

No Copyrights In Nature



Just *OPPORTUNITIES*

Both Our Lives Are About To Get Interesting



Why You'll Love **NO** COPYRIGHT

Control Freaks don't control the world.



They only act like they do.

David Bowie Understood

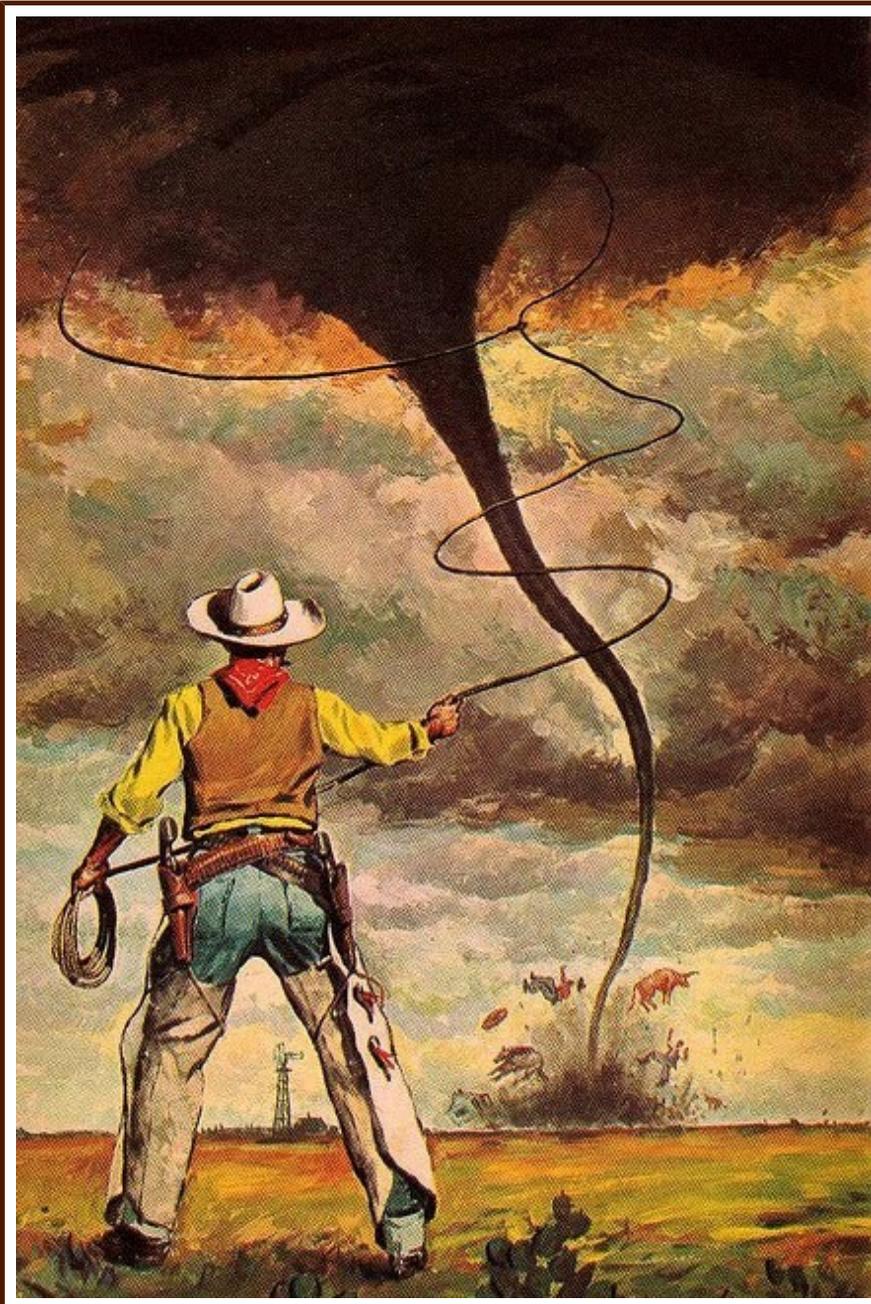
Paraphrasing rock star, [David Bowie](#), before he died on January 10, 2016:

“Advances in technology will cause copyrights to be history within 10 years.”

We think he was right.

The INTERNET is the ultimate and ever-growing out-of-control copy machine.





Nobody Can Stop The Big Copy Machine!

You have as much chance of doing so as trying to lasso a tornado. Today, there's a new rodeo in town and it brings the meanest bucking broncos known to man.

The Intellectual Property Rights (IPR) Rodeo has begun.

No one knows which riders are going to get whacked, walloped, bruised and battered. Naturally, psychological denial tells every little cocky buckaroo he'll survive.

HA! Even the IPR rodeo clowns won't be able to save them. The calves are loose and naive little buckaroos are using bungee cord for lassos.

Regardless of the **Force-5 CHAnGE Tornado** touching ground, the storm over IPR will continue for a considerable time. Sadly, corrals will be littered with mountains of trashed and crippled-up cowboys.

[We've only just started mixing metaphors. ;-)]

“So, Go2Future, What Are YOU Going To Do About It?”



Well, we've already “done did” it.

We scanned the horizon and thought, “GOOD-GAWD-A-MIGHTY, 'The Singularity' will EAT US ALIVE if we don't do something NOW”.

Hi! [Handle it!] At Your Service

We're a SERVICE company creating, curating and publishing information, knowledge and wisdom using All media and digital file extensions.

RESULTS

1. A FutureBook Project located on its own individual **website**. Lifetime **access** to a FutureBook Project is by a **one-time** charge starting at **\$5**.
2. FutureBook As A Service (FBaaS). It's **not** a “product”.
3. No copyrights. Use content any way you want.



Welcome Free Rider

- When you pay the Access Charge to enter one of our FutureBook Projects (FBP), you've paid for our **SERVICES**.

- You have the FREEDOM to use the contents any way you want since the content of a FBP is uncopyrighted.

You can do anything you want without fear of our sending Junk Yard Dog Lawyers to bite your bottom. Or worse.

