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	3154952	5	782	sending photo, audio, video	4	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Licença ReCombo	apoiado e localizado no C.E.S.A.R	May 2005

ID	Project name	URL	org net com...			
10	Nettime	http://www.nettime.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords networked, culture, politics, tactics						
description objectives mailing lists for networked cultures, politics, and tactics. <nettime> is not just a mailing list but an effort to formulate an international, networked discourse that neither promotes a dominant euphoria (to sell products) nor continues the cynical pessimism, spread by journalists and intellectuals in the 'old' media who generalize about 'new' media with no clear understanding of their communication aspects. we have produced, and will continue to produce books, readers, and web sites in various languages so an 'immanent' net critique will circulate both on- and offline						
Project manager/creator/a	Year of creati	Location	language			
	1995		Chinese, Dutch, English, French, German, Portuguese, Romani			
Software	Hardware	Design colors	Design forms	Design multimedia		
		black, red	irregular			
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	199498	6	9926	sending text (email)	2	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		no commercial use without pe		May 2005

ID	Project name	URL	org net com...			
11	Rede viva favela	http://www.redevivafavela.com.br/	com.br			
Screen shot Home page		Screen shot Inside page				
						
keywords radio, community, favela, music, network						
description objectives A Rede Viva Favela tem o objetivo de promover a inclusão nacional de rádios comunitárias numa rede virtual, incentivando o desenvolvimento comunitário, a inclusão social de comunidades de baixa renda carentes de veículos de comunicação, elevando assim a qualidade de vida social e individual de cada população beneficiada. As rádios participantes serão beneficiadas com infra-estrutura técnica e capacitação para seus técnicos, e terão acesso a programas culturais, educativos, sociais e musicais pela Internet. A Rede Viva Favela está disponibilizando seus arquivos de áudio para você usar, como quiser, na programação de sua emissora. E, se for de seu interesse, poderemos estabelecer parcerias em outras áreas, estreitando ainda mais as relações entre a Rede Viva Favela e sua comunidade.						
Project manager/creator/a	Year of creati	Location	language			
Tião Santos		Brazil	Portuguese			
Software	Hardware	Design colors	Design forms	Design multimedia		
		brown	irregular	animation, audio, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	2819348	5	272	sending radio program	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		direitos reservados	apoio VivaRio	May 2005

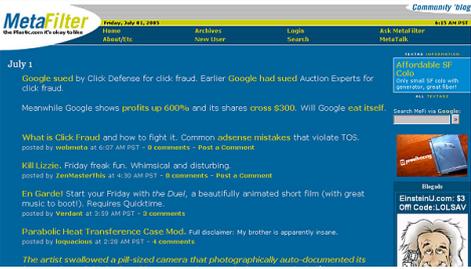
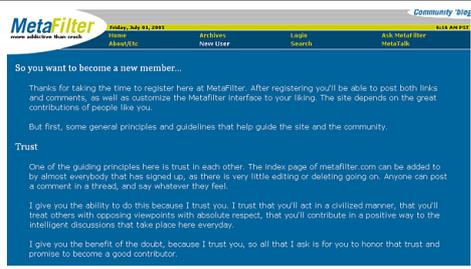
ID	Project name	URL	org net com...			
12	Colab	http://colab.info/	info			
Screen shot Home page		Screen shot Inside page				
						
keywords collaborative projects, free culture,						
description objectives CoLab é uma incubadora de projetos colaborativos. MANIFESTO CO:LABORATIVO: A revolução do Software Livre vai invadir a cultura! P2P olho no olho! Gentileza gera gentileza! Pela liberdade da autoria e em nome do aprendizado distribuído! Cultura livre e apropriação à moda BrazilisHacker						
Project manager/creator/a	Year of creati	Location	language			
Felipe Fonseca	2005	Brazil	Portuguese			
Software	Hardware	Design colors	Design forms	Design multimedia		
wiki, list, scuttle,		white, violet	squares	logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	1578493	4	3034	sending text, image, photo, message	3	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		GNU FDL		May 2005

ID	Project name	URL			org net com...
13	Canal Gitano	http://www.zexe.net/LLEIDA			net
Screen shot Home page			Screen shot Inside page		
					
keywords					
audiovisual comunicacion, collectives, cellular phone, gypsies					
description objectives					
Un proyecto de comunicaci3n audiovisual celular para colectivos sin presencia activa en los medios de comunicaci3n preponderantes. gypsies broadcast from mobiles. 25 j3venes gitanos de Lleida recorren espacios p3blicos y privados de la ciudad y su entorno, provistos de tel3fonos m3viles con c3mara integrada. Recopilan e intercambian experiencias y opiniones constituy3ndose en cronistas de su propia realidad					
Project manager/creator/a		Year of creati	Location	language	
Antoni Abad		2005	Spain (Lleida)	Catalan, English, Spanish	
Software		Hardware		Design colors	Design forms
		mobile phone		colorful	squares
Design multimedia		audio, photo, video			
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
25 participants		296745	6	37	sending text (comment), photo, video, audi
Level	Freq.				
5	5				
Open	Regist.	Moderation	Duration	License	other
<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	3 months	-	sponsored by nokia
					Access Date
					May 2005

ID	Project name	URL			org net com...
14	Urban75	http://www.urban75.com/			com, org
Screen shot Home page			Screen shot Inside page		
					
keywords					
e-zine, protest, rave, drugs, games, photos, bulleting board					
description objectives					
urban75 e-zine: one of the most popular e-zines on the web with bulletin boards, games, photos, protest, rave, drugs & more. This site is strictly non-profit - no banners, no tie-ins, no ads.					
Project manager/creator/a		Year of creati	Location	language	
Mike Slocombe		1995	UK	English	
Software		Hardware		Design colors	Design forms
html, forum, chat, blog				black, white, blue	squares
Design multimedia		audio, photo			
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
over half a million individual users p		63062	6	66084	sending text (comment), chatting
Level	Freq.				
2	5				
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright	
					Access Date
					June 2005

ID	Project name	URL			org net com...		
15	MetaONG	http://www.metaong.info/			info		
Screen shot Home page			Screen shot Inside page				
keywords							
community, news, Third Sector, NGO							
description objectives							
<p>MetaONG é uma comunidade de notícias e artigos para o Terceiro Setor, onde os próprios usuários definem o que é publicado. Compartilhar: o MetaONG permite que qualquer usuário envie artigos para publicação no site. Discutir: usuários do MetaONG podem discutir livremente qualquer artigo publicado. Estes comentários são arquivados juntamente com cada artigo. Pesquisar: todo o conteúdo enviado ao MetaONG é incluído em um banco de dados, onde os usuários podem pesquisar por artigos passados. Assim, o MetaONG poderá ser uma ótima fonte de pesquisa para o Terceiro Setor.</p>							
Project manager/creator/a		Year of creati	Location	language			
			Brazil	Portuguese			
Software		Hardware	Design colors	Design forms	Design multimedia		
drupal, rss, chat			black, white, gray, blue	squares	logo		
Traffic project		Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
		1492146	3	363	sending text	2	4
Open	Regist.	Moderation	Duration	License	other		Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyleft			June 2006

ID	Project name	URL			org net com...		
16	No Border	http://www.noborder.org			org		
Screen shot Home page			Screen shot Inside page				
keywords							
border, network, migrant, asylum seekers, freedom,							
description objectives							
<p>The no border network is a tool for all groups and grass root organizations who work on the questions of migrants and asylum seekers in order to struggle alongside with them for freedom of movement, for the freedom for all to stay in the place which they have chosen, against repression and and the many controls which multiply the borders everywhere in all countries. This network is different from lobbying groups and NGOs because it is based on groups of grass root activists and intends to stay so.</p>							
Project manager/creator/a		Year of creati	Location	language			
		1999	Europe	English			
Software		Hardware	Design colors	Design forms	Design multimedia		
php, list			black, white	squares	logo		
Traffic project		Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
		1003071	6	5044	sending text (email)	2	2
Open	Regist.	Moderation	Duration	License	other		Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>					June 2005

ID	Project name	URL	org net com...			
17	Metafilter	http://www.metafilter.com/	com			
Screen shot Home page		Screen shot Inside page				
						
keywords						
community, blog, discussion						
description objectives						
Metafilter is a weblog that anyone can contribute a link or a comment to. A typical weblog is one person posting their thoughts on the unique things they find on the web. This website exists to break down the barriers between people, to extend a weblog beyond just one person, and to foster discussion among its members.						
Project manager/creator/a	Year of creati	Location	language			
Matt Haughey	1999	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
blog wiki xml		blue, yellow green	squares, circles	design, logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
20000 users, 40000 threads, 800000	17732	7	145299	sending text	2	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright	amazon honor and paypal	June 2005

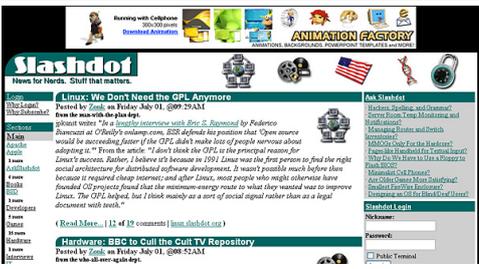
ID	Project name	URL	org net com...			
18	Cityborg	http://cityborg.net	net			
Screen shot Home page		Screen shot Inside page				
						
keywords						
culture, open platform, social network, collective, free software						
description objectives						
cityborg try to be a cultural project oriented to build a digital open platform to generate social networks in our mediated environments. the open basis are the cityborg distro, a gnu/linux distribution, and the related internet node, cityborg.net. the roots of cityborg try to be nurtured by the energy and growing dynamics of 'collective of collectives' in barcelona' underground. in this 'primordial soup' we feel the need for a new cultural tool that synthesizes and contribute to the new cultural movement (free software, urban explorers, diyers, hackers...).						
Project manager/creator/a	Year of creati	Location	language			
	2004	Spain (Barcelona)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
tikiwiki, forum, blog, rss, perl, php,		black, white, blue	squares			
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
33 users,	2624245	3	167	sending text	2	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		GNU		June 2005

ID	Project name	URL	org net com...
19	Viajamos Juntos	http://www.viajamosjuntos.com/	com
Screen shot Home page		Screen shot Inside page	
			

keywords
 compartis, coche, gastos, sostenible, viaje

description objectives
 Una plataforma donde ponerse en contacto con personas que realizan el mismo trayecto y así compartir coche y los gastos del trayecto. Los/as usuarios/as ponen anuncios solicitando (como pasajeros/as) una plaza en un coche u ofreciendo (como conductores/as) sitio en un coche para un trayecto determinado. El objetivo es conseguir una movilidad más sostenible, reducir la contaminación y ofrecer la posibilidad de viajar en coche a aquellas personas que no tienen y la de reducir los gastos de las que tienen coche.

