

Committing to decolonial feminist practices of reuse

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This article explores potential strategies for reuse that acknowledge the tensions and overlaps between feminist methodologies, decolonial knowledge practices, and prevailing principles of openness, as we find them in Free Culture and current dominant approaches to Open Access publishing. Invested in collective cultural production, we are looking for decolonial feminist practices of reuse that pay attention to potential power asymmetries that play out when one engages with existing materials, contents, or knowledges.

First, we map a series of proposals for making conditions for reuse explicit. Starting with experimental Open Content Licences, which attempt to regulate reuse through setting conditions, we then discuss a range of manifestos, guiding principles, and protocols developed mostly in the context of Indigenous knowledge practices. These documents articulate values and agreements and thereby function as toolkits to experiment with more equitable approaches to knowledge sharing. We read these approaches together with 'Collective Conditions for Reuse' (CC4r), a proposition that attempts to address some of the issues with universalist principles of Open Access and Free Culture frameworks.

In the last part of this article, we call for decolonial feminist practices of reuse: By insisting that 'first times do not exist' (Rivera Garza,

2020: 53), such practices reject a concept of originality that claims to be first on the scene, an assertion that we will describe later as a violent settler colonial claim. What is more? Committing to decolonial feminist practices of reuse is also an attempt to make space for discomfort by acknowledging that the needs of different reusers might not align. By decentring the modernist concept of the author as a self-determined subject, decolonial feminist practices of reuse recognise authorial practice as a reciprocal and relational act of touching and being touched – of reusing and being reused.

Making ideas our own

As Black feminist theorist Katherine McKittrick writes in the chapter ‘Footnotes (Books and Papers Scattered about the Floor)’ of the book *Dear Science and Other Stories*: ‘by observing how arranging, rearranging, and collecting ideas outside ourselves are processes that make our ideas our *own*, I think about how our ideas are bound up in stories, research, inquiries, that we do not (or should not claim we) own’ (2021: 15).

McKittrick's interest in thinking with arrangement and rearrangement of ‘ideas outside ourselves’ could be read as an invitation to care for ideas and for the persisting presence of (un)known genealogies through *making them your own* rather than *owning* them as such; through a practice of reuse rather than by celebrating authorial invention and therefore exclusive rights in ownership.ⁱ

This essay starts from an engagement with what it means to make ideas your own, especially in the context of collective cultural work. It is grounded in the shared need to revisit the practices, processes, and procedures of Free Culture, an activist para-legal framework which shaped our practice with knowledge sharing and reuse in the last two decades.ⁱⁱ By bringing a decolonial feminist politics to this revisiting, we hope to develop practices of reuse that do not further contribute to oppressive arrangements of power, privilege, and difference.

Decolonial feminist practices of reuse first of all ask us to keep in mind that openness might mean different things to different people in different contexts.ⁱⁱⁱ They pay attention to the power asymmetries that play out when engaging with existing content. This constitutes a substantial shift from the universalist principles of dominant Open Access and Free Culture frameworks.^{iv} Secondly, we wonder how practices of reuse can contribute to the urgent undoing of the modernist concept of the author as a self-determined individual subject – theorised by Denise Ferreira da Silva in *Toward a Global*

Idea of Race (2015: 44-59). And finally, we ask ourselves in what way authorship can be practiced as to be ‘always already situated within the communities with which we exist’ (Mugrefya & Snelting, 2022). Such practices of reuse embrace the radical relational character of authorship and therefore do not hold on to violently imposing originality and tabula rasa, what we came to describe as the *settler modes* that underpin Eurocentric conceptions of authorship.^v

We decided to use both terms, ‘decolonial’ and ‘feminism’, first of all because too often feminisms have ignored and repressed the concerns and perspectives of racialised people. We hold on to ‘feminism’, following Maria Lugones who reminds us that gender itself is a colonial construct and therefore not separable from coloniality. ‘One way of expressing this is that the coloniality of knowledge, for example, is gendered and that one has not understood the coloniality of knowledge without understanding its being gendered’ (2010: 757).