- Repeat: We **encourage** you to pass the result of our service on to others. You're **not** stealing if it's freely given and encouraged.

- This means Go2Future does **not** control or stifle your ability to innovate, be creative or improve on what we've done.

- You're a “Free Rider” in the economic sense and we really don't care. We think we've solved that problem in a brave and unique way. (More on that in a moment.)

You may even **monetize** the content without asking permission or paying any royalties.

- You gain a “sense of total ownership” that's UNAVAILABLE with ANY copyrighted material. Really? Yes and you're welcome.

ATTRIBUTION IS COOL

Attributing the original FutureBook Project content to Go2Future is highly *appreciated*. But you're under no obligation to do so.

Doing so is in the best interests of **all** Free Riders and the Go2Future community.

HOW Go2Future BENEFITS

We do **NOT** need to spend **any** time, money or energy to sic *Dogs Of War Attorneys* onto a pitiful quivering soul that's only looking for what's hard-wired into all humans; an OPPORTUNITY.

The opportunity to grab some information, knowledge and wisdom at the lowest possible cost.

Being a Free Rider has been soaked into our genes since the dawn of man. (A little short story about that is coming up.)

HOW DO YOU MAKE MONEY?

By charging for **ACCESS** to a FutureBook Project:

- **A one-time Access Charge** starting at \$5 grants lifetime access using your email and password.
- **INSTEAD** of subscriptions with recurring payments, we politely ask our Free Riders to **recommend our SERVICE** to others.
- One of the many benefits is it gently builds the community to the benefit of all members.
- [See [Expeditions](#) and our unique Business Concept for full details on how *everyone* benefits.]

You've Heard Of Teddy Roosevelt's ROUGH RIDERS





Well, say hello to the Go2Future FREE RIDERS!



Did you really think our Free Riders could be anything but manly buckaroo leather-slapping cowboys? *No way.*

Since beauty is in the eyes of the beholder, we'll go with the one on the far left.

So will the buckaroos.

UNCOPYRIGHT = NO COPYRIGHT

NO COPYRIGHTS. *Isn't that **Terrifying?***

Damn certain it is!

We're talking about the contents of all websites under the control of **Go2Future** (www.G2F.com).

Contents resulting from **SERVICES** rendered by creating FutureBook Projects and more.

We at **Go2Future** aren't the first ones to entertain the idea of UNCOPYRIGHT.

We've periodically thought about doing it for a number of years but couldn't figure out a way to make it pay.
Until now.

Fortunately, **Leo Babauta** has considered the ramifications and leaped straight into [Nassim Taleb's](#) world of *AntiFragility*.

He's "done did" it.

We first learned of Leo Babauta a number of years ago when reading his [Manifesto](#) on simplifying life.

It was and is a terrific read. Please don't pass it by.

[In a few moments, we'll cover his insights and thoughts on "uncopyright" in more detail.]



BACKGROUND ON HOW WE GOT HERE

[Ayn Rand](#) said this about property rights:

The **right to life** is the source of all rights—and the right to property is their only implementation. Without property rights, no other rights are possible.

Since man has to sustain his life by his own effort, the man who has no right to the product of his effort has no means to sustain his his life. The man who produces while others dispose of his product is a slave.

Bear in mind that the right to property is a right to **action**, like all the others: it is not the right *to an object*, but to the **action** and the consequences of producing or earning that object.

It is not a guarantee that a man *will* earn any property, but only a **guarantee that he will own it if he earns it.** It's the right to gain, to keep, to use and to dispose of **material** values.

[“Man's Rights”, VOS 125; pb 94.]

This Ol' Fuss has worked on finding a *rational* definition of **Intellectual** Property Rights since the early 1970's. And if found, try to learn how IPR could be protected in the age of the Internet and free market of ideas.

In spite of [Laurence Lessig](#), et al, I've yet to find a fully satisfactory answer including the concept of **copyright**.

The quest continues with the hope our policy of NO COPYRIGHT will be a rational step in the right direction. It's all up to the [Network Effect](#) of Free Riders.

We've decided to lay prostrate at the foot of what seems to be [Inevitable](#) [Kevin Kelly's book] and let destiny have its way with us.

All along we've searched for intelligent ways to bring a product or **service** to the market. And if found, how can it be monetized in a Free Rider world.

THERE YOU GO AGAIN

As usual, **Go2Future** has found and chosen a road less traveled by. That is, the **road to No Copyright**.

Adopting the “uncopyright” policy is certifiably TERRIFYING even as we walk a lightly trodden path with more than a modicum of *angst*.

There's long been an attitude in the **Mind of Man (MoM)** for *gettin' somethin' fer nothin'*. It's is right up there with sex, money and Rock & Roll.

When it happens, it causes MoM to drop drawers and let fly the Mother-of-all-Jumpin'-and-Jivin'-Naked-Boogies known to man. The nearby Groupies are simply captivated and thunderstruck by this amazing sight.

Anyway, MoM keeps dancing until its jiggly legs turn to jelly and everything falls to the floor in a mass of quivering human flotsam on the Sea or Chaos.

Oh my, the boogie-ness of it all.

After brief rest periods, MoM gets up and starts again; breathlessly rockin' 'round the clock *forever*.

Ain't nothing like *somethin' fer nothin'*.

This leads to an **economic problem** long known to pedantic academics, economists and other High-Priests-Of-Translation as they arrogantly strike a pose and hold court in the faculty lounge.

That is, the famous FREE RIDER PROBLEM.

FREE RIDER PROBLEM

50,000 year-old man has **loved OPPORTUNITY** since he scooted around the Ngorongoro crater in East Africa like a frenzied baboon.

There's nothing like an opportunity to sidle sideways up to a pride of lions *after* they've eaten their fill. Grabbing dinner off a freshly killed wildebeest is too tempting.

“No sweat. Them dumb-ass kitties is all gorged-up ready for a nappy. So, I'll just grab a big juicy chunk and scurry home so Cave Woman can build a fire and cook.”

Sure beats having to hunt and kill the sucker.

“C'mon man, that's a lotta WORK!”