Project manager/creator/a	Year of creati	Location	language			
Dennis Límekemann, Berta Riera	2004	Spain	Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
	car	black, white, orange	squares	photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	2460844	4	164	sending text (database)	4	1
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright	ads by Google	August 2005

ID	Project name	URL	org net com...
20	Slashdot	http://slashdot.org/	org
Screen shot Home page		Screen shot Inside page	
			

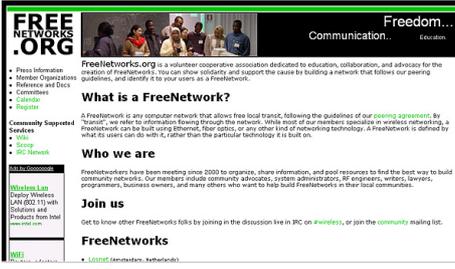
keywords
 News, Nerds, software, hardware

description objectives
 Slashdot has stumbled forward with the simple mission to provide 'News for Nerds. Stuff that Matters'. You can read more about each of the authors, including contact information, and figure out who to blame for what by reading The Authors Page. But the majority of the work is done by the tons of people who use the Submission Form to send in the stories that we post every day. Thanks go to them for helping make this site the cool place that it is

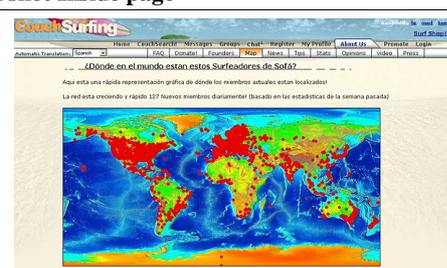
Project manager/creator/a	Year of creati	Location	language			
Rob "CmdrTaco" Malda	1997		English			
Software	Hardware	Design colors	Design forms	Design multimedia		
rss		black, white, green	squares, rounded com	logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
80 million pages per month	1463	9	2870621	sending text	2	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		open source software, Copyrig	ads by Google, banners top inside pages	June 2005

ID	Project name	URL			org net com...
21	Photographica	https://www.photographica.org/			org
Screen shot Home page			Screen shot Inside page		
keywords					
photography, share, buy, sell, review					
description objectives					
Photographica is much more than just the static pictures you'd find at other sites - it's a unique blend of story telling and photography. You can mix text, images and galleries to form a descriptive post that not only shows your images but gives them context and meaning.					
Project manager/creator/a	Year of creati	Location	language		
Cory R. King		USA	English		
Software	Hardware	Design colors	Design forms	Design multimedia	
rdf feed		white, blue, brown	squares	logo, photo	
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level Freq.
	203810	6	79302	sending text (comment), photo	3 5
Open	Regist.	Moderation	Duration	License	other Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright	sell and buy photos June 2005

ID	Project name	URL			org net com...
22	Mirror Project	http://www.mirrorproject.com/			com
Screen shot Home page			Screen shot Inside page		
keywords					
photography, mirror, project, self-portrait					
description objectives					
The Mirror Project is a growing community of like-minded individuals who have photographed themselves in all manner of reflective surfaces.					
Project manager/creator/a	Year of creati	Location	language		
Heather Champ, Aaron Cope	1999	USA, Canada	English		
Software	Hardware	Design colors	Design forms	Design multimedia	
rss		black, white, gray	squares	photo	
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level Freq.
29645	190653	7	122043	sending photo	3 2
Open	Regist.	Moderation	Duration	License	other Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		-	donation PayPal, banner of self ads June 2005

ID	Project name	URL	org net com...			
23	Free Networks	http://www.freenetworks.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
network, free local transit, peer, wireless, ethernet, fiber optics						
description objectives						
FreeNetworks.org is a voluntary cooperative association dedicated to education, collaboration, and advocacy of the creation of free digital network infrastructures. A FreeNetwork is any computer network that allows free local transit, following the guidelines of our peering agreement. By "transit", we refer to information flowing through the network. While most of our members specialize in wireless networking, a FreeNetwork can be built using Ethernet, fiber optics, or any other kind of networking technology. A FreeNetwork is defined by what its users can do with it, rather than the particular technology it is built on.						
Project manager/creator/a	Year of creati	Location	language			
	2000		English			
Software	Hardware	Design colors	Design forms	Design multimedia		
list, wiki, icr, pool	wi-fi, fiber optics	black, white, green	squares	logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	417767	6	27311	sending text (comment, email), pool	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Creative Commons	ads by Google	June 2005

ID	Project name	URL	org net com...			
24	Nodo 50	http://www.nodo50.org/	org, net			
Screen shot Home page		Screen shot Inside page				
						
keywords						
social movement, independent, left, comunicacion, IT, hoster						
description objectives						
Somos un proyecto autónomo de contransformación telemática orientado a los movimientos sociales, una asamblea independiente que proporciona servicios informáticos y comunicativos a personas, grupos y organizaciones de izquierda, un servidor de Internet en el que confluyen voces antagonistas y alternativas desde un amplio espectro político; un centro de encuentro, difusión y contransformación para l@s sin voz, disidentes, subversiv@s, utópíc@s y desencantad@s... nada más y nada menos.						
Project manager/creator/a	Year of creati	Location	language			
	1994	Spain	Catalan, Esperanto, Euskera, Galego, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
linux, forum, list		black, white, blue, orange	squares	logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
2762 visitors, 929 organizations	14521	6	71299	sending text, email, hosting site	2	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		GNU		June 2005

ID	Project name	URL	org net com...
25	Couch Surfing	http://www.couchsurfing.com	com
Screen shot Home page		Screen shot Inside page	
			
keywords			
couch, travel, accomodation, share,			
description objectives			
To internationally network people and places, create educational exchanges, raise collective consciousness, spread tolerance, and facilitate cultural understanding			
Project manager/creator/a	Year of creati	Location	language
Casey Fenton	2002	USA	Dutch, English, French, German, Italian, Portuguese, Russian,
Software	Hardware	Design colors	Design forms
chat, email, message,		black, white, blue, orange	squares
Design multimedia			
logo, photo, video			
Traffic project	Alexa	PageRank	UrlTrends
16576 members	105895	6	3906
Type of participation			
sending text, testimonial, photo, video			
Level	Freq.		
4	4		
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
License	other		Access Date
-	donation, shop		June 2005

ID	Project name	URL	org net com...
26	Kitchen Sink Magazine	http://www.kitchensinkmag.com	com
Screen shot Home page		Screen shot Inside page	
			
keywords			
thought, art, culture, identity and politics			
description objectives			
Kitchen Sink, the magazine for people who think too much, is a non-profit, quarterly print magazine that explores thought, art, culture, identity and politics. It is the premiere program of the Neighbor Lady Community Arts Project, an Oakland-based arts organization (nonprofit status pending). Founded by a community of writers, artists and editors in 2002, Kitchen Sink is a magazine dedicated to embracing and exploring the contradictions we find in all parts of our lives. Rather than obsess about these contradictions, we're working together to challenge our assumptions about the world, and expand our sense of ourselves, our community, our culture and politics.			
Project manager/creator/a	Year of creati	Location	language
Jen Loy		USA (San Francisco)	English
Software	Hardware	Design colors	Design forms
php, newsletter		black, white, red	squares
Design multimedia			
illustration			
Traffic project	Alexa	PageRank	UrlTrends
	2591793	5	1597
Type of participation			
sending text (article)			
Level	Freq.		
3	1		
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
License	other		Access Date
-	ads and sell print magazine		June 2005

ID	Project name	URL	org net com...
27	Usina de Letras	http://www.usinadeletras.com.br	com.br
Screen shot Home page		Screen shot Inside page	
keywords			
publish text, literature, read, essay			
description objectives			
O Usina de Letras, antes de tudo, é um ponto de encontro de pessoas que gostam de ler e escrever. O escritor encontra aqui um espaço para publicar suas obras de forma aberta e livre, sem limite de tamanho ou quantidade. Mesmo o iniciante tem a oportunidade de mostrar seu trabalho, sua capacidade, seu potencial. O site fornece ferramentas, automáticas, para o escritor publicar, alterar ou mesmo apagar suas obras, com elas escritor torna-se seu próprio editor			
Project manager/creator/a	Year of creati	Location	language
Marqueti - Soluções Internet		Brasil	English, Portuguese
Software	Hardware	Design colors	Design forms
chat, forum		white, gray, brown	squares
Traffic project	Alexa	PageRank	UrlTrends
8191 authors, 220709 texts	104485	5	8884
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
License	other	Access Date	
author right	ads banner, sell (sponsor author)	June 2005	

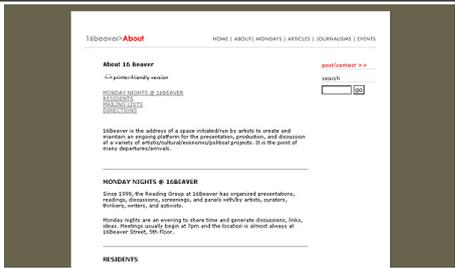
ID	Project name	URL	org net com...
28	Anti war	http://antiwar.com/	com
Screen shot Home page		Screen shot Inside page	
keywords			
antiwar, news, viewpoint, activity			
description objectives			
This site is devoted to the cause of non-interventionism and is read by libertarians, pacifists, leftists, "greens," and independents alike, as well as many on the Right who agree with our opposition to imperialism. Our initial project was to fight for the case of non-intervention in the Balkans under the Clinton presidency and continued with the case against the campaigns in Haiti, Kosovo and the bombings of Sudan and Afghanistan. Our politics are libertarian: our opposition to war is rooted in Randolph Bourne's concept that "War is the health of the State." With every war, America has made a "great leap" into statism, and as Bourne emphasizes: ". . . it is during war that one best understands the nature of that institution [the State]." At its core, that "nature" includes the ever-increasing threat to individual liberty and the centralization of political power.			
Project manager/creator/a	Year of creati	Location	language
	1998	USA	English
Software	Hardware	Design colors	Design forms
blog php newsletter		black, white, blue	squares
Traffic project	Alexa	PageRank	UrlTrends
	5237	7	477543
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
License	other	Access Date	
Copyright	donation PayPal, shop	June 2005	

ID	Project name	URL	org net com...			
29	New Global Vision	http://www.ngvision.org/	org			
Screen shot Home page		Screen shot Inside page				
keywords						
digital video, network, peer-to-peer, share						
description objectives						
New Global Vision is a digital video archive project. The goal is to build up a network of dedicated ftp servers and a peer-to-peer file sharing system able to overcome the bandwidth problems related to the size of video files. NGV is based mostly on free software and technologies that allow you to download or upload videos: if you want to download you can join the peer to peer network, leaving the files online, in order to obtain the most visibility for the files in the different share networks. The existence on web of all the titles of the archive is guaranteed by dedicated ftp servers.						
Project manager/creator/a	Year of creati	Location	language			
		Italy	Italian			
Software	Hardware	Design colors	Design forms	Design multimedia		
vlc, winmediaplayer, newsletter, lis		black, white, orange	squares	video		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
archive 488 videos, total 51.205 Gb	669869	6	210123	sending text, video	4	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		Creative Commons	prix ars electronica	June 2005

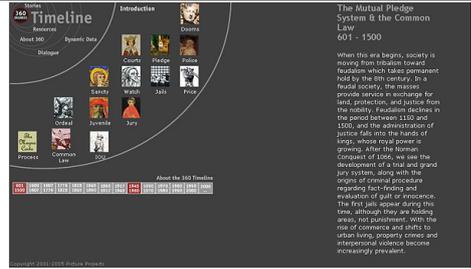
ID	Project name	URL	org net com...			
30	Demand Media	http://demandmedia.net/	net			
Screen shot Home page		Screen shot Inside page				
keywords						
video, community,						
description objectives						
This is a community video portal site based on the Scoop engine. The general idea is you see a cool video somewhere on the web and submit it to the moderation queue. Other users watch it and then provide feedback that determines its placement on the site. In order to participate in moderation you need to register						
Project manager/creator/a	Year of creati	Location	language			
			English			
Software	Hardware	Design colors	Design forms	Design multimedia		
Scoop, atom, rss, realtime, quickti		black, white, blue	squares	photo, link video		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	470210	6	16189	sending text, url video	2	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>				June 2005

ID	Project name	URL		org net com...		
31	Yomango	http://www.yomango.net/		net		
Screen shot Home page		Screen shot Inside page				
keywords						
social disobedience, against multinational, action, activism						
description objectives						
YOMANGO es una marca cuyo objetivo principal, como el de todas las marcas importantes, no es tanto la venta de cosas, sino la "adquisición" masiva de un estilo de vida. En concreto, YOMANGO es una forma de desobediencia social y de acción directa contra las empresas multinacionales.						
Project manager/creator/a	Year of creati	Location	language			
		Spain	Catalan, English, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
PostNuke, backend.php,		black, white, yellow, red	squares, irregular	logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	4550405	5	3112	sending text, news, images	3	4
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		GNU/GPL		June 2005

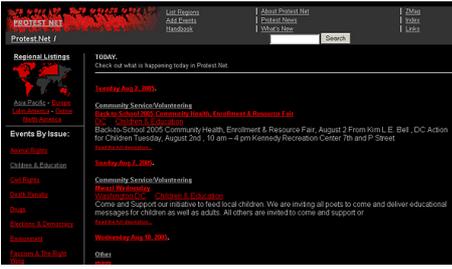
ID	Project name	URL		org net com...		
32	Media Rights	http://www.mediarights.org		org		
Screen shot Home page		Screen shot Inside page				
keywords						
media, film, community, social, documentary, short						
description objectives						
MediaRights is a community organization dedicated to maximizing the impact of social-issue documentaries and shorts. We help adult and youth filmmakers reach audiences, educators and librarians bring films into their curricula and nonprofits and activists integrate media into their campaigns						
Project manager/creator/a	Year of creati	Location	language			
	2000	USA (New York)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php		black, white, blue, orange	squares, rounded corn	logo, photo, video		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
5940 films, 4714 organizations, 1177	426880	6	36506	sending text, review, news, url	2	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>			shop to sell videos	June 2005

ID	Project name	URL			org net com...
33	16 Beaver Group	http://www.16beavergroup.org			org
Screen shot Home page			Screen shot Inside page		
					
keywords					
art, culture, economy, politics, project					
description objectives					
16Beaver is the address of a space initiated/run by artists to create and maintain an ongoing platform for the presentation, production, and discussion of a variety of artistic/cultural/economic/political projects. It is the point of many departures/arrivals. A big part of 16BEAVER happens through our mailing lists and blogs. In order to help create a more interesting future, we need to be connected. Each list includes different features and goals.					
Project manager/creator/a		Year of creati	Location	language	
		1999	USA (New York)	English	
Software		Hardware		Design colors	Design forms
blog list				black, white, blue	squares
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
		1543937	5	8061	sending text, email, going to events
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		-	
					Access Date
					June 2005