In the following, we will provide some background on Free Culture, followed by a brief tour through a set of recent experimental Open Content Licences that attempt to rethink the dissemination of cultural artefacts by bending conventional copyright into other directions. Then, we will discuss a set of documents that operate beyond the legal framework of a licence: such as manifestos, guiding principles, and protocols that try to set up dialogue, negotiate and build relationships mostly around Indigenous knowledge practices that are predominantly situated in contingent historic, local contexts. Finally, we will discuss our practice with developing, experimenting, and revisiting the proposition ‘Collective Conditions for Reuse’ (CC4r) (2020, 2024) and conclude with an outlook on what it would mean to turn from licensing and setting conditions to committing to reuse in solidarity.

1. Setting the scene

In the early 2000s, the Free Culture and Copyleft movement that took its inspiration from the Free Software movement in North America, proposed concrete tools and methods for making reuse practically possible within international copyright law. Their proposal was based on the introduction of Open Content Licences, such as Creative Commons Licences, that are legally binding documents attached to a piece of code, a text, or an image.^{vi} Such licences first reassert the position of the legal author, who then uses their right to reorient conventional copyright law to allow reuse. As a *social movement*, Free Culture is aligned with the free and open-source-software movement, as well as Open Access (OA) publishing, remix culture, the access to knowledge, the Copyleft and the Public

Domain movements. As a *practice*, Free Culture invites cultural producers to release both source files and final results often and early, and to make an effort to provide immediate access to them. As a *legal tool*, Free Culture Licences make modes of sharing content freely and openly feasible within conventional copyright law.

Open Content Licences engage with the hybrid, relational and networked nature of cultural production, because they spell out that reuse is welcome. With a licence, there is no need for privileged access to the so-called author and you do not need to be friends with someone to be able to reuse content that they claim as theirs. It is exactly these operational modes of a licence, the invitation to reuse and making the conditions of reuse explicit, that is of interest to us. We would like to read into Free Culture a feminist method of building structures and agreements, in the sense of Jo Freeman's critical intervention *Tyranny of Structurelessness* (1972) in which she addresses power imbalances within Women's Liberation collectives due to their informality and lack of structures. Open Content Licences clarify the conditions for reuse for everyone that encounters a work.

But there are many caveats. Even if Open Content licencing practice intentionally bends conventional copyright law, Open Content Licences remain embedded in European conceptions of authorship as ownership, of individuality and originality and, therefore, keep the author as a self-determined subject in place. In the context of the law, only legal citizens can be considered as authors, and only legal authors are granted the privilege to decide what happens to a work in the future. In this way, Open Content Licences, just as copyright does, continue to hold on to authors as individualised humans who make original works as if created from scratch. The licences perversely reconfirm and repeat the colonial gesture of creating a ground zero for the circulation of knowledge as a 'free' object – an object that is 'up for grabs', detached from its context and the conditions in which it has been created. These colonial gestures get further intensified in universalist campaigns for Open Content and Open Data, such as the below discussed FAIR Principles, presuming that all knowledge of the world should be released, without consideration for its conditions of production or for the implications of its reuse.

The practice of Open Content licencing that developed in a US-academic context echoes a particular practice of citation and knowledge circulation which merged with a libertarian attachment to freedom as free from constraints. With its 'open by default' approach, Open Content Licences risk to ignore the nuanced power relations,

the different histories and conditions of production, or as Leslie Chan et al. (2019: 18) put it:

“[O]penness” cannot be simply taken for granted or assumed to be universally good, as the notion can just as easily be used as a tool to dispossess others’ knowledge and to enrich those who are already powerful and well-resourced. Openness as a concept must therefore be rooted in proper and historical and political contexts, otherwise we risk replicating the power inequality and asymmetry that we seek to challenge and replace. (...) It is therefore important to ask for whom “science” is being opened, by whom, who stands to benefit, and who may suffer the risks of being further excluded and marginalized.