Known caveman, *Lion Bait*, checks the weather.

He fears rain could come before *camp frau* gets a fire started to cook his meat. He knows any delay would cause his little *kinder* cretins to launch an unending Bawl & Squall Fit.

That would be way too upsetting for Manly Caveman.

From the beginning, *homo sapiens* have gone wild over unexpected **opportunities** coming their way. Seizing them is hardwired in us; especially when we don't have to work hard for it.

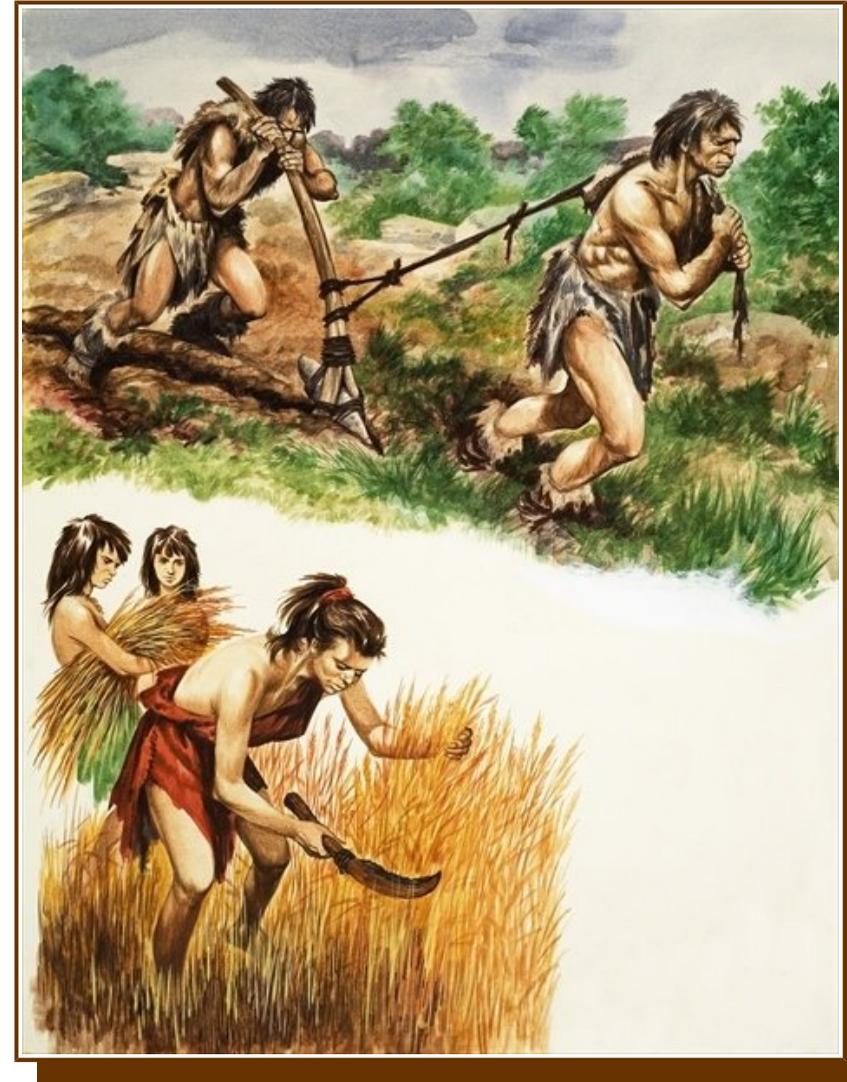
Recognizing and grabbing **opportunities** is seared into our genetic memory.

This helps adaptive humans (survival of the fittest) to navigate the modern era even if some wear old raggedy clothes called habits.

With early man, the only known property rights were connected to big-ass rocks or monstrous CLUBS. (Spears with Clovis points came later.)

No Intellectual Property Rights existed back then.
Nature doesn't do copyrights either.

Things began to CHAnGE and get complicated at the beginning of the Agricultural Age.



One of our aberrant ancestors serendipitously invented the PLOW by simply grabbing a bent stick and dragging it all over the place after eating too much of a special mushroom. Crazy dude, he was, he was.

The following spring brought forth a copious bounty of eating thingies right where his spirit-crazed stick-dragging had occurred.



(Never mind how the land was actually seeded; that's another story about animals living out their lives working as fertilizer factories.)

Mushrooms at night; early man's delight. Morning daze; afternoon craves. After his exciting experience with *The Visions*, his tribe renamed him [Shaman](#).

This powerful new identity led him to realize he had invented something the rest of his tribe coveted and he had the power to control. Thus began the Age Of The Control Freak.

Having observed the crazy-legged dancing with his bent stick, his tribe quickly connected his silly gyrations to the plot where food was growing.

They wanted some of his Magic Stick.

He wouldn't even let them touch it.

Bent Stick was **his Property**. He was as attached to it as breathing air. *“Don't mess with my stick!”*

Right away this caused the entire tribe to launch an unprecedented Caterwauling Fit. Bellicose breath accompanied by the *Evil Eye* was fervently unleashed upon the Great Unwashed.

“How dare you — Shaman-the-all-powerful — keep us from touchin’ your valuable stick? You know it’s gotta be shared by all, right?” Shaman says, **“nope”**.

*“You didn’t build it; you just **found an opportunity** and took advantage of it.”* And Shaman replied, **“YEP!”**

They found they LOVED to give a frightful *Mal Ojo*; to glare at Ol' Shaman with the greenest of *evil eyes*.

They named this new emotional discovery **“ENVY”**. Over the eons it was to spread around the planet like no other meme in history.

Wanting to protect his Property, Shaman became highly agitated over the fact a Patent Office or Copyright Registrar was way too far into the future.

He needed a magical-thinking Mystical Spirit to help solve his problem today. Until now he had simply beat the snot out of anyone who tried to touch his stick. BRUTE FORCE had done the trick.

So, he became the first High-Priest-Of-Translation able to divine the divine in all worldly matters.