ID	Project name	URL			org net com...
34	Over My Dead Body	http://www.overmydeadbody.org/ - www.acorpsetacris.org			org
Screen shot Home page			Screen shot Inside page		
					
keywords					
online demonstration, fraternity, solidarity					
description objectives					
The Over My Dead Body project is a world wide, online demonstration. People from all over the world participate together, in fraternity and solidarity - Take a moment to watch people pass by, seeing where we come from, what we say. Joining takes an instant - make your voice heard: come march with us!					
Project manager/creator/a		Year of creati	Location	language	
		2002	France	English, French	
Software		Hardware		Design colors	Design forms
				black, white, gray, red	squares
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
		1149706	4	306	sending text (article), photo
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-	
					Access Date
					June 2005

ID	Project name	URL			org net com...
35	360 Degrees	http://www.360degrees.org/			org
Screen shot Home page			Screen shot Inside page		
					
keywords					
crime, justice, prison, law					
description objectives					
<p>Even as the crime rate is dropping, the criminal justice system continues to grow. According to the Federal Bureau of Prisons, there will be 30 new federal prisons built over the next 7 years. Throughout this unprecedented growth, there have been few opportunities for critical examination of what is working and what isn't. It is our hope that this site will challenge your perceptions about who is in prison today and why. We also hope that it will generate ideas, big and small, about how we can reduce crime and strengthen our communities without continuing this unprecedented rate of incarceration.</p> <p>Over the next two years, we are continuing to work with educators and students to develop local dialogues in schools and communities. We will be partnering with radio producers and journalists across the country to tell stories about how crime and incarceration affects not just the people who are directly involved, but whole families and communities.</p>					
Project manager/creator/a		Year of creati	Location	language	
Picture Projects		2002	USA	English	
Software		Hardware		Design colors	Design forms
flash, html, poll, quicktime vr, foru				white, gray, red	circles
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
		892119	6	2814	sending text, quiz
Open	Regist.	Moderation	Duration	License	other
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright	donation tax-deductible donations, funding,
					Access Date
					June 2005

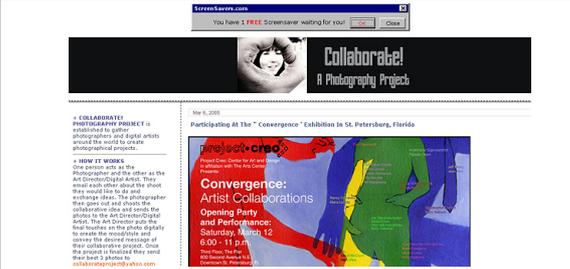
ID	Project name	URL			org net com...
36	Global Yellow Arrow	http://global.yellowarrow.net/			net
Screen shot Home page			Screen shot Inside page		
					
keywords					
global, public art, interactive, location					
description objectives					
<p>Yellow Arrow™ is the global public art project of local experiences. It creates an open and interactive forum for people to leave and discover messages on location that point out what counts.</p>					
Project manager/creator/a		Year of creati	Location	language	
Counts Media		2004	USA (New York)	Danish, English, German	
Software		Hardware		Design colors	Design forms
php		mobil phone, camera		black, yellow	squares, irregular
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
		288495	5	3547	sending text, sms, photo, putting sticker
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright	sell stickers, good design
					Access Date
					June 2005

ID	Project name	URL	org net com...			
37	Protest.net	http://protest.net/	net			
Screen shot Home page		Screen shot Inside page				
						
keywords						
protest, activist, media, politics, activism						
description objectives						
Protest.Net is a collective of activists who are working together to create our own media. By publishing a public record of our political activities on the web we are taking a stand against the established media. We are standing up and showing that serious activism is alive and well at the dawn of the 21st century. Everyday from Kansas to India activists are meeting, organizing, and protesting to demand a better world for all. When the corporate media takes note of our activities it is only to spit upon our struggle. We are accused of being misinformed bleeding heart hooligans with nothing better to do than march up and down blocking traffic. Yet the rich get richer, and we are told to be complacent, to wait for our due. They say the environment isn't being destroyed, it's ok to kill millions of Iraqi's with vindictive sanctions, that the billions living in slums just need to work harder, that global domination by a corporate elite is the only way. Activists around the world are fighting for a better world. We can't rely on the media establishment to cover our movements. We will rise up and seize the means of communication!						
Project manager/creator/a	Year of creati	Location	language			
	1998		English			
Software	Hardware	Design colors	Design forms	Design multimedia		
MetaEvents, list,		black, white, red	squares	logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	339879	6	550357	sending text (article, adding event)	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		-	donation PayPal, got many awards	June 2005

ID	Project name	URL	org net com...			
38	Muldo al revés	http://www.mundoalreves.com/	com			
Screen shot Home page		Screen shot Inside page				
						
keywords						
virtual community, tolerance, culture, literature, movies, essay, open						
description objectives						
mundoalreves.com nació como el sueño, un poco borroso al comienzo, de poder construir una comunidad virtual en la cual compartir, en un plano de vuelo alto, otros sueños, sentimientos, pensamientos e intenciones de manera libre y sumándole, como valor agregado, dos cositas que hoy vemos cuanta falta hacen a los seres humanos, así como a las sociedades: el respeto y la tolerancia						
Project manager/creator/a	Year of creati	Location	language			
		Bolivia	Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
php		white, gray, colorful	squares	illustration, logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	3352726	3	478	sending text (article, comment, poetry)	3	4
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		-		June 2005

ID	Project name	URL	org net com...
39	My 50	http://www.my50.co.uk	co.uk
Screen shot Home page		Screen shot Inside page	
			
keywords			
life, list, things, to do, lifetime, goals			
description objectives			
Life is short, and we spend too much of it doing things we do not want to do, shackled to our jobs and daily chores. The free time we do have, we sometimes don't spend wisely.			
My50 is a free site that encourages you to make a list of the things that you would like to do in your lifetime. The goals that you may wish to add to your list may include both life ambitions such as "Make a parachute jump" or "Test drive a Ferrari". Other goals you may wish to add to your list may include more day-to-day tasks such as "tidy the garage" or New Year's resolutions such as "quit smoking" or "lose weight"			
Project manager/creator/a		Year of creati	Location
		2002	UK
		language	
		English	
Software		Hardware	Design colors
php			black, white, blue, red, gre
Design forms		Design multimedia	
squares, rounded corn		photo	
Traffic project		Alexa	PageRank
		328445	3
		UrlTrends	Type of participation
		773	sending text, goals
		Level	Freq.
		2	2
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
		License	other
		-	ads by Google
		Access Date	
		June 2005	

ID	Project name	URL	org net com...
40	Madrid wireless	http://www.madridwireless.net/	net
Screen shot Home page		Screen shot Inside page	
			
keywords			
Madrid, wireless, community, wi-fi, network			
description objectives			
Construyendo comunidades de redes inalámbricas.			
Project manager/creator/a		Year of creati	Location
			Spain (Madrid)
		language	
		Spanish	
Software		Hardware	Design colors
slash, poll, list, wiki, RSS		wi-fi	black, white, brown
Design forms		Design multimedia	
squares, rounded corn		illustration, logo	
Traffic project		Alexa	PageRank
		565941	5
		UrlTrends	Type of participation
		14792	sending text (comment)
		Level	Freq.
		2	3
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
		License	other
		Creative Commons	
		Access Date	
		June 2005	

ID	Project name	URL	org net com...
41	COLLABORATE! PHOTOGRAPHY PROJECT	http://collaborate.blogdrive.com/	com
Screen shot Home page		Screen shot Inside page	
			
keywords			
photography, project, digital artist,			
description objectives			
It is established to gather photographers and digital artists around the world to create photographic projects. One person acts as the Photographer and the other as the Art Director/Digital Artist. They email each other about the shoot they would like to do and exchange ideas. The photographer then goes out and shoots the collaborative idea and sends the photos to the Art Director/Digital Artist. The Art Director puts the final touches on the photo digitally to create the mood/style and convey the desired message of their collaborative project. Once the project is finalized they send their best 3 photos by email and they will be exhibited on this page for everyone to see.			
Project manager/creator/a		Year of creati	Location
		2004	USA
language		English	
Software	Hardware	Design colors	Design forms
blogdrive	photo camera	black, white	squares
Design multimedia	logo, photo		
Traffic project	Alexa	PageRank	UrlTrends
	3482	5	737
Type of participation		Level	Freq.
sending photo, illustration, creating image		4	1
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
License		other	Access Date
-		ad banner, spread the word	June 2005

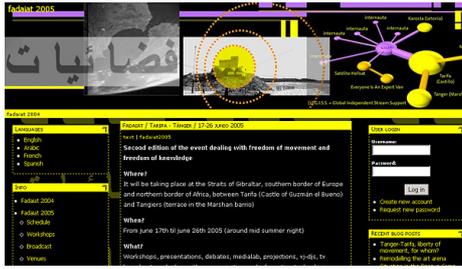
ID	Project name	URL	org net com...
42	OFD	http://www.ofdnews.com	com
Screen shot Home page		Screen shot Inside page	
			
keywords			
forum, discussion, new, opinion, free			
description objectives			
Echaba en falta un foro de discusión libre sobre noticias de actualidad que tratara un poco de todo, así que me puse manos a la obra y de ahí surgió OFD. Ahora la cosa va adquiriendo matices distintos en estos tiempos en que se quiere censurar la Internet española y donde cada vez es más difícil tener una pagina donde expresarse libremente (sea por motivos legales o económicos) y el interés por mantener este proyecto arriba se ha reforzado. Además el intercambio de opiniones siempre es enriquecedor y espero que todos podamos aprender cosas nuevas sobre diversos temas.			
Project manager/creator/a		Year of creati	Location
PHoTeK		2003	Spain
language		Spanish	
Software	Hardware	Design colors	Design forms
php		black, white, blue	squares
Design multimedia	logo		
Traffic project	Alexa	PageRank	UrlTrends
1235 articulos, 6417 comentarios, 21	179250	5	18764
Type of participation		Level	Freq.
sending text (article, comment)		2	4
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
License		other	Access Date
Creative Commons		ads by Google	July 2005

ID	Project name	URL	org net com...			
43	Downhill Battle	http://www.downhillbattle.org/	org			
Screen shot Home page		Screen shot Inside page				
keywords						
participatory, free culture, music, p2p, independent, culture						
description objectives						
Downhill Battle is a non-profit organization working to support participatory culture and build a fairer music industry. Downhill Battle is a collaborative project and we work with musicians, music fans, artists, and designers around the world. There is a core group of people working full-time, based in Worcester, MA. We see an unprecedented opportunity to create a decentralized music business and a level playing field for independent musicians and labels. We're doing everything we can to make that happen.						
Project manager/creator/a	Year of creati	Location	language			
Nicholas Reville, H. Wilson	2003	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, rss		black, white, red	squares	logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	141268	7	146561	sending text, photo, creating software, flyer	4	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		-	donation PayPal, shop	July 2005

ID	Project name	URL	org net com...				
44	Tus Relatos	http://www.tusrelatos.com/	com				
Screen shot Home page		Screen shot Inside page					
keywords							
story-telling, report, author, literature, essay							
description objectives							
TusRelatos.com es un portal de publicación literaria en castellano en Internet, totalmente gratuito. Se busca que cualquier persona pueda hacer llegar a los lectores sus obras, sin ningún tipo de censura, aparte de las que la legalidad y el sentido común marcan. No se publican obras con contenido erótico para evitar su lectura por menores.							
Project manager/creator/a	Year of creati	Location	language				
Gonzalo Hernández Muñoz	2000	Spain	Spanish				
Software	Hardware	Design colors	Design forms	Design multimedia			
asp		black, white, blue, yellow	squares	logo			
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.	
	Relatos 2165, Autores: 595, Valoraci	148005	4	18342	sending text (quote)	3	5
Open	Regist.	Moderation	Duration	License	other	Access Date	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		Copyright	ad banner, ads by google	July 2005	