Troubled by these observations and questions, but not ready to give up the possibility of a decolonial feminist practice of reuse, we, together with a group of people at and around Constant, an association for art and media based in Brussels, set out to investigate, experiment with, and research possibilities for Free Culture licensing otherwise.

Our first attempt to break out of the confines of current Open Content Licences was to reformulate the Free Art License (FAL).^{vii} We collectively rewrote the FAL, complexifying the binary between open and closed, which led us to the first version of ‘Collective Conditions for Reuse’ (CC4r) (2020). CC4r encourages ‘future reluctant authors’ to pay attention to the implications of reuse. As such it does not function as a legal document, but rather as a reminder, an invitation to be aware that when we reuse, we are entering into a relationship – with people, with issues, concerns, stories, and histories.

2. Looking for decolonial feminist politics in contemporary Open Content Licences

In recent years, many new Open Content Licences have appeared. These recent licences are often less dogmatic than their forerunners, purposefully provocative, anti-establishment, and punk.^{viii} In dialogue with global queer and anti-racist movements, many artists, designers, software developers, and other activists seem to question the limits of openness, often motivated by an implicit or explicit reference to decolonial feminist politics.

The *Cambridge Dictionary* describes a licence as an official document that gives permission to do, use, or own something. A licence is

granted by a party (licensor) to another party (licensee) as an element of an agreement between those parties. It is interesting to us that this recent generation of conditional licences draw on exclusive property rights and the legal power of the author to prohibit and allow certain types of reuse. In the following, we will discuss a range of proposals that understand licensing as political tool for signalling awareness towards power hierarchies, inequalities, and oppression within knowledge practices. What they seem to have in common, is that they operationalise the licence's capacity to exclude cultural participation based on ethical grounds. They disallow certain types of reuse (purpose-based exclusions) or bar certain parties (identity-based exclusions). The examples we discuss below give a sense of the approaches that we found useful in our quest for feminist decolonial practices of reuse.

2.1. Decolonial Media License 0.1

The Decolonial Media License identifies itself as a Free Culture Licence and it is the oldest licence included in this article. It used to be published on a wiki-page hosted by the Students for Free Culture movement and functioned as their default licence for all web content since 2014. The licence was developed by the Empowermentor Collective, a group of 'multiply-marginalized women and queers of colour interested in Free Software and Free Culture' (Coons & K yra, n.d.). The Decolonial Media License inspired our work on CC4r at the time, because it was one of the rare examples of a licence which makes a direct connection between systems of privatisation and monopolisation, such as copyright and patent law, and the oppression of 'indigenous people, people of color, queer people, trans people, and women' (Decolonial Media License, 2013).

Decolonial Media License 0.1
<p>We recognize that private ownership over media, ideas, and technology is rooted in European conceptions of property and the history of colonialism from which they formed. These systems of privatization and monopolization, namely copyright and patent law, enforce the systems of punishment and reward which benefit a privileged minority at the cost of others' creative expression, political discourse, and cultural survival.</p> <p>The private and public institutions, legal frameworks, and social values which uphold these systems are inseparable from broader forms of oppression. Indigenous people, people of color, queer people, trans people, and women are particularly exploited for their creative and cultural resources while hardly receiving any of the personal gains or legal protections for their work.</p>

We also recognize that the public domain has jointly functioned to compliment the private, as works in the public domain may be appropriated for use in proprietary works. Therefore, we use copyleft not only to circumvent the monopoly granted by copyright, but also to protect against that appropriation.

Decolonial Media License, 2013

The Decolonial Media License tells us in strong words not to take freedom for granted. It also claims that Open Content licensing as such would act against cultural appropriation by challenging ‘the means to monopolize the products of appropriated resources’.

