



No solo de software libre vive la Cultura Libre

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I Jornadas de Cultura Libre
Universidad Rey Juan Carlos
Fuenlabrada, 30 de marzo de 2022

<https://ofilibre.gitlab.io/blog/jornadas-cultura-libre/>



Et in Arcadia ego



Cultura



La concepción
clásica de cultura
es un desarrollo
del siglo XVIII

Cultura
=
Civilización

Desarrollo de la
investigación en el
siglo XX

“Industria” cultural



Cultura:
término
polisémico

“La cultura puede considerarse actualmente como el conjunto de los rasgos distintivos, espirituales y materiales, intelectuales y afectivos que caracterizan a una sociedad o un grupo social. Ella engloba, además de las artes y las letras, los modos de vida, los derechos fundamentales al ser humano, los sistemas de valores, las tradiciones y las creencias y que la cultura da al hombre la capacidad de reflexionar sobre sí mismo. Es ella la que hace de nosotros seres específicamente humanos, racionales, críticos y éticamente comprometidos. A través de ella discernimos los valores y efectuamos opciones. A través de ella el hombre se expresa, toma conciencia de sí mismo, se reconoce como un proyecto inacabado, pone en cuestión sus propias realizaciones, busca incansablemente nuevas significaciones, y crea obras que lo trascienden.”



¿Libre?



Todo está en Bourdieu

Capital cultural: las formas de conocimiento, educación, habilidades, y ventajas que tiene una persona y que le dan un estatus más alto dentro de la sociedad.

Habitus: esquemas de obrar, pensar y sentir asociados a la posición social. Hace que personas de un entorno social homogéneo tiendan a compartir estilos de vida parecidos, pues sus recursos, estrategias y formas de evaluar el mundo son parecidas.





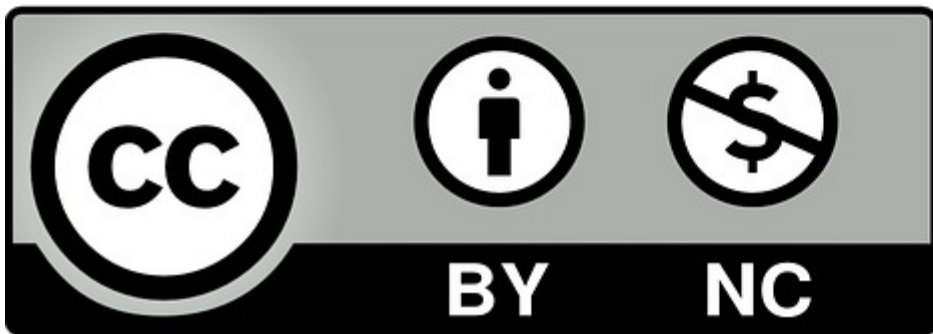
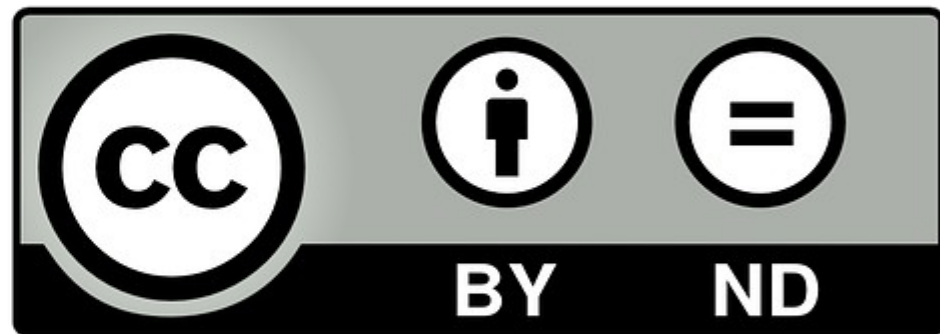
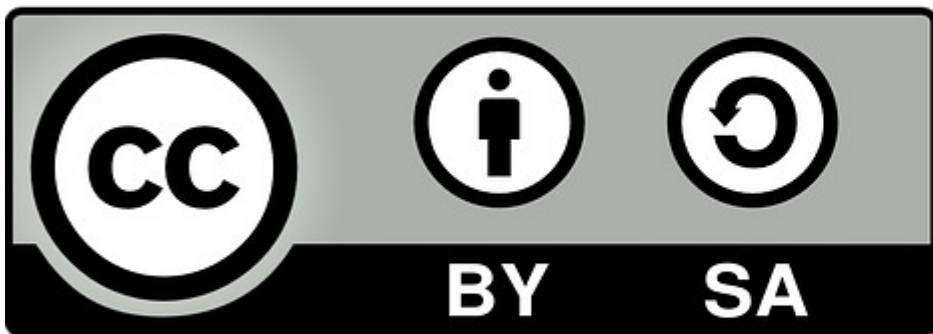
LAWRENCE LESSIG