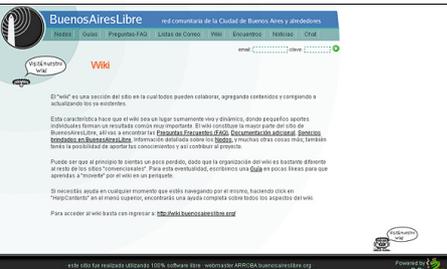
ID	Project name	URL	org net com...			
45	Heterotopies glocals	http://www.callusdigital.org/heterotopies/	org			
Screen shot Home page		Screen shot Inside page				
keywords projects, digital town, e-democracy, hacktivism, tactical media, P2P						
description objectives Glocal heterotopias is an initiative raising from the Callús area, a catalan digital town close to Barcelona, Spain. The goal of the project is to promote and disseminate around the world projects that make us realise that other spaces or other world are possible. Projects that tell us about the heterotopic space as a tangent exit to the system. Projects that use the network for coordination purposes and such that this results in an actual answer in the physical world. Here there is space for any initiative involving digital towns, e-democracy, hacktivism, free software, tactical media, activism, P2P, ..						
Project manager/creator/a	Year of creati	Location	language			
Raquel Paricio	2003	Spain	Catalan, English, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
php		black, gray, blue, orange	squares, circles	logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
added projects 110	975184	4	18	sending text, photo, join database	2	1
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		-	Colaboran: genecat, uoc, fundacio aplicacio,	July 2005

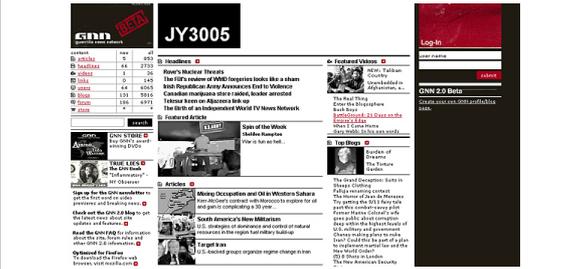
ID	Project name	URL	org net com...			
46	Free Radio San Diego 96.9FM	http://www.pirate969.org/	org			
Screen shot Home page		Screen shot Inside page				
keywords radio, unlicensed, broadcaster, music						
description objectives Free Radio San Diego 96.9FM (FRSD) is San Diego's oldest running, and most notorious unlicensed radio broadcaster. From the incredibly diverse musical shows to the "love 'em or hate em" talk show hosts, you'll either fall in love with us, or pray for the day we decide to stop working so hard at this venture.						
Project manager/creator/a	Year of creati	Location	language			
	2002	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, Winamp or Java Player		black, white, blue	squares, rounded corn	audio, logo, banner		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
Users 276, Active Authors 3, Stories	177122	6	61251	sending text (comment), audio	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright, GNU GPL	no ads	July 2005

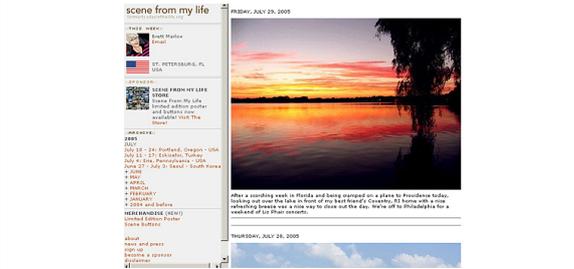
ID	Project name	URL	org net com...			
47	Fadaiaat	http://fadaiaat.net/	net			
Screen shot Home page		Screen shot Inside page				
						
keywords freedom, movement, knowledge, social, collaborative, network						
description objectives Second edition of the event dealing with freedom of movement and freedom of knowledge. To advance in the construction of social, collaborative networks, local and transnational, connecting cognitivarians, migrants and precarious, to research and develop tools, to exchange and share knowledge, to discuss common strategies and projects... within the reference framework of the new borders.						
Project manager/creator/a	Year of creati	Location	language			
	2005	Straits of Gibraltar	Arabic, English, French, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
xml, blog		black, white, yellow	squares	design, illustration, logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	4127888	4	1223	sending text	2	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	june 17th-26-	-	impulsado por: Unia 10, ayuntamiento de T	July 2005

ID	Project name	URL	org net com...			
48	Art Libre	http://artlibre.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords copyleft, art, free, creation, license						
description objectives "Copyleft Attitude" a pour objectif de faire connaître et promouvoir la notion de copyleft dans le domaine de l'art contemporain. Prendre modèle sur les pratiques liées aux logiciels libres pour s'en inspirer et les appliquer pour la création artistique. C'est la raison pour laquelle nous avons mis au point la Licence Art Libre.						
Project manager/creator/a	Year of creati	Location	language			
Antoine Moreau	2000	France	English, French, German, Portuguese, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, list		black, white, blue, orange	squares	design, logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	3300935	7	191540	sending text, join database	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyleft, Licence Art Libre		July 2005

ID	Project name	URL	org net com...			
49	Tapegerm Collective	http://www.tapegerm.com	com			
Screen shot Home page		Screen shot Inside page				
						
keywords music, artist, mix, loop, collaborate, audio CDs						
description objectives Tapegerm is a group of musicians and sound artists dedicated to making loop based music. We contribute loops to a pool that can be used by other Tapegerm artists to create new mixes based on these loops and conversely create our own new mixes from the loops provided by other Tapegerm artists. Essentially, we share bits of sound, and the end results of what we do with each others sounds.						
Project manager/creator/a	Year of creati	Location	language			
	2000	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, blogger, winamp, mp3		black, white, green	squares	audio, illustration, logo,		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
788 songs, total plays: 127982, total	1053302	5	2334	sending text (comment), audio, video	5	4
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright	loop artists or mix artists to help pay for the	July 2005

ID	Project name	URL	org net com...			
50	Buenos Aires Libre	http://www.buenosaireslibre.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords net, digital, comunity, wireless, cooperation, network						
description objectives We are a group of people making a common effort to create a digital community network in Buenos Aires, Argentina. We are open-minded about the use of any available technology but for the time being we only use wireless technology (802.11b/g). We value cooperation, tolerance, innovation and solidarity in our community						
Project manager/creator/a	Year of creati	Location	language			
Abel Berenstein		Argentina (Buenos Air	Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, list, wiki, chat, free software	wireless	black, white, blue	squares, circles	logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	1329739	5	170	sending text, sharing wireless	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		-		July 2005

ID	Project name	URL	org net com...			
51	Guerrilla News Network	http://www.gnn.tv/	tv			
Screen shot Home page		Screen shot Inside page				
						
keywords independent, guerrilla,						
description objectives Guerrilla News Network is an independent news organization with headquarters in New York City and production facilities in Berkeley, California. Our mission is to expose people to important global issues through cross-platform guerrilla programming. GNN.tv is a free web site. We accept no ads and charge no subscription fees for our users						
Project manager/creator/a	Year of creati	Location	language			
Stephen Marshall, Josh Shore	2000	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, rss, forum, blog, chat		black, white, red	squares	logo, photo, video		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
users 5807, blogs 5462, videos 36, ar	45618	6	81420	sending text (comment), rating, video	5	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright, fair use	sell (store dvd...)	July 2005

ID	Project name	URL	org net com...			
52	Scene from My Life	http://www.scenefrommylife.com	com			
Screen shot Home page		Screen shot Inside page				
						
keywords photography, daily, life, photographer, contribute						
description objectives The concept is simple. Each day, one new photo will be posted on the site. A photographer is assigned to shoot one photo a day for seven days. The photo can be of anything the photographer wants. The only guideline is that the photo that's posted has to have been taken within the past 24 hours. After the week is up a new photographer in a new location will contribute a week's worth of photos and so on. Our archive section will contain every photo posted on this site. The purpose of the site is to show a wide range of photos from a wide range of place from an eclectic mix of photographers. You don't need to be a professional photographer to contribute as this is really more about snapshots from our daily lives.						
Project manager/creator/a	Year of creati	Location	language			
Jon	2002	USA (New York)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
	photo camera	black, gray, red	squares	photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
photographers from 40 countries	443689	5	2512	sending text, photo	4	4
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright	sponsor (become a sponsor)	July 2005

ID	Project name	URL	org net com...
53	The Free Software Foundation	http://www.fsf.org/	org
Screen shot Home page		Screen shot Inside page	

keywords
 free software, freedom, study, copy, modify, redistribute

description objectives
 The Free Software Foundation (FSF) is a 501(c)(3) non-profit organization based in Boston, MA, USA. We rely on support from individuals like you to carry out our mission to preserve, protect and promote the freedom to use, study, copy, modify, and redistribute computer software, and to defend the rights of all Free Software users.

Project manager/creator/a	Year of creati	Location	language
Richard M. Stallman	1991	USA (Boston)	English
Software	Hardware	Design colors	Design forms
blog css rss		black, white, brown	squares
Traffic project	Alexa	PageRank	UrlTrends
	19719	8	371890
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
License	other	Access Date	
GNU, Copyright	donation, member 120\$	July 2005	

ID	Project name	URL	org net com...
54	Digital Consumer	http://digitalconsumer.org/	org
Screen shot Home page		Screen shot Inside page	

keywords
 fair-use, rights, copyright, digital world, license

description objectives
 Recent changes to copyright law have been used to deprive consumers of their traditional, well-established "personal-use" rights with regard to the digital media they legally acquire. As a result, consumers are hurt, innovators and entrepreneurs are hurt and the capital markets are hurt. DigitalConsumer.org's goal is simply to restore the balance of copyright law so that artists and creators can prosper while citizens have reasonable flexibility to use content in fair and legal ways. We are a consumer-advocacy group working to preserve a consumer's personal-use media rights. We are not asserting new rights, but only working to retain those that consumers have had for two centuries. We are pursuing and intend to have passed into law a "Consumer Technology Bill of Rights" which positively asserts a citizen's personal use media rights. Clarifying 'personal use' benefits the citizen by preserving existing rights that are being threatened and it helps to preserve the innovative technology environment that this country thrives on.

Project manager/creator/a	Year of creati	Location	language
Joe Kraus, Graham Spencer	2001	USA	English
Software	Hardware	Design colors	Design forms
xml, rss		black, white, red, salmon	squares
Traffic project	Alexa	PageRank	UrlTrends
52000 members	1448764	7	18733
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
License	other	Access Date	
Creative Commons	donation PayPal	July 2005	

ID	Project name	URL	org net com...
55	Sonic Memorial	http://www.sonicmemorial.org	org
Screen shot Home page		Screen shot Inside page	

keywords
 sound, memory, audio, september 11, stories, collect, contribution

description objectives
 SonicMemorial.org is an open archive and an online audio installation of the history of The World Trade Center. We are continuing to collect stories, ambient sounds, voicemails, and archival recordings to tell the rich history of the twin towers, the neighborhood and the events of 9/11.

Project manager/creator/a	Year of creati	Location	language
NPR's Lost & Found Sound	2002	USA	English
Software	Hardware	Design colors	Design forms
flash, mp3		white, blue, orange	squares, lines, curves
Design multimedia	Design forms		
	animation, audio, design.		
Traffic project	Alexa	PageRank	UrlTrends
	1347767	6	1383
Type of participation	Level	Freq.	
sending text, audio	4	1	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
License	other	Access Date	
Copyright	donation amazon, supporters	July 2005	

ID	Project name	URL	org net com...
56	Impossiveis	http://www.impossiveis.org/	org
Screen shot Home page		Screen shot Inside page	

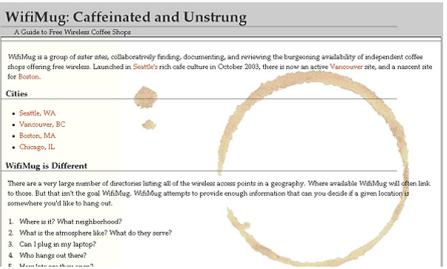
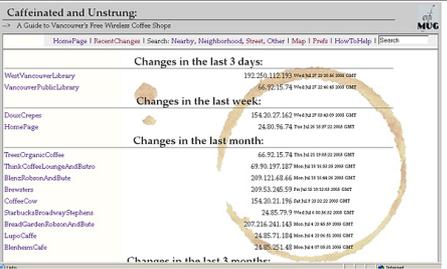
keywords
 culture, young, e-zine, collaboration, activism

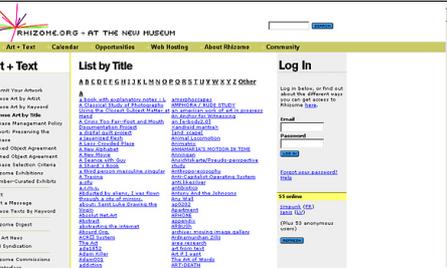
description objectives
 Este projeto pretende combater a letargia cultural de jovens de língua portuguesa, debatendo assuntos importantes sem ser careta ou demagógico, sendo um ponto de encontro de pessoas socialmente interessadas em gerar alguma transformação, seja real, virtual ou intelectual em ao menos um leitor. levantando questionamentos, transmutando-nos em panfletos, palestras e debates. Convido qualquer pessoa livre do anonimato a divulgar, difundir e debater idéias e conceitos dentro da proposta e a colaborar de qualquer forma, com idéias, imagens, textos, ações e comentários.