*Can anyone ignore the **Eyes of Envy** as they stare at the opportunities enjoyed by Free Riders?*

Wise Words By [Kevin Kelly](#)

When Copying Is Free

The internet is a copy machine. Our digital communication network has been engineered so that copies flow with as little friction as possible.

If reproductions are free, how can we keep going?

Put simply, how does one make money selling free copies?

In his article "***Better than free***", Kevin Kelly answers:

When copies are free, you need to sell things which cannot be copied.

He specifies eight "generatives" that cannot be copied, cloned, faked, replicated, counterfeited, or reproduced.

A generative value is a quality or attribute that must be generated, grown, cultivated, nurtured.

In the digital arena, generative qualities add value to free copies, and therefore are something that can be sold.



IMMEDIACY: Sooner or later you can find a free copy of whatever you want, but getting a copy delivered to your inbox the moment it is released — or even better — produced by its creators is a generative asset.

Many people go to movie theaters to see films on the opening night, where they will pay a hefty price to see a film that later will be available for free, or almost free, via rental or download.

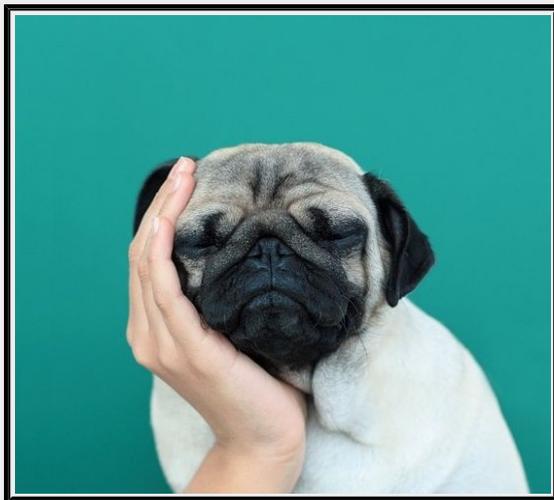
Hardcover books command a premium for their immediacy, disguised as a harder cover. First in line often commands an extra price for the same good.

As a sellable quality, immediacy has many levels, including access to beta versions. Fans are brought into the generative process itself.

Beta versions are often de-valued because they are incomplete, but they also possess generative qualities that can be sold.

Immediacy is a relative term, which is why it is generative. It has to fit with the product and the audience.

A blog has a different sense of time than a movie, or a car. But immediacy can be found in any media.



PERSONALIZATION: A generic version of a concert recording may be free, but if you want a copy that has been tweaked to sound perfect in your particular living room — as if it were preformed in your room — you may be willing to pay a lot.

The free copy of a book can be custom edited by the publishers to reflect your own previous reading background.

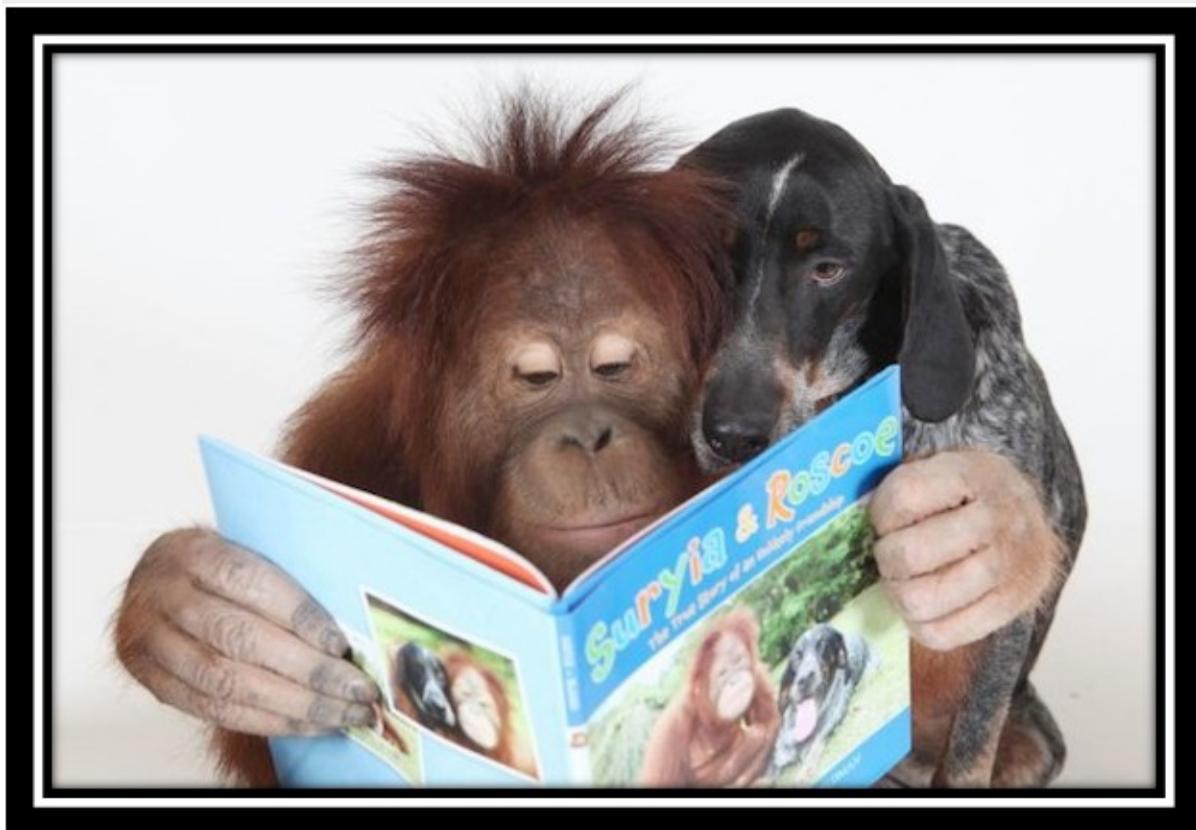
A free movie you buy may be cut to reflect the rating you desire (no violence, dirty language okay). Aspirin is free, but aspirin tailored to your DNA is very expensive.

As many have noted, personalization requires an ongoing conversation between the creator and consumer, artist and fan, producer and user.