FREE CULTURE

THE NATURE AND FUTURE OF CREATIVITY

"A powerfully argued and important analysis... it is also surprisingly entertaining." —THE NEW YORK TIMES BOOK REVIEW





Licencias

"Shrewdly argued . . . [Keen] writes with acuity and passion about the consequences of a world in which the lines between fact and opinion, informed expertise and amateurish speculation are willfully blurred."

—Michiko Kakutani, NEW YORK TIMES

the
cult of the
amateur

how blogs, MySpace, YouTube, and the rest of
today's user-generated media are destroying our
economy, our culture, and our values

andrew keen



Free Culture Manifesto

From <http://freeculture.org/manifesto.php>

"The mission of the Free Culture movement is to build a bottom-up, participatory structure to society and culture, rather than a top-down, closed, proprietary structure. Through the democratizing power of digital technology and the Internet, we can place the tools of creation and distribution, communication and collaboration, teaching and learning into the hands of the common person -- and with a truly active, connected, informed citizenry, injustice and oppression will slowly but surely vanish from the earth.

We believe that culture should be a two-way affair, about participation, not merely consumption. We will not be content to sit passively at the end of a one-way media tube. With the Internet and other advances, the technology exists for a new paradigm of creation, one where anyone can be an artist, and anyone can succeed, based not on their industry connections, but on their merit.

We refuse to accept a future of digital feudalism where we do not actually own the products we buy, but we are merely granted limited uses of them as long as we pay the rent. We must halt and reverse the recent radical expansion of intellectual property rights, which threaten to reach the point where they trump any and all other rights of the individual and society.

The freedom to build upon the past is necessary for creativity and innovation to thrive. We will use and promote our cultural heritage in the public domain. We will make, share, adapt, and promote open content. We will listen to free music, look at free art, watch free film, and read free books. All the while, we will contribute, discuss, annotate, critique, improve, improvise, remix, mutate, and add yet more ingredients into the free culture soup.

We will help everyone understand the value of our cultural wealth, promoting free software and the open-source model. We will resist repressive legislation which threatens our civil liberties and stifles innovation. We will oppose hardware-level monitoring devices that will prevent users from having control of their own machines and their own data.

We won't allow the content industry to cling to obsolete modes of distribution through bad legislation. We will be active participants in a free culture of connectivity and production, made possible as it never was before by the Internet and digital technology, and we will fight to prevent this new potential from being locked down by corporate and legislative control. If we allow the bottom-up, participatory structure of the Internet to be twisted into a glorified cable TV service -- if we allow the established paradigm of creation and distribution to reassert itself -- then the window of opportunity opened by the Internet will have been closed, and we will have lost something beautiful, revolutionary, and irretrievable.

The future is in our hands; we must build a technological and cultural movement to defend the digital commons." (<http://freeculture.org/manifesto.php>)

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Definition of
Free Cultural Works

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Search Definition of Free Cultural Works

Version 1.1 of the definition has been released. Please help updating it, contribute translations, and help us with the design of logos and buttons to identify free cultural works and licenses!