Project manager/creator/a	Year of creati	Location	language
	2004	Brazil (Porto Alegre)	Portuguese
Software	Hardware	Design colors	Design forms
asp		black, white, red, pink	squares
Design multimedia	Design forms		
	illustration, photo		
Traffic project	Alexa	PageRank	UrlTrends
	1934956	2	234
Type of participation	Level	Freq.	
sending text (article)	3	1	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	
License	other	Access Date	
-	sponsor, friends donation	July 2005	

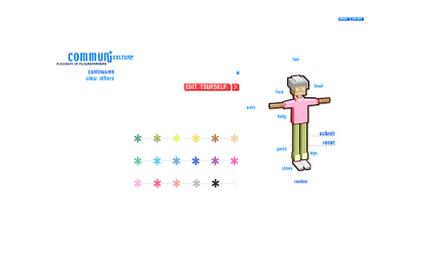
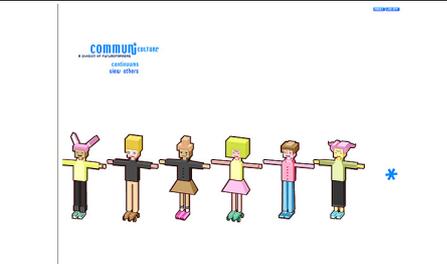
ID	Project name	URL		org net com...		
57	Adbusters	http://www.adbusters.org		org		
Screen shot Home page		Screen shot Inside page				
keywords						
social, activist, movement, information age, culturejammers						
description objectives						
We are a global network of artists, activists, writers, pranksters, students, educators and entrepreneurs who want to advance the new social activist movement of the information age. Our aim is to topple existing power structures and forge a major shift in the way we will live in the 21st century.						
Project manager/creator/a	Year of creati	Location	language			
Kalle Lasn	1995	Canada (Vancouver)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
rss, forum, list		black, white, red	squares, scratches	design, illustration, logo,		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	45325	8	317758	sending text (article), photo, illustration, vi	5	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		-	donation 25\$ and up	July 2005

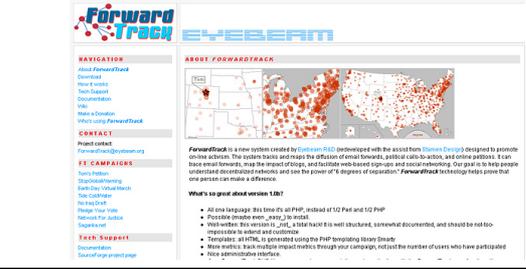
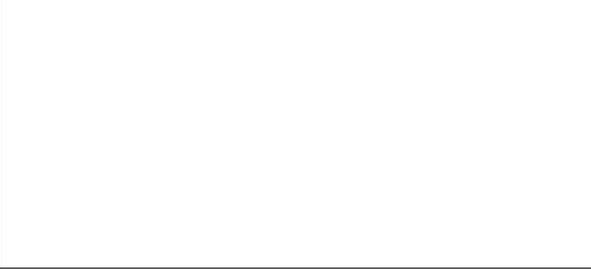
ID	Project name	URL		org net com...		
58	Bug me not	http://bugmenot.com/		com		
Screen shot Home page		Screen shot Inside page				
keywords						
registration, collection, information, bypass, login						
description objectives						
BugMeNot.com was created as a mechanism to quickly bypass the login of web sites that require compulsory registration and/or the collection of personal/demographic information (such as the New York Times).						
Project manager/creator/a	Year of creati	Location	language			
	2003		English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php		black, white, red,	circles	logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
76604 sites liberated	15884	7	297463	sending text, login and password	2	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		-	donation	July 2005

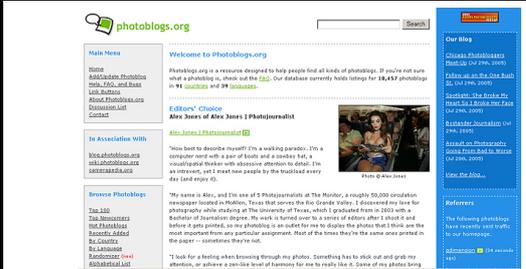
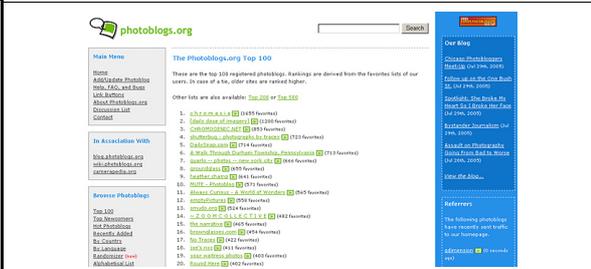
ID	Project name	URL	org net com...			
59	WifiMug: Caffeinated and Unstrung	http://wifimug.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
free wireless, collaborate, independent, coffe						
description objectives						
WifiMug is a group of sister sites, collaboratively finding, documenting, and reviewing the burgeoning availability of independent coffee shops offering free wireless. Launched in Seattle's rich cafe culture in October 2003, there is now an active Vancouver site, and a nascent site for Boston.						
Project manager/creator/a	Year of creati	Location	language			
	2003	Seattle, USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
wiki, xml	wireless	black, white, gray	squares	illustration		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	322358	4	270	sending text (wireless café info)	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		-		July 2005

ID	Project name	URL	org net com...			
60	Rhizome	http://www.rhizome.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
description objectives						
Rhizome.org is an online platform for the global new media art community. Our programs support the creation, presentation, discussion and preservation of contemporary art that uses new technologies in significant ways. We foster innovation and inclusiveness in everything we do.						
Project manager/creator/a	Year of creati	Location	language			
	1996	USA (New York)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, list, newsletter		black, white, mustard	squares	animation, illustration, lo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
17000 members, 118 countries, 10 m	99996	7	220322	sending text, artwork, photo	4	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-	donation membership	July 2005

ID	Project name	URL		org net com...		
61	Kampagne Libertad!	http://www.libertad.de/		de		
Screen shot Home page		Screen shot Inside page				
						
keywords						
political, prisoner, solidarity, campaign, free						
description objectives						
Libertad! ist eine bundesweite Solidaritätsorganisation. Unser Schwerpunkt liegt in der Organisation von (internationaler) Solidarität mit den politischen Gefangenen weltweit. Dafür arbeiten wir an der Vernetzung und Zusammenarbeit mit Solidaritätsgruppen, Kampagnen, Unterstützungskomitees.						
Project manager/creator/a	Year of creati	Location	language			
	1992	Frankfurt am Main, Ge	German			
Software	Hardware	Design colors	Design forms	Design multimedia		
xml, php, list, newsletter		black, white, red, salmon	squares	illustration, logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	4639021	4	4853	sending text (article)	2	1
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		CopyLeft	donation	July 2005

ID	Project name	URL		org net com...		
62	Communiculture	http://www.communiculture.org		org		
Screen shot Home page		Screen shot Inside page				
						
keywords						
community, communication, culture, continuums						
description objectives						
create avatar, place it to answer continuums, create question.						
Project manager/creator/a	Year of creati	Location	language			
Josh, Amy, Brian Futurefarmers		USA (San Francisco)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
flash		white, blue, colorful	irregular	animation		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	1030966	5	588	sending text, question, creating avatar	3	1
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-		July 2005

ID	Project name	URL	org net com...			
63	ForwardTrack	http://forwardtrack.eyebearresearch.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
on-line activism, email, social network, person						
description objectives						
ForwardTrack is a new system created by Eyebear R&D (redeveloped with the assist from Stamen Design) designed to promote on-line activism. The system tracks and maps the diffusion of email forwards, political calls-to-action, and online petitions. It can trace email forwards, map the impact of blogs, and facilitate web-based sign-ups and social networking. Our goal is to help people understand decentralized networks and see the power of "6 degrees of separation." ForwardTrack technology helps prove that one person can make a difference.						
Project manager/creator/a	Year of creati	Location	language			
Eyebear R&D		USA (New York)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, mysql forum, list, wiki		black, white, blue, red	squares	animation, illustration, lo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	2043069	6	1603	sending text, download software, petition	3	1
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		-	donation, PayPal	July 2005

ID	Project name	URL	org net com...			
64	Photoblogs.org	http://photoblogs.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
photo, blog, community, photoblog, connect						
description objectives						
This page touches on some of the philosophy and history of Photoblogs.org. If you're looking for more specific information on how to use this site, the Help, FAQ, and Bugs page should point you in some good directions. The mission of Photoblogs.org is to connect the audience to the photoblog, and to help the photoblogging community grow and evolve.						
Project manager/creator/a	Year of creati	Location	language			
L. Brandon Stone	2002	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, mysql, html, css, wiki, list, blo		black, white, blue, green	squares	illustration, logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
10791 photoblogs in 91 countries, 40	33802	6	577722	sending text (comment), photo, rating	4	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright	sponsor (Support Photoblogs.org by visiting	July 2005

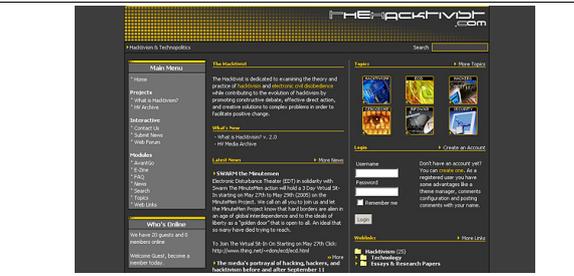
ID	Project name	URL			org net com...	
65	Freifunk	http://freifunk.net/			net	
Screen shot Home page			Screen shot Inside page			
keywords						
wireless, democracy, communication, media, free, open, social, network						
description objectives						
<p>freifunk.net ist eine nicht kommerzielle, für jeden offene Initiative zur Förderung freier (Funk-)Netze im deutschsprachigen Raum. freifunk.net ist Teil einer internationalen Bewegung für freie, drahtlose Funknetze auf Basis der Wireless Local Area Networks (WLAN). Ziel aller freifunk.net Aktivitäten ist die Verbreitung freier Netzwerke und die Förderung der lokalen sozialen Vernetzung. Neben Aufklärungsarbeit und Sensibilisierung zum Thema Freie Netze sehen wir es als unsere Hauptaufgabe Anlauf- und Verteilstelle zu sein. Damit freie Netze entstehen, muss es einen Raum geben, wo sich Menschen treffen und austauschen können. Diesen wollen wir zur Verfügung stellen.</p>						
Project manager/creator/a	Year of creati	Location	language			
		Germany (Berlin)	German			
Software	Hardware	Design colors	Design forms	Design multimedia		
wiki, list	wireless	black, white, yellow, pink	squares, circles	design, illustration, logo,		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
2820 registered members	416240	5	11284	sending text, sharing wireless	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Creative Commons	donation bank account	July 2005

ID	Project name	URL			org net com...	
66	They Rule	http://www.theyrule.net/			net	
Screen shot Home page			Screen shot Inside page			
keywords						
US, rule, companies, power, corporations						
description objectives						
<p>They Rule aims to provide a glimpse of some of the relationships of the US ruling class. It takes as its focus the boards of some of the most powerful U.S. companies, which share many of the same directors. Some individuals sit on 5, 6 or 7 of the top 500 companies. It allows users to browse through these interlocking directories and run searches on the boards and companies. A user can save a map of connections complete with their annotations and email links to these maps to others. They Rule is a starting point for research about these powerful individuals and corporations.</p>						
Project manager/creator/a	Year of creati	Location	language			
Josh On		USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
flash, list, php		black, white, gray	irregular	animation, design		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	211626	7	32754	sending text (comment), creating maps and	2	1
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		-	golden nica ars electronica 2002	July 2005

ID	Project name	URL			org net com...
67	Euro May Day Parade	http://www.euromayday.org/netparade/			org
Screen shot Home page			Screen shot Inside page		
keywords					
may day, parade, labor, workers					
description objectives					
As the EuroMayDay in Milano and Barcelona nears, you're hyperwelcome to join the MayDay NetParade, a virtual demo that runs thru a heavily guarded and branded city put under siege by insurgent legions of brain+chain+temp workers and assorted anarchists, commies, queers and greens.					
The marching avatars are digital simulacra of today's exploited masses of neoliberalism: précaires, precari@s, precari, cognitarie, contingent knowledge and service workers					
Project manager/creator/a		Year of creati	Location	language	
		2004	Italy	Catalan, English, Italian, Spanish	
Software		Hardware		Design colors	Design forms
flash				pink	irregular
Design multimedia					
animation, audio, illustra					
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
17166		494974	5	1801	creating avatar, text, descripcion
Level	Freq.				
3	1				
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	until May 1s	-	
					Access Date
					July 2005