It's generative because it's iterative and time consuming.

You can't copy the personalization a relationship represents.

Marketers call that "stickiness" because it means both sides of the relationship are stuck (invested) in this generative asset, and will be reluctant to switch and start over.



INTERPRETATION:

As the old joke goes: software; free. The manual; \$10,000.

But it's no joke.

A couple of high profile companies, like [Red Hat](#), [Apache](#), and others make their living doing exactly that.

They provide paid support for free software. The copy of code, being mere bits, is free -- and becomes valuable to you only through the support and guidance.

Right now getting your copy of your DNA is very expensive, but soon it won't be.

In fact, soon pharmaceutical companies will PAY you to get your genes sequence.

So the copy of your sequence will be free, but the interpretation of what it means, what you can do about it, and how to use it — the manual for your genes so to speak — will be expensive.





AUTHENTICITY:

You might be able to grab a key software application for free, but even if you don't need a manual, you might like to be sure it is bug free, reliable, and warranted.

You'll pay for authenticity.

There are nearly an infinite number of variations of the [Grateful Dead](#) jams around; buying an authentic version from the band itself will ensure you get the one you wanted. Or that it was indeed actually performed by the Dead.

Artists have dealt with this problem for a long time.

Graphic reproductions such as photographs and lithographs often come with the artist's stamp of authenticity - a signature - to raise the price of the copy.

Digital watermarks and other signature technology will not work as copy-protection schemes but they can serve up the generative quality of authenticity for those who care.



ACCESSIBILITY:

As an owner, you have to keep your things tidy, up-to-date, and in the case of digital material, backed up. And in this mobile world, you have to carry it along with you.

Many people will be happy to have others tend our "possessions" by subscribing to them.

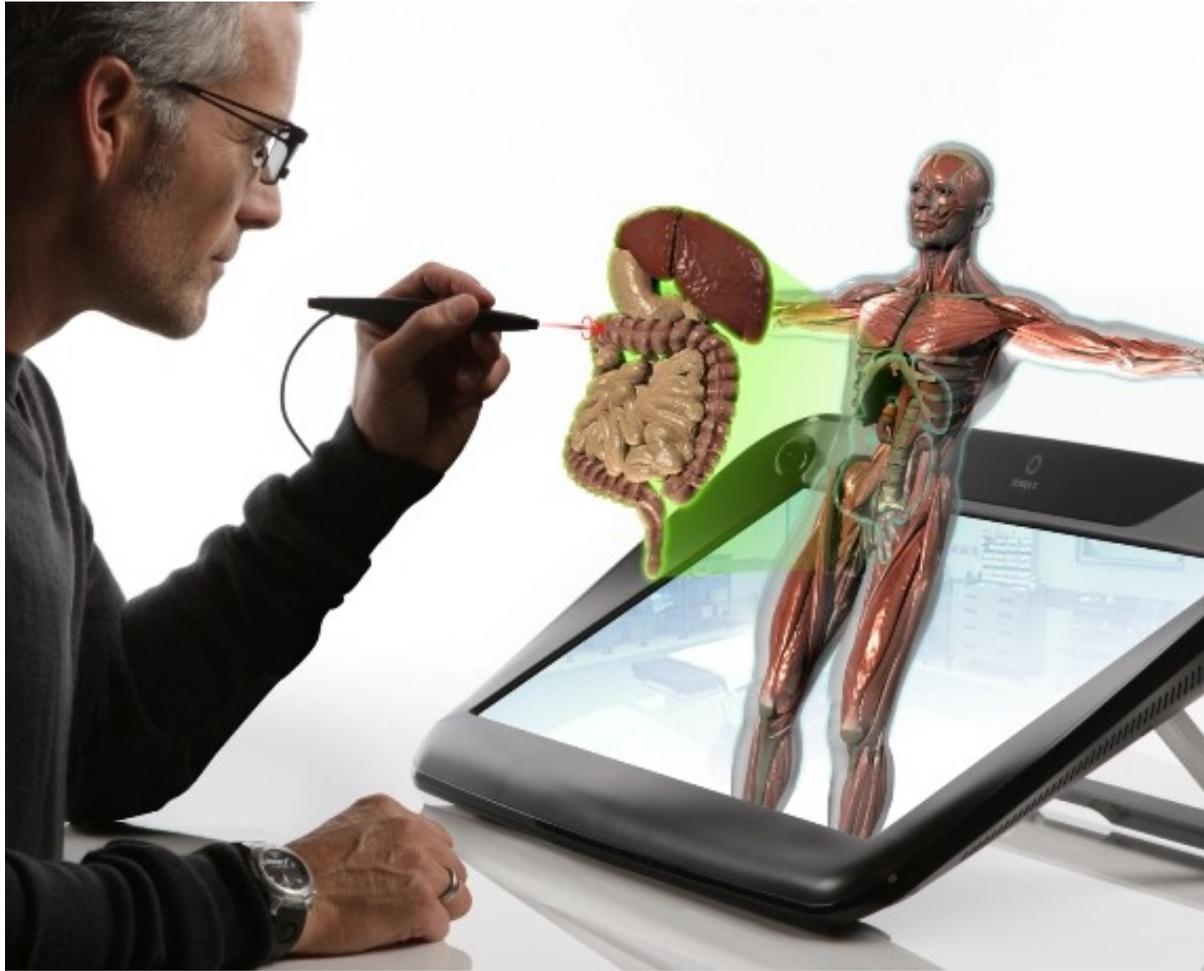
We'll pay Acme Digital Warehouse to serve us any musical tune in the world, when and where we want it, as well as any movie, photo (ours or other photographers).

Ditto for books and blogs. Acme backs everything up, pays the creators, and delivers us our desires.

We can sip it from our phones, PDAs, laptops, big screens from where-ever.

The fact that most of this material will be available free, if we want to tend it, back it up, keep adding to it, and organize it, will be less appealing as time goes on.





EMBODIMENT:

At its core the digital copy is without a body.
You can take a free copy of a work and throw it on a screen.
But perhaps you'd like to see it in hi-res on a huge screen?
Maybe in 3D?