Adhering to the Free Culture definition, the licence does not in any way deviate from the four freedoms which grant anyone the freedom to use, study, share, and adapt licenced content.^{ix} What seems to be missing, is a proposal for *how* to practice with this licence, how such practice would differ from existing Open Content practices, and how different reusers might have different needs. As cultural worker and grey literature circulator Clara Balaguer reminds us in conversation with Florian Cramer: universally blocking all forms of appropriation, including the reuse by marginalised communities is counterproductive (Lobregat Balaguer & Cramer, 2017).

2.2 Non-White-Heterosexual-Male-License

The Non-White-Heterosexual-Male-License aims to serve ‘as a form of communal Affirmative Action against the effects of demographic bias on those left within a more dominant class of a community. (...) If a government or institution does not reflect the demographics of society, then it represents a boy's club, not the people’ (Non-White-Heterosexual-Male License, n.d.). In an attempt to decentre white patriarchy, this licence grants permission to any derivative. However it requires special attribution and documentation when reused by white-heterosexual males.

Non-White-Heterosexual-Male License

If you are not a white heterosexual male you are permitted to copy, sell and use this work in any manner you choose without need to include any attribution you do not see fit. You are asked as a courtesy to retain this license in any derivatives but you are not required. If you are a white heterosexual male you are provided the same permissions (reuse, modification, resale) but are required to include this license in any documentation and any public facing

derivative. You are also required to include attribution to the original author or to an author responsible for redistribution of a derivative.

Non-White-Heterosexual-Male License, n.d.

This licence shifts conventional Open Content practice by pointing out the power differences involved in attribution by differentiating conditions for reuse depending on the identity of whoever is reusing the content. It plays on the ego attached to privilege and allows non-white-heterosexual-males to do whatever they want with the material, including omitting attribution. However, as a kind of counter-affirmative action, privileged reusers (in this case white heterosexual males) are asked to ‘attribute the original author’ and stay in line with conventional citation practice. Looking for context on the uncredited project, we eventually trace a theatre maker, performer and hardware reverse engineer stating on his website that he works under various names to ‘reduce the currency of attribution in my work and maybe remove one white-male name from a picture of history falsely oversaturated with them’ (Anonymous, n.d.). What if this licence would have pushed its point even more clearly, suggesting, for example, that privileged reusers should not use their natural name for attribution, or remove any credits altogether?

2.3. The Nonviolent Public Licence v7

The Nonviolent Public Licence is part of a group of ‘ethical licences’ that have appeared since 2018. Together with projects such as the Do No Harm Licence, the Hippocratic Licence, or the Anti-996 Licence, such ethical licences experiment with Open Content licensing as a tool to control who can or cannot reuse content that Open Source communities produce, and for what purpose (Organization for Ethical Source, 2024; Do No Harm License, 2022; Hippocratic License 3.0 (HL3): An Ethical License for Open Source Communities, n.d.; Anti 996-License-1.0, 2019). The Nonviolent Public Licence is one of the more verbose projects among these licences. We include it here as an illustrative example because it covers all kinds of content, including cultural production.

The Nonviolent Public Licence v7
<p>You may exercise the rights granted in the license grant for any purposes only if:</p> <ul style="list-style-type: none"> i. You do not use the Work for the purpose of inflicting Bodily Harm on human beings (subject to criminal

- prosecution or otherwise) outside of providing medical aid or undergoing a voluntary procedure under no form of Coercion.
- ii. You do not use the Work for the purpose of Surveilling or tracking individuals for financial gain.
 - iii. You do not use the Work in an Act of War.
 - iv. You do not use the Work for the purpose of supporting or profiting from an Act of War.
 - v. You do not use the Work for the purpose of Incarceration.
 - vi. You do not use the Work for the purpose of extracting, processing, or refining, oil, gas, or coal. Or to in any other way to deliberately pollute the environment as a byproduct of manufacturing or irresponsible disposal of hazardous materials.
 - vii. You do not use the Work for the purpose of expediting, coordinating, or facilitating paid work undertaken by individuals under the age of 12 years.
 - viii. You do not use the Work to either Discriminate or spread Hate Speech on the basis of sex, sexual orientation, gender identity, race, age, disability, color, national origin, religion, caste, or lower economic status.