Definition

- Original, v.1.1: **English**
- Translations, v.1.1: العربية • български • català • čeština • Deutsch • Ελληνικά • Esperanto • español • فارسی • français • galego • hrvatski • italiano • 한국어 • македонски • मराठी • norsk bokmål • Nederlands • norsk nynorsk • polski • português • română • русский • slovenčina • slovenščina • svenska • Tiếng Việt
- Translations, v.1.0 (update/review pending): suomi
- More in progress

Stable version

This is the [stable version 1.1](#) of the definition. The version number will be updated as the definition develops. The editable version of the definition can be found at [Definition/Unstable](#). See [authoring process](#) for more information, and see [translations](#) if you want to contribute a version in another language.

version **1.0**

Summary

This document defines "Free Cultural Works" as works or expressions which can be freely studied, applied, copied and/or modified, by anyone, for any purpose. It also describes certain permissible restrictions that respect or protect these essential freedoms. The definition distinguishes between *free works*, and *free licenses* which can be used to legally protect the status of a free work. The definition itself is *not* a license; it is a tool to determine whether a work or license should be considered "free."

Preamble

Social and technological advances make it possible for a growing part of humanity to *access, create, modify, publish and distribute* various kinds of works - artworks, scientific and educational materials, software, articles - in short: *anything that can be represented in digital form*. Many communities have formed to exercise those new possibilities and create a wealth of collectively re-usable works.

Most authors, whatever their field of activity, whatever their amateur or professional status, have a genuine interest in favoring an ecosystem where works can be spread, re-used and derived in creative ways. The easier it is to re-use and derive works, the richer our cultures become.

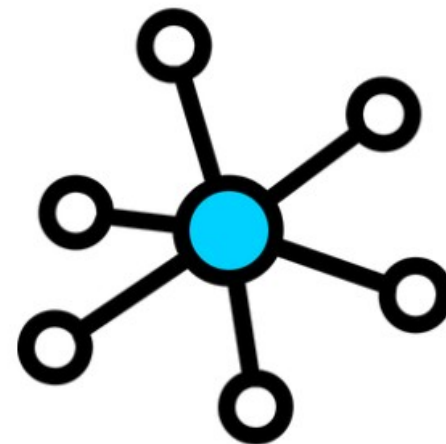
To ensure the graceful functioning of this ecosystem, works of authorship should be **free**, and by *freedom* we mean:

- the **freedom to use** the work and enjoy the benefits of using it
- the **freedom to study** the work and to apply knowledge acquired from it
- the **freedom to make and redistribute copies**, in whole or in part, of the information or expression
- the **freedom to make changes and improvements**, and to distribute derivative works


If authors do not take action, their works are covered by existing copyright laws, which severely limit what others can and cannot do. Authors can make their works free

What is open?

'Open knowledge' is any content, information or data that people are free to use, re-use and redistribute – without any legal, technological or social restriction.



Menu

What we do 

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What is open? 

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The [Open Definition](#) gives full details on the requirements for 'open' data and content. Open data are the building blocks of open knowledge. **Open knowledge is what open data becomes when it's useful, usable and used.**

The key features of openness are:

- **Availability and access:** the data must be available as a whole and at no more than a reasonable reproduction cost, preferably by downloading over the internet. The data must also be available in a convenient and modifiable form.
- **Reuse and redistribution:** the data must be provided under terms that permit reuse and redistribution including the intermixing with other datasets. The data must be machine-readable.
- **Universal participation:** everyone must be able to use, reuse and redistribute – there should be no discrimination against fields of endeavour or against persons or groups. For example, 'non-commercial' restrictions that would prevent 'commercial' use, or restrictions of use for certain purposes (e.g. only in education), are not allowed.





Acceso y uso



Esta es una traducción de la página original en inglés.

El derecho a leer

por [Richard Stallman](#)

De *El camino a Tycho*, una colección de artículos sobre los antecedentes de la Revolución Lunar, publicado en Luna City en 2096.