PDFs are fine, but sometimes it is delicious to have the same words printed on bright white cottony paper, bound in leather.

What about dwelling in your favorite (free) game with 35 others in the same room?

There is no end to greater embodiment.

Sure, the hi-res of today - which may draw ticket holders to a big theater - may migrate to your home theater tomorrow, but there will always be new insanely great display technology that consumers won't have.

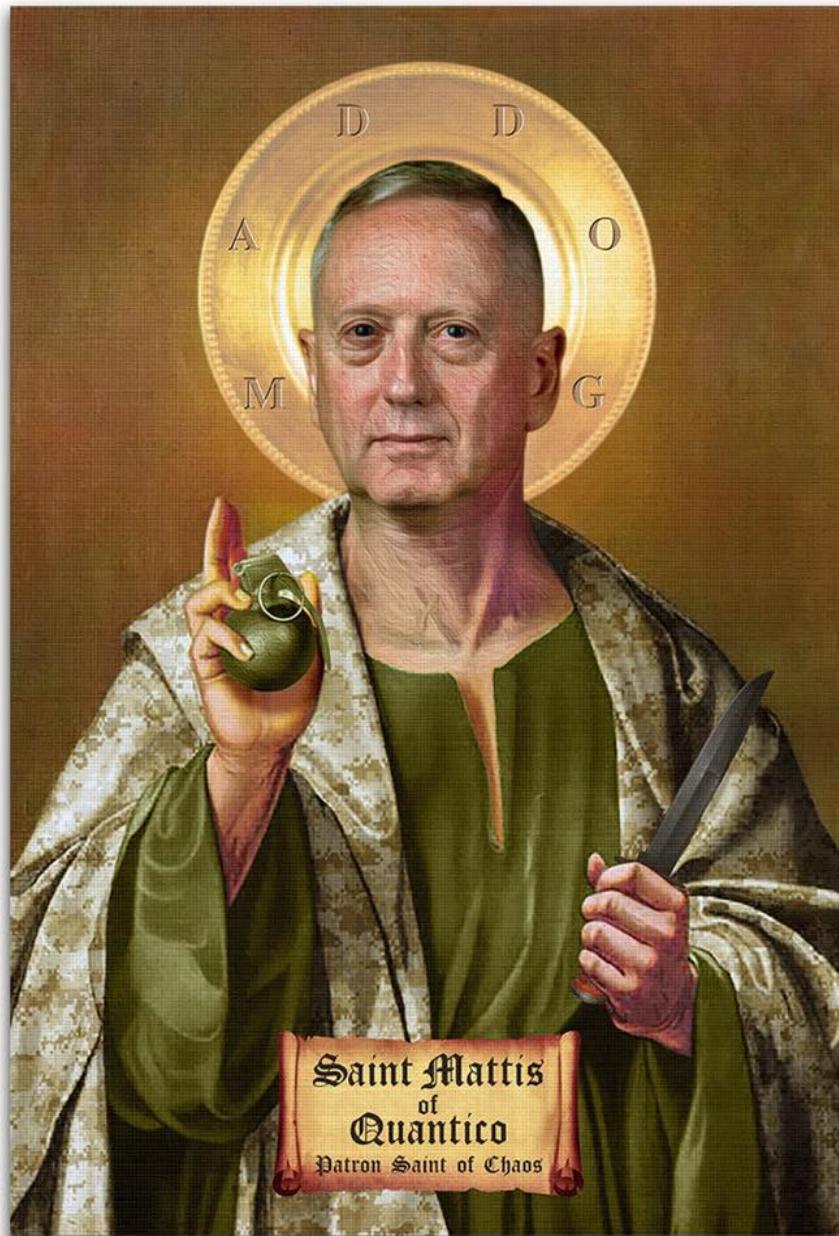
Laser projection, **holographic display**, the holodeck itself!

And nothing gets embodied as much as music in a live performance, with real bodies.

The music is free; the bodily performance expensive.

This formula is quickly becoming a common one for not only musicians, but even authors.

The book is free; the bodily talk is expensive.



Patron Saint of Chaos

PATRONAGE:

It is Kelly's belief that audiences WANT to pay creators.

Fans like to reward artists, musicians, authors and the like with the tokens of their appreciation, because it allows them to connect.

But they will only pay if it is very easy to do, a reasonable amount, and they feel certain the money will directly benefit the creators.

Radiohead's high-profile experiment in letting fans pay them whatever they wished for a free copy is an excellent illustration of the power of patronage.

The elusive, intangible connection that flows between appreciative fans and the artist is worth something.

In Radiohead's case it was about \$5 per download.

There are many other examples of the audience paying simply because it feels good.



FINDABILITY

Where as the previous generative qualities reside within creative digital works, findability is an asset that occurs at a higher level in the aggregate of many works.

No matter what its price, a work has no value unless it is seen; unfound masterpieces are worthless.

When there are millions of books, millions of songs, millions of films, millions of applications, millions of everything requesting our attention - and most of it free - being found is valuable.

The giant aggregators such as Amazon and Netflix make their living in part by helping the audience find works they love.

This is why publishers, studios, and labels will never disappear. They are not needed for distribution of the copies (the internet does that).

Rather they are needed for the distribution of the users' attention back to the works.

Like other intermediates such as critics and reviewers, from an ocean of possibilities they find, nurture and refine the work of creators that they believe fans will connect with.