The Nonviolent Public License Family, 2021

The Nonviolent Public Licence starts with a long list of definitions, creating the issue of what to list as harmful, and how to enforce the licence without using violence.

But more importantly, in trusting licensing as a mode of managing the ethics of cultural production, the economic, technical, and cultural capital required for participation within it are being ignored (Boateng, 2011). The way the licence is formulated avoids any consideration of involvement in violent practice by the licensing communities themselves. These so-called ethical licences seem to define violence as external to the licenced content and deny the possibility that licensors might be already involved or contribute to abusive practices of reuse themselves.

What is interesting for our project to develop a decolonial feminist practice of reuse is how this licence is breaking with the basic principle in the definition of Free Culture, which guarantees that users can always do ‘as you wish, for any purpose’.^x In order to protect others from violence caused by the reuse of a work, some restrictions are

apparently necessary.^{xi} Here, we can see a very different approach to the defaults of openness described above because ethical licences, albeit in a rather clumsy way, do take different consequences in different contexts into account.

2.4. The GenderFail protest fonts

The last example we discuss here, does not look like a licence at first sight. It is a statement in bold letters on the GenderFail protest fonts website which explains who can and who cannot reuse the fonts and for what kind of reuses. It is also an invitation to download whatever you want. ProtestFont is a project by writer, facilitator, and publisher Be Oakly and their publishing project GenderFail.^{xii} GenderFail makes fonts based on protest signs from queer and trans projects and protests for black lives (Oakly, n.d.). Their powerful typographic gesture consists of gleaning mostly partial alphabets from contemporary and historical picket signs, bringing them together into digital typefaces, and uploading them on an online drive.

GenderFail protest font
<p>These fonts may be used by queer, trans and non-binary folks, black and indigenous folks for commercial uses for personal for-profit projects, non-profit organizations and mutual aid fundraisers. If you are able please consider making a donations via our PayPal account at genderfailproject@gmail.com. If you are a large for-profit business or corporations don't you fucking dare download or use these fonts.</p> <p>To download click the poster of each font you want!</p>

GenderFail protest font (Oakly, n.d.)

GenderFail is not worried about asking permission from those who wrote the signs, because what matters is what the signs are for or about, and this means they should continue to circulate. The statement addresses the economic conditions of making the fonts and the financial need of their reusers, reminding us of the relation between the two. In terms of language, it simply separates large for-profit business or corporations from queer, trans, and non-binary folks, black, and Indigenous folks by using very different modes of address. GenderFail uses 'the glyphs of a font and the structures surrounding the distribution of fonts as opportunities to radically disseminate histories, to reference queer acts' (Soulellis, 2021) and, in this case, these acts are referenced through a queer politics of reuse.

2.5. The conditional turn in open content licensing

What is remarkable is that most of the licences discussed above stipulate conditions for reuse as exclusions, restrictions, or constraints. Rather than building an inclusive environment, they single out those who are not allowed to participate in a specific reuse or cultural exchange.

Each of these licences limits permission for reuse according to one or more categories: The licences that operate identity-based (Non-white-male-heterosexual Licence); the ones that address how you as a person or company behave (Do No Harm Licence); and those that refer to purpose excluding certain uses (Climate Licence, Nonviolent Licence) and permitting only ethical usage of the work.

‘Conditional licensing’, as we started to call this practice, is being used as political tool for signalling awareness towards power hierarchies, inequalities, and oppression within knowledge practices and cultural production. This growing awareness is an interesting and important shift away from the often universalist approach in Free Culture and Open Access contexts, an approach that only cares in a generic way about the freedom of the reuser by replacing standard copyright with a blanket permission to copy, use, distribute, and sometimes make modifications.

2.6. The limits of licensing practice

In many ways we have been wondering about the limits of licensing practice as such, as it seems to emphasise restriction but hardly ever shifts away from the assumptions of individualised authorship and ownership, generating exclusive property rights and therefore control. However provocative, anti-establishment, and punk, these licences implicitly rely on the law with the enforcement of their conditions as they still cohere to conventional copyright – even if they are bending it.