ID	Project name	URL			org net com...
68	Witness	http://www.witness.org/			org
Screen shot Home page			Screen shot Inside page		
keywords					
human rights					
description objectives					
WITNESS uses the power of video to open the eyes of the world to human rights abuses. By partnering with local organizations around the globe, WITNESS empowers human rights defenders to use video to shine a light on those most affected by human rights violations, and to transform personal stories of abuse into powerful tools of justice. Over the past decade, WITNESS has partnered with groups in more than 60 countries, bringing often unseen images, untold stories and seldom heard voices to the attention of key decision makers, the media, and the general public -- catalyzing grassroots activism, political engagement, and lasting change.					
Project manager/creator/a		Year of creati	Location	language	
			USA (New York)	English	
Software		Hardware		Design colors	Design forms
rss, newsletter, forum, quick time, r				black, red	squares
Design multimedia					
design, illustration, logo,					
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
2500 Titles		441265	6	38114	sending text (email), video
Level	Freq.				
4	2				
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-	sell videos, donate Network for Good
					Access Date
					July 2005

ID	Project name	URL	org net com...			
69	Video Nation	http://www.bbc.co.uk/vidonation/	uk			
Screen shot Home page		Screen shot Inside page				
						
keywords video, UK, nation, contributor, bbc						
description objectives We're currently working with many people in the English Regions to roll out collection of Video Nation content - so far Video Nation has rolled out to 18 regional centres. All the regional centres are looking for new Video Nation contributors. If you're interested in becoming a contributor, please see our Take Part section.						
Project manager/creator/a	Year of creati	Location	language			
Chris Mohr	2001	United Kingdom	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
shtml, newsletter	video camera	black, white, red	squares	design, logo, photo, vide		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
750 shorts	22	8	21537	sending text (comment), video	4	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright	BBC, send page to a friend	July 2005

ID	Project name	URL	org net com...			
70	The Hacktivist	http://thehacktivist.com/	com			
Screen shot Home page		Screen shot Inside page				
						
keywords hactivism, electronic civil disobedience, Hacktivist, debate						
description objectives The Hacktivist is dedicated to examining the theory and practice of hacktivism and electronic civil disobedience while contributing to the evolution of hacktivism by promoting constructive debate, effective direct action, and creative solutions to complex problems in order to facilitate positive change						
Project manager/creator/a	Year of creati	Location	language			
	2000		English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, forum, backend.php		gray, yellow	squares	design, logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	1222350	5	6714	sending text (article)	2	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyleft		July 2005

ID	Project name	URL	org net com...			
71	LeWiki404	http://rezaL404.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
artist, alternative, diffusion, electronic,						
description objectives						
Le ReZaL 404 est une association loi 1901 (sa création remonte à 1999) dont le principal objectif est la diffusion artistique alternative. Diffusion électronique, via www.erreur404.org ses mailing lists et ses forums, via sa webradio associative www.radio404.org, mais aussi humaine au travers des soirées, des concerts, des expos et autres événements que nous soutenons ou organisons.						
Le site du ReZaL 404 a réuni une vraie communauté : des artistes qui cherchent un moyen original libre et gratuit de diffuser leurs créations, des musiciens, des photographes, des peintres, des vidéastes, des chroniqueurs (cf Rézalité), des techniciens de l'audiovisuel, de l'informatique et des "reseaux de communication", mais aussi des amateurs qui trouvent ici un contenu libre et alternatif dans la jungle du web commercial, un lieu d'échange et de liberté où règne le bon esprit.						
Project manager/creator/a	Year of creati	Location	language			
Samuel M.	1999	France (Paris)	French			
Software	Hardware	Design colors	Design forms	Design multimedia		
wiki, mp3, xhtml, css, list, forum, c		black, colorful	squares, rounded corn	audio, illustration, logo,		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	378834	5	2519	sending text (article, comment)	2	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Creative Commons		July 2005

ID	Project name	URL	org net com...			
72	IT Conversations	http://www.itconversations.com	com			
Screen shot Home page		Screen shot Inside page				
						
keywords						
podcast, interview, audio, ideas, contribution						
description objectives						
AIT Conversations is a listener- and underwriter-supported network of high-end tech talk-radio interviews, discussions and presentations from major conferences delivered live and on-demand via the Internet. Here are the guidelines for submitting recordings to IT Conversations: Content. Value. More than anything, your program must be educational, inspirational, entertaining or (better yet) all three...						
Project manager/creator/a	Year of creati	Location	language			
Doug Kaye	2003	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
rss	audio recorder, mp3 playe	black, white, blue	squares	audio, logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	17478	7	481410	sending text, audio	4	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Creative Commons License	ads by Google, donation, PayPal, Amazon,	August 2005

ID	Project name	URL	org net com...
73	The Degree Confluence Project	http://www.confluence.org/	org
Screen shot Home page		Screen shot Inside page	

keywords
GPS, latitude, longitude

description objectives
The goal of the project is to visit each of the latitude and longitude integer degree intersections in the world, and to take pictures at each location. The pictures, along with a narrative describing the adventures it took to get there are then posted on this web site. This creates an organized sampling of the world.
Another goal is to document the changes at these locations over time. Although we initially want to visit as many different locations as possible, don't hesitate to revisit a confluence if you're in the area.

Project manager/creator/a	Year of creati	Location	language			
Alex Jarrett	1996	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php	GPS, photo camera	black, gray, blue	squares	logo, photo, map		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
4005 confluences, 7369 visitors, 457	124816	7	36050	sending text, photo, gps location	5	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Copyright	donation, PayPal, cafepress.com	July 2005

ID	Project name	URL	org net com...
74	Wikimedia Commons	http://commons.wikimedia.org	org
Screen shot Home page		Screen shot Inside page	
keywords commons, free, images, music, sound, video, text			
description objectives The Wikimedia Commons is a project that provides a central repository for free images, music, sound & video clips and, possibly, texts and spoken texts, used in pages of any Wikimedia project. Unlike images uploaded on other projects, images on Commons can be embedded on pages of all Wikimedia projects. The Commons was launched on September 7, 2004. Currently it contains 14,973 collections and 167,582 media files.			

Project manager/creator/a	Year of creati	Location	language			
Erik Möller	2004		more than 10			
Software	Hardware	Design colors	Design forms	Design multimedia		
wiki		gray, blue, red	squares	animation, audio, illustra		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
14,973 collections, 67,582 media file	3259	6		sending text, photo, audio, animation, video	5	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Public domain, GFDL, Creati		July 2005

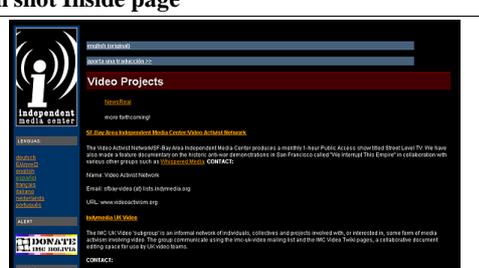
ID	Project name	URL	org net com...
75	MicroRevolt	http://www.microrevolt.org/	org
Screen shot Home page		Screen shot Inside page	
			
keywords investigate, sweatshop, capitalism, labor, knit, protest			
description objectives microRevolt projects investigate the dawn of sweatshops in early industrial capitalism to inform the current crisis of global expansion and the feminization of labor. microRevolt developed web application knitPro, a protest tool that generates knit patterns of sweatshop offenders.			
Project manager/creator/a		Year of creati	Location
Cat Mazza		2003	USA
Software		Hardware	Design colors
		knit	colorful
			Design forms
			squares
			Design multimedia
			animation, design, illustr
Traffic project		Alexa	PageRank
knitpro average 200 user per day		604797	5
		UrlTrends	Type of participation
		2163	sending text (petition), knit
		Level	Freq.
		5	4
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
License			other
			Access Date
			July 2005

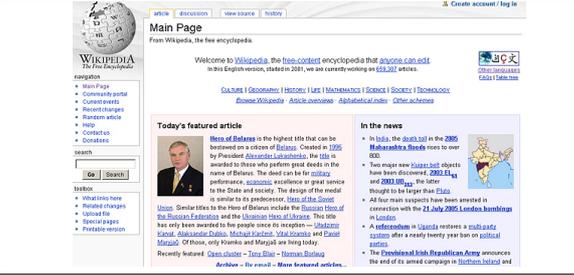
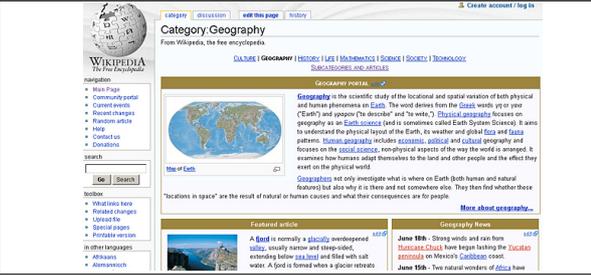
ID	Project name	URL	org net com...
76	Swarm the minutemen	http://swarmtheminutemen.com/	com
Screen shot Home page		Screen shot Inside page	
			
keywords minutemen, resist, against, sit-in			
description objectives We reject everything about the minutemen. We must let the MinuteMen know what the world thinks of their violent, racist plans. With your help, we can swarm the MinuteMen and stop this organized racism and hatred in its tracks. This virtual sit-in is an attempt to disrupt the modes of communication and information dissemination that facilitate racist organizing. In conjunction with protests at the Minutemen camps, on their virtual domain in the names of those who have died and will die as a result of their actions. The software we are using request files from the servers of the targeted websites that are not found files like Justice, Freedom, and the names of those who have died crossing the border. In effect you will see the error message files not found. The sit-in will interfere with and slowdown the servers of these various groups and individuals much like a physical sit-in slows down the movement of people in buildings or on streets.			
Project manager/creator/a		Year of creati	Location
Electronic Disturbance Theater		2005	USA
Software		Hardware	Design colors
php			black, white, yellow, red
			Design forms
			squares
			Design multimedia
			logo, photo
Traffic project		Alexa	PageRank
78500 people joined the EDT virtual		741514	2
		UrlTrends	Type of participation
		10975	going to a url
		Level	Freq.
		1	5
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
License			other
			Access Date
			July 2005

ID	Project name	URL	org net com...
77	One free minute	http://www.onefreeminute.net	net
Screen shot Home page		Screen shot Inside page	
keywords			
anonymous, public, speech, minute, call			
description objectives			
One Free Minute is a mobile sculpture designed to allow for instances of anonymous public speech. When you call the cellphone inside One Free Minute, you get connected for exactly a minute to a 200 watt amplifier and speaker. The speech produced by the speaker can be heard clearly more than 150 feet away from the sculpture.			
Project manager/creator/a	Year of creati	Location	language
	2005	Canada, USA, Englan	English
Software	Hardware	Design colors	Design forms
mp3, quick time	phone	yellow, red	irregular
Design multimedia	Design forms		
audio, photo, video	irregular		
Traffic project	Alexa	PageRank	UrlTrends
	374957	6	2695
Type of participation	Level	Freq.	
sending audio	3	1	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
License	other	Access Date	
-		July 2005	

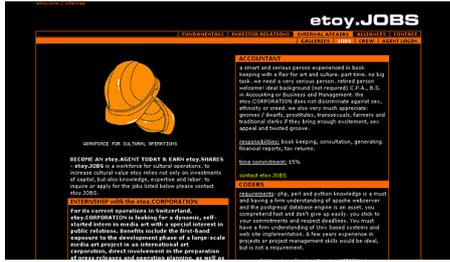
ID	Project name	URL	org net com...
78	Plerophory	http://plerophory.com/	com
Screen shot Home page		Screen shot Inside page	
keywords			
problems, world, solutions, improve, activism			
description objectives			
Here we have all kinds of information and opinions. The general theme to this web site is problems in the world and maybe solutions to improve. We welcome any submissions you may have, whether it be a school paper you did, to a good photo you have taken, to an informational flyer you have made. So far, we have, Quotes, Bios, Activism resources, some compiled Facts, some select News, submitted and compiled Writings, Flyers, some Photos, Message Board, and Links to other resources. If you have any suggestions, requests, or questions, you can contact us or make a post on the message board.			
Project manager/creator/a	Year of creati	Location	language
	2002		English
Software	Hardware	Design colors	Design forms
cgi		black, white, gray	squares
Design multimedia	Design forms		
illustration, photo	squares		
Traffic project	Alexa	PageRank	UrlTrends
29 bios, 43 quotes,	3194654	4	433
Type of participation	Level	Freq.	
sending text, photo, illustration, quote	4	1	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	end 2004 ar
License	other	Access Date	
-	ended lacking submission	July 2005	