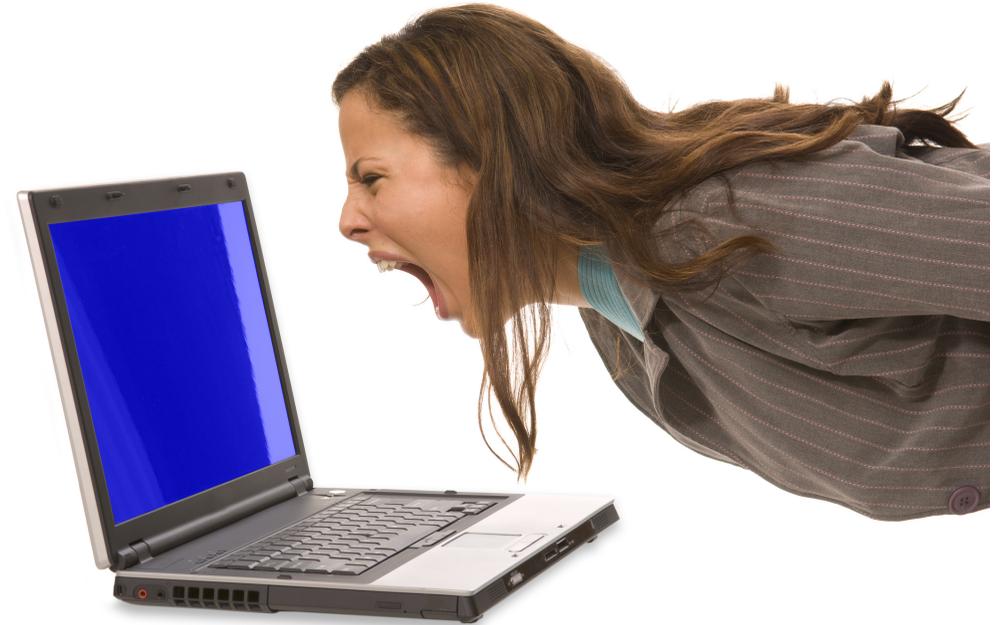
For many years the publication TV Guide made more money than all of the 3 major TV networks it "guided" combined.

The magazine guided and pointed viewers to the good stuff on the tube that week.

Stuff, it is worth noting, that was free to the viewers.

In short, the money in this networked economy does not follow the path of the copies.

Rather it follows the path of *attention*, and *attention* has its own circuits.



The Benefits Of Free Riders Are Many





Ain't No Training Wheels for "UNCOPYRIGHT"

Someone is responsible for catapulting us down this roller coaster ride on our way to visit the [Peruvian Sky Burial](#) buzzards at the bottom.

While we've never met, his thinking and experience with publishing without copyrights motivated us to take the ride and see if we can avoid the buzzards. See them? They're surely right down there at the bottom.

His name is **Leo Babauto** of [zen habits](#) : [breathe](#)

He's a blogger & author ranked in the Top 25 blogs with a **million** readers.

Let's see what he has to say about UNcopyrights.

UNCOPYRIGHT

This entire blog, and all my ebooks, are uncopyrighted (since [January 2008](#)).

That means I've put them in the public domain, and released my copyright on all these works.

There is no need to email me for permission — use my content however you want!

Email it, share it, reprint it with or without credit.

Change it around, put in a bunch of swear words and attribute them to me. It's OK.

Attribution is appreciated but not required.

I'd prefer people buy my ebooks, but if they want to share with friends, they have every right to do so.

Why I'm releasing copyright

I'm not a big fan of copyright laws, especially as they're being applied by corporations, used to crack down on the little guys so they can continue their large profits.

Copyrights are often said to protect the artist, but in most cases the artist gets very little while the corporations make most of the money.

As the creator of the content, in the 4+ years I've done this experiment, releasing copyright has not hurt me a single bit.

I think, in most cases, the protectionism that is touted by “anti-piracy” campaigns and lawsuits and lobbying actually hurts the artist. Limiting distribution to protect profits isn't a good thing.



Schrödinger's cat says this is Protectionism.

The lack of copyright, and blatant copying by other artists and even businesses, never hurt **Leonardo da Vinci**. Especially when it comes to images such as the Mona Lisa, the Last Supper, or the [Vitruvian Man](#).

It's never hurt Shakespeare. I doubt that it's ever really hurt any artist (although I might just be ignorant here).

And while I'm certainly not da Vinci or Shakespeare, copyright hasn't helped me, and uncopyright hasn't hurt me.

If someone feels like sharing my content on their blog, or in any other form for that matter, that's a good thing for me. If someone wanted to share my ebook with 100 friends, I don't see how that hurts me.

My work is being spread to many more people than I could do myself. That's something to celebrate, as I see it. And if someone wants to take my work and improve upon it, as artists have been doing for centuries, I think that's wonderful.

If they can take my favorite posts and make something funny or inspiring or thought-provoking or even sad ... I say more power to them.

The creative community only benefits from derivations and inspirations. This isn't a new concept, of course, and I'm freely ripping ideas off here.

Which is kinda the point.

Counter Arguments

There are a number of objections that will likely be brought up to this idea, and here are a few of my responses:

1. Google rank will go down.

My understanding is that Google penalizes pages that have exact duplicates on other sites, when it comes to PageRank.

But in 4+ years of uncopyright, I have had no loss in PageRank. Anyway, SEO isn't important to me.

2. You'll lose ebook revenues.

If people buy my ebook and then distribute it to 20 people, and each of those distributes it to 20 more, and those to 20 more ... I've lost \$76,000 in ebook revenues. Perhaps.

That's if you agree with the assumption that all those people would have bought the ebook if it hadn't been freely distributed. I don't buy that.

In this example, thousands of people are reading my work (and learning about Zen Habits) who wouldn't have otherwise. That's good for any content creator.

Also: I've made more money since releasing copyright, by *far*, than when I had copyright.

3. Who knows what people will do with your work?

Someone could take my work, turn it into a piece of crap, and put my name on it. They could translate it with all kinds of errors.

They could ... well, they could do just about *anything*.

But what kind of thinking stems from a mind that wants to control content?

While I'm of the opinion that you can't control it, and even if you can, it's not a good thing. What if someone takes my work and turns it into something brilliant, and becomes the next James Joyce?

Or more likely, what if they take the work and extend the concepts and make it even more useful, to even more people?

Release control, and see what happens. People are wonderful, creative creatures.

Let's see what they can do.

4. What if someone publishes a book with all your content and makes a million dollars off it?

I hope they at least give me credit. And my deepest desire is that they give some of that money to a good cause.

5. But ... they're stealing from you!

You can't steal what is given freely.