On the flip side, the mapped licence texts rarely produce or even address the generative pleasures of reuse and remix culture, the creative energies of fan fiction, or the complexities of cross-cultural appropriation. Only some of these licences seem to deal with the questions we are trying to address with the CC4r: namely, how to practice entangled authorship and support collective knowledge practices without ignoring the power relations that are produced by the practice of reuse itself.

An Anti-License Manifesto (29 Sep 2021)

Software licenses are unavoidably a legal tool. The legal system, in the US and approximately everywhere else, is not a machine that leads to justice. therefore, software licenses do not lead to justice.

We cannot software license our way to a better world. As such, we should and must software license our way to a stranger world. Permissive licenses and copyleft licenses are both tools of the corporate status quo. We therefore reject all conventional software licenses, and instead champion the weird, the experimental, the decorative, the hostile, the absurd, the useless, the straight up unhinged.

An Anti-License Manifesto, 2021

So, what, if anything at all, can a licence do to support decolonial feminist practices? We might need to turn around and learn from differently situated and localised approaches to sharing knowledges.

3. Learning from Indigenous practice principles related to Open Science

Interestingly, in parallel to the emergence of politically and socially motivated strategies that apply an ethical dimension to licensing, Indigenous academic activists have been doing much work to decolonise the heterogeneous field of Open Access, Open Data, and Open Science. Open Science (OS), a movement forming at the turn of the century, has aimed to ‘make multilingual scientific knowledge openly available, accessible and reusable for everyone, to increase scientific collaborations and sharing of information for the benefits of science and society, and to open the processes of scientific knowledge creation, evaluation and communication to societal actors beyond the traditional scientific community’ (UNESCO, 2022: 6).

Decolonising Open Science, then, means according to Mohan Dutta (2021) et al. to attend to ‘the specific problem configurations that define disciplinary contours and processes, asking: who sets the terms of knowledge production? With what agendas?’. Addressing the implicit power differences and extractive frameworks^{xiii} related to the concept of ‘openness’, Dutta et al. point out the paradoxes in the democratising claims of Open Science approaches formulated in the field of Communication Studies in the Global North:

Framed within an overarching emancipatory narrative of creating access for and empowering the margins through data exchanged on the global free market, hegemonic Open Science processes co-opt and erase Southern epistemologies,

working to create and reproduce new enclosures of extraction that serve data colonialism-capitalism. These decolonizing practices foreground data sovereignty, community ownership, and public ownership of knowledge resources as the bases of resistance to the colonial-capitalist interests of hegemonic Open Science. (Dutta et al., 2021: 803-804)

Importantly, Open Science reaches much further than most conventional approaches to Open Access. Rather than just providing free access to research findings online, Open Science and Open Data include ‘participation in the processes and outputs of the entire research life cycle’ as well as the sharing of all data generated in the process (including publications, physical samples, and software) with all levels of society, amateur or professional (Chan, 2019: 5). Despite Open Science’s benefit-for-all claim, Dutta et al. point out that Open Science

is premised on the mythos of a “public domain”, an informational commons across which knowledge can be shared equitably. (...) The “open” part of OS is rooted in a fiction of shared and equitable ownership that does not and has never existed independent of the property-making logics of colonialism/capitalism and the exploitation of traditional knowledge under the guise of the “commons.” (2021: 815)

3.1. Open and Collaborative Science in Development Network Manifesto

In order to address the potential extractive traits of Open Science practices as outlined above, the Open and Collaborative Science in Development Network (OCSDNet) formed in 2015.^{xiv} Engaging in a participatory consultation with scientists, development practitioners, and activists from twenty-six countries in the Global South, they articulated a set of values and principles to develop a more inclusive Open Science.