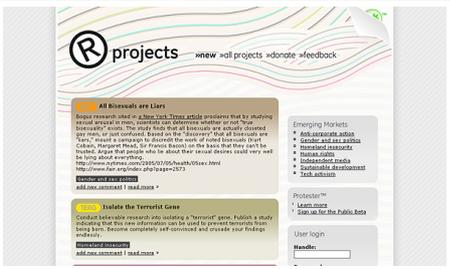
ID	Project name	URL	org net com...			
79	Pacifica Radio Foundation	http://www.pacifica.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
radio, community, free speech						
description objectives						
Pacifica Foundation created the world's first listener-sponsored radio as a group of conscientious objectors sought a medium in which to speak out against the military force of World War II. The organization's mission is to: Promote cultural diversity and pluralistic community expression; Contribute to a lasting understanding between individuals of all nations, races, creeds and colors; Promote freedom of the press and serve as a forum for various viewpoints; and Maintain an independent funding base. Each of the five Pacifica stations offers radio programs and news that serve the concerns and needs of their local communities, while furthering Pacifica's mission.						
Project manager/creator/a	Year of creati	Location	language			
	1995	USA (Berkeley)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
forum		green, yellow mustard	squares, rounded com	audio, illustration, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	310520	7	122793	sending text, photo, volunteer	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		Copyright	donation (pledges, support)	July 2005

ID	Project name	URL	org net com...			
80	Indymedia	http://www.indymedia.org	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
description objectives						
Indymedia is a collective of independent media organizations and hundreds of journalists offering grassroots, non-corporate coverage. Indymedia is a democratic media outlet for the creation of radical, accurate, and passionate tellings of truth. There are currently over one hundred and fifty Independent Media Centers around the world. Each IMC is an autonomous group that has its own mission statement, manages its own finances and makes its own decisions through its own processes. To learn more about each IMC, visit its web page. You will find links to IMC web sites on the left column of the main page Indymedia page (http://www.indymedia.org). Most of the below information answers questions that site visitors frequently ask about "indymedia.org," an organization composed of independent media activists from around the world who are working to coordinate international independent media projects. The indymedia.org group manages an international Indymedia page (http://www.indymedia.org) and coordinates technical and editorial policy issues that affect all IMCs that are associated with the Indymedia network						
Project manager/creator/a	Year of creati	Location	language			
	1999	USA	more than 10			
Software	Hardware	Design colors	Design forms	Design multimedia		
mir, forum, list, icr, rss		black, blue	squares	illustration, logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
between 500,000 and 2 million page	2791	7	2710474	sending text, photo, audio, video	5	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		free	donation, PayPal	July 2005

ID	Project name	URL	org net com...
81	Wikipedia	http://www.wikipedia.org/	org
Screen shot Home page		Screen shot Inside page	
			
keywords			
free-content, encyclopedia, collaboration, wiki			
description objectives			
Wikipedia is a free-content encyclopedia, written collaboratively by people from around the world. The site is a wiki, which means that anyone can edit articles, simply by clicking on the edit this page link.			
Project manager/creator/a		Year of creati	Location
Jimmy Wales, Larry Sanger		2001	USA
Software		Hardware	Design colors
wiki			black, white, gray
Design forms		Design multimedia	
squares		audio, illustration, logo,	
Traffic project		Alexa	PageRank
13,000 contributors, 1,800,000 article		60	8
UrlTrends		Type of participation	
2428249		sending text, photo, audio	
Level		Freq.	
5		5	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
License		other	
GFDL		donation, PayPal, MoneyBookers	
Access Date			
July 2005			

ID	Project name	URL	org net com...
82	Our media	http://www.ourmedia.org/	org
Screen shot Home page		Screen shot Inside page	
			
keywords			
share, free, photo, movies, podcasting, audio, videos			
description objectives			
Create. Share. Get noticed. That's what Ourmedia is about. Ourmedia is a global community and learning center where you can gain visibility for your works of personal media. We'll host your media forever for free.			
Video blogs, photo albums, home movies, podcasting, digital art, documentary journalism, home-brew political ads, music videos, audio interviews, digital storytelling, children's tales, Flash animations, student films, mash-ups — all kinds of digital works have begun to flourish as the Internet rises up alongside big media as a place where we'll gather to inform, entertain and astound each other			
Project manager/creator/a		Year of creati	Location
		2004	USA
language			
English			
Software		Hardware	Design colors
wiki, forum, blog, xml			black, white, blue
Design forms		Design multimedia	
squares		animation, audio, logo, p	
Traffic project		Alexa	PageRank
		26380	7
UrlTrends		Type of participation	
84423		sending text, photo, audio, video	
Level		Freq.	
5		5	
Open	Regist.	Moderation	Duration
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	
License		other	
Creative Commons		sponsor	
Access Date			
July 2005			

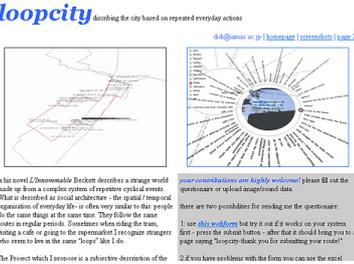
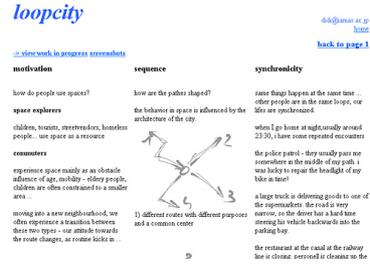
ID	Project name	URL		org net com...	
83	etoy.CORPORATION	http://www.etoy.com/		com	
Screen shot Home page			Screen shot Inside page		
					
keywords					
art, culture, politics, shareholder, corporation					
description objectives					
<p>the etoy.CORPORATION is a controversial global player online since 1994. etoy uses the corporate structure to maximize cultural value: the final link in the value chain. for etoy the dramatic problems of globalization are not to be solved by simply rejecting global markets, economic exchange that drive companies, culture, individuals and politics.</p> <p>by sharing risk, resources, maintaining a strong brand and maximizing the shareholder value, the etoy.CORPORATION seeks to explore social, cultural and financial value. etoy.SHAREHOLDERS invest time, knowledge, and ideas (or simply finance) etoy.OPERATIONS which focus on the overlap of entertainment, cultural, social and economic values. etoy.SHAREHOLDERS participate in a dynamic artwork that takes place 24 hours a day in the middle of society -- on and offline.</p>					
Project manager/creator/a		Year of creati	Location	language	
		1994	Switzerland (Zurich)	English	
Software		Hardware		Design colors	Design forms
blog rss xml				black, white, orange	squares
Design multimedia					
design, illustration, logo,					
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
		1079362	7	38336	sending text
Level	Freq.				
1	2				
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		-	
					Access Date
					July 2005

ID	Project name	URL		org net com...	
84	Rtmark	http://www.rtmark.com/		com	
Screen shot Home page			Screen shot Inside page		
					
keywords					
description objectives					
<p>®TMark receives project ideas from internet users, then lists them (here). Each listed project has its own discussion list (linked from the project). When a project requires a bit of funding to be accomplished, sometimes investors will step up to the plate and offer their help. Even more often, people will offer non-financial help or feedback.</p>					
Project manager/creator/a		Year of creati	Location	language	
English		1998	USA	English, French, Spanish	
Software		Hardware		Design colors	Design forms
forum				green, orange	squares
Design multimedia					
illustration, logo, photo					
Traffic project		Alexa	PageRank	UrlTrends	Type of participation
		387463	7	42013	sending text (project)
Level	Freq.				
2	2				
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-	
					Access Date
					July 2005

ID	Project name	URL	org net com...			
85	Poisoned Project	http://www.gottzilla.net/	net			
Screen shot Home page		Screen shot Inside page				
						
keywords						
file, share, mac, network, p2p						
description objectives						
Poisoned is a file sharing application for Mac OS X. Poisoned may look like your average file sharing application at first glance, but it is so much more. Unlike applications like Limewire or Kazaa that connect to only one file sharing network, Poisoned can connect to several seamlessly. Unlike Kazaa and several other file sharing applications, Poisoned contains no spyware and no adware. In addition, Poisoned is, and always will be, free and open-source software. We also release our code for other developers to work with. We embrace developer interaction with our program; we realize that the more people that contribute to this application, the better it will be. The philosophies behind the development of Poisoned are much like the file sharing networks themselves; its all about sharing with the community and giving back.						
Project manager/creator/a	Year of creati	Location	language			
Rizzi	2003	Switzerland (Chur)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
p2p		gray	squares	animation, audio, video		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
2481383 users, 522368042 files	538958	4	837	sending text, photo, audio, video	5	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		GNU	donation	July 2005

ID	Project name	URL	org net com...			
86	Community Arts Network	http://www.communityarts.net/	net			
Screen shot Home page		Screen shot Inside page				
						
keywords						
community, arts, network						
description objectives						
The Community Arts Network (CAN) is a portal to the field of community arts, providing news, documentation, theoretical writing, communications, research and educational information. Headquartered at its Web site on the Internet, CAN is a program of Art in the Public Interest (API), a nonprofit organization based in North Carolina.						
Project manager/creator/a	Year of creati	Location	language			
Linda Burnham, Steven Durland	1999	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, forum		black, blue, red, pink	squares	illustration, logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	644605	6	19715	sending text (article, forum)	2	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright	ads by Google	July 2005

ID	Project name	URL			org net com...
87	Identities perdidas e mantidas	http://www.identidades-br.net/			net
Screen shot Home page			Screen shot Inside page		
					
keywords					
identity, Brazilian, interviews, culture					
description objectives					
Identities mantidas e perdidas is a collaborative online documentary that has the intention of questioning the Brazilian's cultural identity. The goals are to work only with Brazilian who are living abroad. There are photos, interviews, videos, audios of characters (Brazilians abroad) questioning their cultural identity.					
Project manager/creator/a	Year of creati	Location	language		
karla brunet	2004	Spain (Barcelona)	Portuguese		
Software	Hardware	Design colors	Design forms	Design multimedia	
forum, quick time, form		red, green	squares	animation, audio, logo, p	
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level Freq.
97 interviews, 26 countries	173526	3	222	sending text (interview, form, forum), photo	4 2
Open	Regist.	Moderation	Duration	License	other Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	2006	-	July 2005

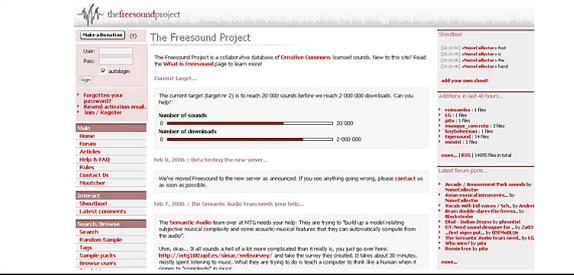
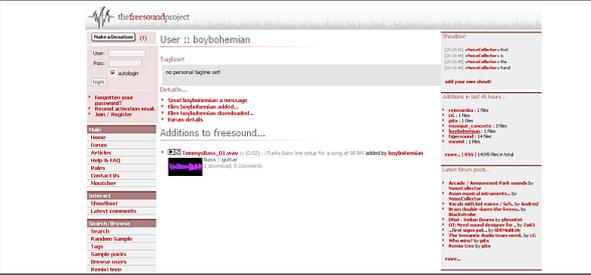
ID	Project name	URL			org net com...
88	Loop city	http://www.iamas.ac.jp/~didi/			ac.jp
Screen shot Home page			Screen shot Inside page		
					
keywords					
city, commuting, topology, space					
description objectives					
Loop city's concept of space is topological and relativistic the lengths of each strand don't have to correspond to its accurate metric length in real space. They can be scaled by its temporal length or by the amount of information contained within.					
Project manager/creator/a	Year of creati	Location	language		
dietmar offenhuber	2004	Japan (Ogaki)	English		
Software	Hardware	Design colors	Design forms	Design multimedia	
virttools, form		black, white, blue	circles	animation, logo, photo	
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level Freq.
	1042470	3	103	sending text (form, route), photo	4 1
Open	Regist.	Moderation	Duration	License	other Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>		-	funded & supported by the japan foundatio July 2005