I call this sharing, not piracy.



SO, WHAT HAPPENS NEXT?

CHAOS, that's what.



ROARING FORTIES - SOUTH PACIFIC CROSSING

Everyone's going to be sailing the *Roaring 40's* whether they like it or not. Great waves of science and technology are coming from every direction. The world has moved beyond "What's a girl to do?" to a universe of "Get ready to Mash-Up, Bash-Up and Throw-Up."

This means taking what **exists** and CHAnGing it in infinite ways. Adding to, subtracting from and modifying *everything*. Everything an ITERATION. Everything a DERIVATIVE.

And let me remind you; *everything leaks*. :-)

What **is** an **IDEA**, anyway?

Here's what [Thomas Jefferson](#) said way back when:

On Susceptibility To Exclusive Property

It has been pretended by some, (and in England especially,) that inventors have a natural and exclusive right to their inventions, and not merely for their own lives, but inheritable to their heirs.

But while it is a moot question whether the origin of any kind of property is derived from nature at all, it would be singular to admit a natural and even an hereditary right to inventors.

It is agreed by those who have seriously considered the subject, that no individual has, of natural right, a separate property in an acre of land, for instance.

By a universal law, indeed, whatever, whether fixed or movable, belongs to all men equally and in common, is the property for the moment of him who occupies it, but when he relinquishes the occupation, the property goes with it.

Stable ownership is the gift of social law, and is given late in the progress of society.

It would be curious then, if an idea, the fugitive fermentation of an individual brain, could, of natural right, be claimed in exclusive and stable property.

If nature has made any one thing less susceptible than all others of exclusive property, it is the **action** of the thinking power called an idea, which an individual may exclusively possess as long as he keeps it to himself; but the moment it is divulged, it forces itself into the possession of every one, and the receiver cannot dispossess himself of it.

Its peculiar character, too, is that no one possesses the less, because every other possesses the whole of it.

He who receives an idea from me, receives instruction himself without lessening mine; as he who lights his taper at mine, receives light without darkening me.

That ideas should freely spread from one to another over the globe, for the moral and mutual instruction of man, and improvement of his condition, seems to have been peculiarly and benevolently designed by nature, when she made them, like fire, expansible over all space, without lessening their density in any point, and like the air in which we breathe, move, and have our physical being, incapable of confinement or exclusive appropriation.

Inventions then cannot, in nature, be a subject of property.

Society may give an exclusive right to the **profits** arising from them, as an encouragement to men to pursue ideas which may produce utility, but this may or may not be done, according to the will and convenience of the society, without claim or complaint from anybody.

Accordingly, it is a fact, as far as I am informed, that England was, until we copied her, the only country on earth which ever, by a general law, gave a legal right to the exclusive use of an idea.

In some other countries it is sometimes done, in a great case, and by a special and personal act, but, generally speaking, other nations have thought that these monopolies produce more embarrassment than advantage to society; and it may be observed that the nations which refuse monopolies of invention, are as fruitful as England in new and useful devices.[15]

— Thomas Jefferson, letter to Isaac McPherson,
13 August 1813

That was over 200 years ago.

Today, it's different. A lot different. Copyrights are eventually going away. The world is changing so fast that no legal system can begin to catch up.

That's why I think the answer will be in the arena of BLOCKCHAINS, Smart Contracts and blockchain-based Courts of "Law" that mediate any disputes.

What happens when we move on to ownerless companies ensconced on a blockchain?

[Really smart folks are going to devour the above article.]

HA! And you really didn't think we're ALL going to be sailing in the Roaring 40's. CHAOS, indeed.

Relationship Between Ideas And Copyrights

In some cases, **authors** can be granted limited legal monopolies on the manner in which certain works are expressed.

This is known colloquially as copyright, although the term intellectual property is used mistakenly in place of copyright.

Copyright law regulating the aforementioned monopolies generally does not cover the actual ideas. The law does not bestow the legal status of property upon ideas per se.

Instead, laws purport to regulate events related to the **usage, copying, production, sale** and other forms of exploitation of the fundamental **expression** of a work, that may or may not carry ideas.

Copyright law is fundamentally different from [patent](#) law in this respect: patents do grant monopolies on ideas (more on this below).

A [copyright](#) is meant to regulate some aspects of the **usage** of expressions of a work **not an idea**.

Thus, copyrights have a negative relationship to ideas.

Work means a tangible medium of expression. It may be an original or derivative work of art, be it literary, dramatic, musical recitation, artistic, related to sound recording, etc.

In (at least) countries adhering to the Berne Convention, copyright automatically starts covering the work upon the original creation and fixation thereof.

While **creation** usually involves an idea, the idea in itself does not suffice for the purposes of claiming copyright.

Can one copyright or patent a **SERVICE**?

We think it would be quite difficult; it's why our [Business Concept](#) is based on a SERVICE and not methods and products.

(How do you patent or copyright the **service** a caregiver provides at an Alzheimer care facility?

Or, the plumber's service of unstopping your sink; the carpenter's skills for remodeling your kitchen?)

It doesn't matter, anyway. By the time the world gets around to throwing everybody into the Control Freak Swamp Of Copyrights & Patents, the BLOCKCHAIN era will render it impotent.

Especially, regarding SERVICES.

So, we're going to "maintain" our policy of No Copyrights and deliver *access* to our **services** of creating FutureBook Projects for a small charge.



32,000 year old *uncopyrighted* creative work found in the Chauvet cave in southern France.

Communicating across thousands of years, it's mankind's earliest known work of visual art.

It's Back To Nature For Us

We're *Going 2 <the> Future* by revisiting a time when early man lived free without wanting or needing to know anything about copyrights.

Back then it was important to have an OPPORTUNITY to get food, fire and shelter.

That hasn't CHANGED. It's still about the **opportunities** to explore, discover and innovate.

To create new and better ways for staying alive.

That's why we *encourage* you to capitalize on whatever **opportunities** you find with our content.

You're invited to belong to our creative community.
Join the **Free Riders** at [All Abouts!](#)