Para Dan Halbert el viaje a Tycho comenzó en la universidad, cuando un día Lissa Lenz le pidió prestado el ordenador. El suyo se había averiado, y a menos que consiguiera otro, sería reprobada en su trabajo de fin de trimestre. No se atrevía a pedirselo a nadie excepto a Dan.

Esto puso a Dan en un dilema. Tenía que ayudarla, pero si le prestaba su ordenador ella podría leer sus libros. Dejando de lado el peligro de enfrentarse a una condena de muchos años de cárcel por permitir que otra persona leyera sus libros, la sola idea le turbó al principio. Como a todo el mundo, desde la escuela primaria le habían enseñado que compartir libros es sucio y malo, cosa de piratas.

lectura, sino también para vender perfiles personales a las empresas. La próxima vez que su ordenador se conectase a la red, la Oficina Central de Licencias lo descubriría y él, como propietario del ordenador, recibiría un durísimo castigo por no tomar las medidas adecuadas para evitar el delito.

Naturalmente, no era seguro que Lissa tuviera la intención de leer sus libros. Probablemente quería el ordenador solo para escribir el proyecto. Pero Dan sabía que Lissa provenía de una familia de clase media que a duras penas se podía permitir pagar la matrícula, y mucho menos las tasas de lectura. Leer sus libros podía ser la única manera que tenía de terminar la carrera. Dan entendía la situación: él mismo había pedido un préstamo para costearse los artículos de investigación que leía





Comunidad





Memoria social



Documentación

libre

ENTERPRISE
ENTERPRISE
ENTERPRISE
ENTERPRISE
ENTERPRISE
Irene C Wylie May 3
1911



¿Para qué sirven Pandoc, Sphinx?



A large Tyrannosaurus Rex skeleton is displayed in a museum hall. The skeleton is mounted on a raised platform and is surrounded by a railing. In the background, there are large arches and a statue. The text "¿Para qué sirven Wikipedia y Commons?" is overlaid on the image. The word "Wikipedia" is in yellow, and "Commons" is in blue. A lightbulb icon is in the bottom left corner.

¿Para qué sirven
Wikipedia y
Commons?





WIKIPEDIA
The Free Encyclopedia

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Detention of Mark Bernstein

From Wikipedia, the free encyclopedia

On 11 March 2022, a blogger and editor of the [Russian Wikipedia](#) named Mark Bernstein, based in [Minsk](#), was detained by the Belarusian [GUBOPiK](#) security force after online accusations of violating the [2022 Russian fake news law](#) for his editing of Wikipedia articles on the topic of the [2022 Russian invasion of Ukraine](#).^{[1][2]} He was sentenced to 15 days' administrative arrest under Article 24.3 of the [Administrative Code of Belarus](#) (for disobedience to police officers).^{[3][4][5]}

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Wikipedia [edit]

Bernstein edits [Wikipedia](#) under the username [Pessimist2006](#).^[6] From late 2009^[7] to early 2022,^[2] Bernstein was one of the 50 most active editors of Russian Wikipedia, with over 200,000 edits.^[2] He was commissioned by other encyclopedia publishers to write articles. He described his "best" achievement in Wikipedia in 2009 as his work on an article on [censorship in the Soviet Union](#), in which he had cited about 250 sources. At the time he was also been interviewed by [Deutsche Welle](#) for his expertise in commenting on the development of the [Belarusian](#) wikipedia project, which exists in two grammatical versions, [Taraškievica](#) and [Narkamaŭka](#).^[8] Bernstein advised new Wikipedia editors to first learn from the editing patterns of experienced editors, and to be prepared for working together with editors holding very different and often opposed viewpoints, which he saw as a key to the development of Wikipedia articles.^[7] Before his detention, he was on Top-50 of the editors of Russian Wikipedia.^[9]

2022 detention [edit]

When some editors of the Russian Wikipedia claimed that the name "Russian invasion of Ukraine (2022)" violates Wikipedia's policy to present information from a neutral point of view, Bernstein said, "Russian troops invaded the territory of Ukraine. It's just a fact, not a point of view".^[10]