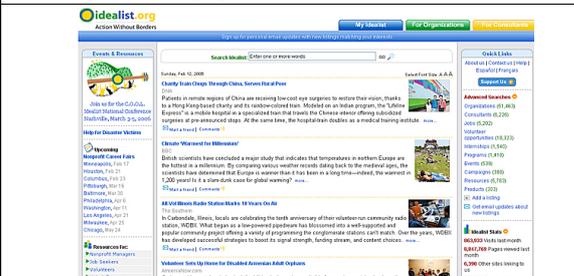
ID	Project name	URL	org net com...			
89	The Freecycle Network	http://www.freecycle.org/	org			
Screen shot Home page		Screen shot Inside page				
keywords						
environment, education, stewardship, nature						
description objectives						
<p>The Freecycle Network™ is made up of many individual groups across the globe. It's a grassroots movement of people who are giving (& getting) stuff for free in their own towns. Each local group is run by a local volunteer moderator (them's good people). Membership is free. To sign up, find your community by clicking on the region on the right. It will generate an automatic e-mail which, when sent, will sign you up for your local group and send you a response with instructions on how it works. Or, go directly to the Web site for your local group by clicking on your community's link on the left. Can't find a group near you? You might want to consider starting one (click on "Start a Group" for instructions). Have fun! Our mission is to build a worldwide gifting movement that reduces waste, saves precious resources & eases the burden on our landfills while enabling our members to benefit from the strength of a larger community</p>						
Project manager/creator/a	Year of creati	Location	language			
Deron Beal	2003	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
list , php		black, white, gray, green	squares	animation, design, illustr		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
3015 Communities, 1574650 Membe	25360	7	141000	sending text, donating something	4	4
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		Copyright	sell products	August 2005

ID	Project name	URL	org net com...			
90	Radio Livre	http://www.radiolive.org/	org			
Screen shot Home page		Screen shot Inside page				
keywords						
free, radio, network, discussion, archive, university						
description objectives						
<p>O radiolive.org surgiu com a junção de idéias de dois grupos: o pessoal das rádios livres sentia a necessidade de formar uma rede de troca de informações, experiências e sobretudo solidariedade. Paralelamente, um grupo de colegas que já ajudava tecnicamente e participava de algumas rádios livres pensou em montar uma espécie de "provedor de serviços" para rádios livres, com a idéia de dar suporte para que elas tivessem um bom local para hospedar sites, pudessem fazer transmissões ao vivo pela internet e possuir lista de discussão, email, local para armazenamento de arquivos, fórum, etc</p>						
Project manager/creator/a	Year of creati	Location	language			
grupo de pesquisa Sarava	2003	Brazil	Portuguese			
Software	Hardware	Design colors	Design forms	Design multimedia		
forum, list		black, white, pink	squares	audio, illustration, logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	990593	5	9109	sending text, audio	3	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-		July 2005

ID	Project name	URL			org net com...
91	Emule	http://www.emule-project.net			net
Screen shot Home page			Screen shot Inside page		
					
keywords					
description objectives					
eMule is one of the biggest and most reliable peer-to-peer file sharing clients around the world. Thanks to its open source policy many developers are able to contribute to the project, making the network more efficient with each release.					
Project manager/creator/a	Year of creati	Location	language		
Merkur	2002		more than 10		
Software	Hardware	Design colors	Design forms	Design multimedia	
p2p		gray, blue	squares	animation, audio, video	
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level Freq.
	1484	7	330255	sending text, photo, audio, video	5 5
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-	ads by Google, donation PayPal
					Access Date
					July 2005

ID	Project name	URL			org net com...
92	Feminist	http://www.feminist.com/			com
Screen shot Home page			Screen shot Inside page		
					
keywords					
community, feminist, women, activism, awareness, education, empowerment					
description objectives					
Feminist.com is a ten-year-old activist community and portal of resources and information that supports women's equality, justice, wellness and safety. The Feminist.com web site was founded to initiate and facilitate grassroots mobilization, networking and communication around important political, health and educational issues related to women. Our web site is dedicated to promoting and sustaining women's well-being through the principles embodied in our motto: "Awareness, Education, Activism and Empowerment".					
Project manager/creator/a	Year of creati	Location	language		
	1995	USA	English		
Software	Hardware	Design colors	Design forms	Design multimedia	
list		purple	squares, rounded corn	design, logo, photo	
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level Freq.
	185595	6	51172	sending text (event, list, email)	1 1
Open	Regist.	Moderation	Duration	License	other
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		Copyright	donation, banner
					Access Date
					August 2005

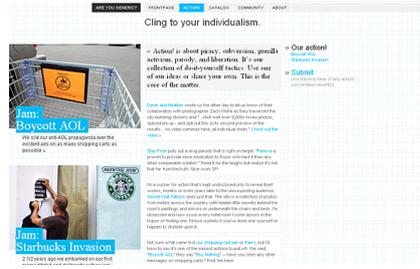
ID	Project name	URL	org net com...			
93	The Freesound Project	http://freesound.iaa.upf.edu/	edu			
						
keywords						
audio, database, snippets, samples, recordings, bleeps						
description objectives						
<p>The Freesound Project aims to create a huge collaborative database of audio snippets, samples, recordings, bleeps, ... released under the Creative Commons Sampling Plus License. The Freesound Project provides new and interesting ways of accessing these samples, allowing users to</p> <ul style="list-style-type: none"> -browse the sounds in new ways using keywords, a "sounds-like" type of browsing and more -up and download sounds to and from the database, under the same creative commons license -interact with fellow sound-artists! <p>We also aim to create an open database of sounds that can also be used for scientific research. Many audio research institutions have trouble finding correctly licensed audio to test their algorithms. Many have voiced this problem, but so far there hasn't been a solution.</p>						
Project manager/creator/a	Year of creati	Location	language			
Bram de Jong	2005	Spain	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
PHP, MySQL, Smarty, getID3, ph	audio recorder	black, white, red	squares	audio, design, illustration		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	31281	7	4118	sending text, audio	4	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Creative Commons	Music Technology Group UPF	September 2005

ID	Project name	URL	org net com...			
94	Idealist. Action Without Borders	http://www.idealist.org/	org			
						
keywords						
connect, people, organization, social, environment, problem						
description objectives						
<p>Action Without Borders connects people, organizations and resources to help build a world where all people can live free and dignified lives.</p> <p>Action Without Borders is independent of any government, political ideology or religious creed. Our work is guided by the common desire of our members and supporters to find practical solutions to social and environmental problems, in a spirit of generosity and mutual respect.</p>						
Project manager/creator/a	Year of creati	Location	language			
	1996	USA	English, French, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
		blue, yellow, green	squares, circles	design, illustration, logo,		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
Over 47,000 nonprofit and communit	11821	8		sending text (article, email, question)	2	4
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		Copyright	donation	August 2005

ID	Project name	URL	org net com...			
95	Biblioweb	http://biblioweb.cc	cc			
Screen shot Home page		Screen shot Inside page				
						
keywords						
free, document, theory, culture, network, copyleft, hacker						
description objectives						
La Biblioweb es un proyecto de sinDominio que nació en 1999 junto al propio sinDominio con la idea de recopilar y catalogar documentos libres de intervención teórica, política y cultural sobre la red de redes, el copyleft y la cultura hacker, tratando de mitigar en lo posible el problema de la "volatilidad" —la rapidez con la que desaparecen documentos— de la Red. Durante cinco años la Biblioweb fue simplemente una modesta colección de páginas estáticas, si bien supuso un punto de referencia de la naciente cultura de lo libre.						
Project manager/creator/a	Year of creati	Location	language			
sinDominio	1999	Spain	Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
Houdini		blue, orange	squares	design, logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	898278	1	15	sending text	2	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>		Creative Commons		August 2005

ID	Project name	URL	org net com...			
96	Craig's list	http://www.craigslist.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
Local, community, classified, forum, voice, non-commercial						
description objectives						
Local community classifieds and forums - a place to find jobs, housing, goods & services, social activities, a girlfriend or boyfriend, advice, community information, and just about anything else -- all for free, and in a relatively non-commercial environment. Mission: giving each other a break, getting the word out about everyday, real-world stuff; restoring the human voice to the Internet, in a humane, non-commercial environment; keeping things simple, common-sense, down-to-earth, honest, very real; providing an alternative to impersonal, big-media sites; being inclusive, giving a voice to the disenfranchised, democratizing; being a collection of communities with similar spirit, not a single monolithic entity						
Project manager/creator/a	Year of creati	Location	language			
Craig Newmark	1997	USA (San Francisco)	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
forum		gray, blue	squares			
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
2.5 billion page views per month, 10	40	8	775177	sendint text (post, flag)	2	5
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		Copyright	dontaion, t-shirt cafepress	August 2005

ID	Project name	URL	org net com...			
97	Red visible	http://www.redvisible.tk/	tk			
Screen shot Home page		Screen shot Inside page				
						
keywords						
wireless, network, Internet, free, public, access						
description objectives						
The Free Network Visible Network project, propose to make visible the interchanged information between computers of a wireless network connected to Internet. The main objective is to ask for the free access to the net and at the same time to make actions in the urban landscape as a way to create new meanings in the public domain.						
Our intention is to contribute to the re-definition and re-vitalization of the concept of public space through the creation of visible connectivity networks that mix the physical public space with the digital public space.						
Project manager/creator/a	Year of creati	Location	language			
Clara Boj, Diego Díaz	2004	Spain	English, Spanish			
Software	Hardware	Design colors	Design forms	Design multimedia		
carnivore pe, dart	wireless	black, white, gray	squares, geometric for	illustration, logo, photo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	4089470	5	155	download software	4	1
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		GNU GPL	university fund	August 2005

ID	Project name	URL	org net com...			
98	Are you generic?	http://www.areyougeneric.org/	org			
Screen shot Home page		Screen shot Inside page				
						
keywords						
protest, question, corporations, censorship, media, advertising						
description objectives						
Are You Generic? is an organization that seeks to protest, to question, and to disprove. Its nemeses are unethical corporations, censorship, the slanted media, hypocrisy, excessive advertising, and plain stupidity. Its heroes are art, discussion, independent thought, and creation. Are You Generic intends to fuse the cry of protest and demonstration with aesthetic graphic design -- to replace the Tommy/GAP/Nike logos with rallying statements of assertion. We hope to flourish as a grass roots operation -- spreading by word of mouth.						
Project manager/creator/a	Year of creati	Location	language			
Rony	2001	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php, forum, list		black, white, gray, blue	squares	design, illustration, logo,		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	1308175	6	19363	sending text, photo	3	2
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>		GPL	sell t-shirts and posters	August 2005

ID	Project name	URL	org net com...			
99	Peekabooty Project	http://www.peek-a-booty.org	org			
Screen shot Home page		Screen shot Inside page				
keywords						
censorship, free, information, Internet						
description objectives						
<p>The goal of the Peekabooty Project is to create a product that can bypass the nation-wide censorship of the World Wide Web practiced by many countries.</p> <p>The free, easy and quick exchange of information possible on the Internet is seen as a threat by governments in countries where a free press and freedom of expression are not considered to be the parts of their people's rights. Such a government would have two options. The first would be to completely ban use of the Internet. This is an impractical measure, as it would close off that country to business opportunities and technological innovation. The preferred option is to make use of filtering computers and software - called firewalls in technological parlance - that make only those Web pages approved by the government available to their citizens.</p>						
Project manager/creator/a	Year of creati	Location	language			
Paul Baranowski	2002		English			
Software	Hardware	Design colors	Design forms	Design multimedia		
php-nuke, Campsite		black, white, blue	squares	illustration, logo		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
4035 Registered Users	340790	6	3838	sending text, photo, rating	2	3
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		GPL	donation, PayPal	August 2005

ID	Project name	URL	org net com...			
100	Vimeo	http://www.vimeo.com/	com			
Screen shot Home page		Screen shot Inside page				
keywords						
video, share, clips, movies, upload, movie						
description objectives						
<p>Vimeo is the easiest way to share your video clips. You can create an account for free in a few seconds and upload any video format you'd like (.3gp, .wmv, .mov, etc). We also have tagging, comments, and a bunch of new features in development! Vimeo is a site for organizing and sharing video clips. Several clips can be played together to create a movie.</p> <p>The beta version of this site launched in mid February, 2005. We are very serious about continually improving this site.</p>						
Project manager/creator/a	Year of creati	Location	language			
Jakob Lodwick, Zach Klein	2005	USA	English			
Software	Hardware	Design colors	Design forms	Design multimedia		
apache php mysql ffmpeg-php	video camera	black, white, blue	squares	design, illustration, logo,		
Traffic project	Alexa	PageRank	UrlTrends	Type of participation	Level	Freq.
	65851	5	55901	sending video	4	4
Open	Regist.	Moderation	Duration	License	other	Access Date
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>		-		August 2005