On 10 March 2022, a [Russian propaganda](#) online messaging forum on [Telegram](#), *Mrakoborets* (lit. 'Auror', a Harry Potter reference), [published private information](#) about Bernstein and accused him of violating a [new Russian law](#) against publishing [fake news](#). The forum claimed that Bernstein's editing of Wikipedia articles on the [2022 Russian invasion of Ukraine](#) violated the new law.^{[11][1]}



Bernstein in 2013



Bernstein at [Moscow's WikiConference](#) on 14 September 2014

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[Shortcut](#)
WP:THEMET

Welcome to **WikiProject Metropolitan Museum of Art** on the English Wikipedia! We are a [group](#) dedicated to improving Wikipedia's coverage of topics related to the [The Metropolitan Museum of Art](#) in New York City, including [The Met Fifth Avenue](#), [The Met Cloisters](#), and [The Met Breuer](#).

As an "[encyclopedic](#) museum" of world art history, this project aims to collaborate in worldwide [GLAM](#) efforts, partnering with individuals and groups interested in stronger coverage of global topics.

Project scope

The project's goals include editing, enhancing and creating new articles, multimedia, and metadata related to:

1. The Met Fifth Avenue, The Met Cloisters, and The Met Breuer
2. Notable artworks, artifacts, and other items in the Met collection
3. Notable artists and historic figures who have significant presence in the Met collection
4. Art genres from across the world's cultures represented in the Met collection (example: [Gold glass](#))



The Met Fifth Avenue



Greek vase [edit]

image ↕	article ↕	creator ↕	inception ↕	accession ↕	genre ↕	depicts ↕
	<p>Cesnola krater ■ ■ ■ ✎ ✎ A</p>	<p><i>Cesnola Painter</i></p>	<p>-08th century</p>	<p>74.51.965 ↗</p>	<p>Euboean vase painting Ancient Greek Geometric pottery</p>	<p>hydria animal frieze horse spiral circle deer Capra bird tree of life axe vase tree</p>
	<p>Terracotta volute-krater (bowl for mixing wine and water) ■ ■ ■ ✎ ✎ A</p>	<p><i>Painter of the Woolly Satyrs</i></p>	<p>-0450</p>	<p>07.286.84 ↗</p>	<p>Attic vase-painting red-figure pottery</p>	<p>vase</p>
	<p>Terracotta aryballos signed by Nearchos ■ ■ ■ ✎ ✎ A</p>	<p>Nearchos</p>	<p>-0570</p>	<p>26.49 ↗</p>	<p>Attic vase-painting black-figure pottery</p>	<p>Pygmy Grus grus satyr Hermes Perseus Triton signature</p>
	<p>Terracotta amphora (MET 63.11.6) ■ ■ ■ ✎ ✎ A</p>	<p>Andokides Andokides painter Lysippides Painter</p>	<p>-0530</p>	<p>63.11.6 ↗</p>	<p>red-figure pottery black-figure pottery white ground technique</p>	<p>Heracles Apollo sacrificial tripod Nemean lion Dionysus satyr Maenad</p>



ROUTLEDGE FOCUS

WIKIPEDIA AND THE
REPRESENTATION OF
REALITY

Zachary J. McDowell
and Matthew A. Vetter



**Gracias por
vuestra
atención**

**Es el
momento de
debatir**



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- <https://commons.wikimedia.org/w/index.php?title=File:Salledelecture.jpg>
- Portadas de libros sujetas a propiedad intelectual, reproducidas en virtud del art. 32 de la Ley 21/2014, de 4 de noviembre, por la que se modifica el texto refundido de la Ley de Propiedad Intelectual.
- Fotografías “Copista”, “Moais”, “Muñecas armenias”, “Remeros del Imperio Antiguo”, “Pupitre”, “Escritura jeroglífica”, “Sue the T. Rex” y “Café” de Jesús Tramullas. CC BY-SA 4.0.



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