Open and Collaborative Science in Development Network Manifesto
<p>We propose that Open and Collaborative Science in Development:</p> <ol style="list-style-type: none"> 1. Enables a knowledge commons where all individuals have the means to decide how their knowledge is governed and managed to address their needs; 2. Recognizes cognitive justice and the need for diverse understandings of knowledge making to co-exist in scientific production;

3. Practises situated openness by addressing the ways in which context, power, and inequality condition scientific research;
4. Advocates for each individual's right to research and enables different forms of participation at all stages of the research process;
5. Fosters equitable collaboration between scientists and social actors, and cultivates co-creation and social innovation in society;
6. Incentivizes inclusive infrastructures that empower people of all abilities to make and use accessible open-source technologies; and
7. Uses knowledge as a pathway to sustainable development, equipping every individual to improve the well-being of our society and planet.

Open and Collaborative Science in Development Network Manifesto (Chan et al., 2019: 25)

This set of principles addresses power hierarchies and inequalities in knowledge practices and raises questions about the role of governance in scientific knowledge infrastructure more broadly.^{xv} Compared to the legal lingo of the licences mapped above, the manifesto seems to put forward a less directive approach. As a transformative tool for the development of more equitable processes of participation, the manifesto articulates intentions and values, it invites for debate by sharing a vision how to make knowledge practices more equitable.

Through its title, aesthetics, and use of language, the 'Manifesto' situates itself squarely in the context of 'development', a framework that – in some instances of its theorisation and application – has been severely critiqued by anti-racist and feminist scholars for its Eurocentrism and neocolonialism with detrimental consequences for Indigenous modes of knowing.^{xvi} Despite these limitations, we are interested in the principle of 'situated openness' that the document proposes. Here, the 'Open and Collaborative Science Manifesto' does important work by insisting that a potential reuse of knowledge must be connected to the conditions, experiences, and historical contingencies under which this knowledge has been produced. Reminding us of the importance of a non-universalist approach, the manifesto seems to offer directions for decolonial feminist practices of reuse.

3.2. Community-researcher contracts

Community-researcher contracts, also devised by OCSDNet in collaboration with Nama and Griqua Peoples in South Africa, are tools aimed at supporting Indigenous communities to negotiate the conditions of academic research processes they are the subject of.

The contract is an agreement to be concluded between the researched (Indigenous groups) and the researcher (often universities). It serves to stipulate expectations and responsibilities of the parties, as well as their respective participation in the process. The aim is to come to an agreement how the research will be carried out and how the knowledge may be accessed and shared, or not.

Evaluating first experiences with the contracts, members of the network, interestingly, address a range of tensions and challenges that arise in practice, when, for example, the funders' mandates to make research outcomes available in Open Access clash with those of the Indigenous communities that need protection from extractive appropriation. Another challenge is how to deal with discrepancies of varying legal frameworks, when different laws and policies apply while working across countries (Chan et al., 2019: 228-33).

What seems relevant for our inquiry is that the community-researcher contract establishes a relationship and negotiates the conditions prior to the research process – in contrast to a licence, which is attached to the research result/artefact at the end.

3.3. FAIR and CARE Principles for Indigenous Data Governance

FAIR

Formally published in the UK in the journal *Scientific Data* (Wilkinson et al., 2016), the FAIR Data Principles for scientific data management and stewardship aim to provide guidelines and 'recipes' ^{xvii} to maximize the Findability – Accessibility – Interoperability – Reusability (FAIR) of research outputs mostly within and for the field of life sciences. Taking on the genre of principles – instead of the genre of manifestos, contracts, or licences – the authors of FAIR claim:

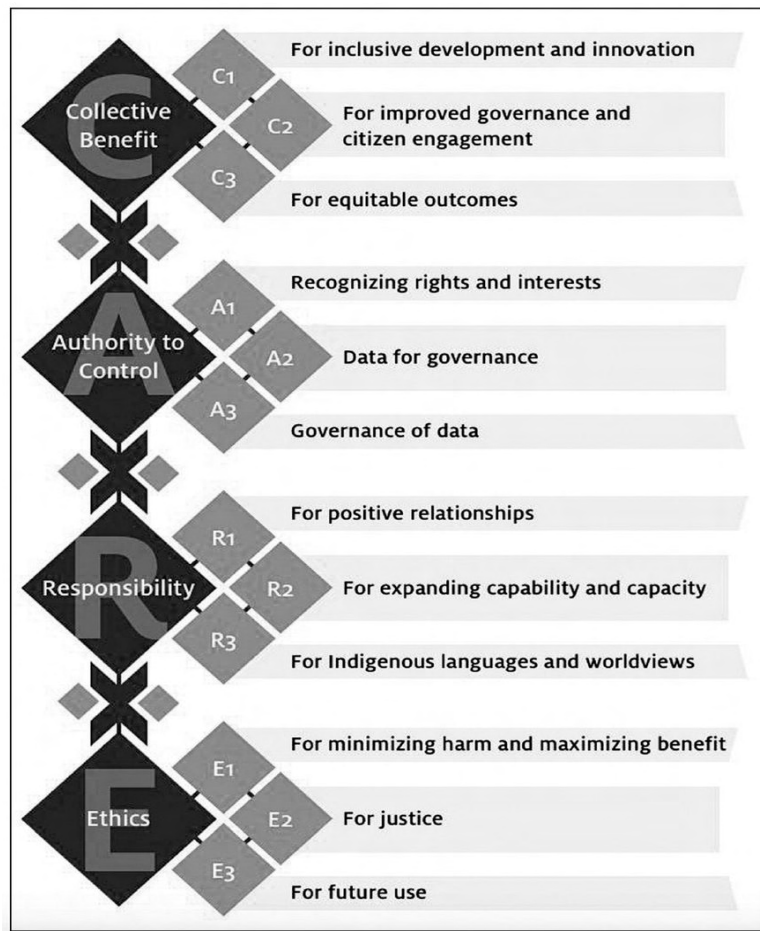
There is an urgent need to improve the infrastructure supporting the reuse of scholarly data. (...) The intent is that these [FAIR Principles] may act as a guideline for those wishing to enhance the reusability of their data holdings. Distinct from peer initiatives that focus on the human scholar, the FAIR Principles put specific emphasis on enhancing the ability of machines to automatically find and use the data, in addition to supporting its reuse by individuals (Wilkinson et al., 2016).

The FAIR Principles have since their release received strong institutional support and have by now been adopted widely by international organisations, national governments, funding agencies including the European Commission and UK Research and Innovation (UKRI) which require researchers to adopt them.

The framing of the FAIR Principles as democratising obscures a tension with Indigenous values and interests (Carroll et al., 2020). This tension between supporting data sharing, while also protecting Indigenous rights and interests, triggered the need to come up with sharing practices enabling Indigenous Peoples to reclaim rights and interests in their data (Peoples, communities, cultures, and territories) while at the same time allowing the use of these data for collective benefit. Several alliances formed: for example the International Indigenous Data Sovereignty Interest Group, who has done a lot of work to develop data sharing and reuse practices that enable Indigenous control over Indigenous data and data narratives.

CARE

Responding to the problematic lack in addressing unequal power distribution within the FAIR Principles, the Global Indigenous Data Alliance developed – during an Indigenous-led workshop held in Gaborone, Botswana, in 2018 and in consultation with Indigenous Peoples, scholars, non-profit organisations, and governments – a second set of Principles, the *CARE Guiding Principles*.^{xviii} CARE stands for **C**ollective **B**enefit – **A**uthority to **C**ontrol – **R**esponsibility – **E**thics.



Care Principles for Indigenous Data Governance (Carroll et al., 2020: 5)

The CARE Principles were drafted to promote ‘Indigenous control over Indigenous data’, a shift that positions ‘data approaches within Indigenous cultures and knowledge systems to the benefit of Indigenous Peoples’ (Carroll, 2020: 4). This shift in data approaches entails the ‘responsibility to nurture respectful relationships with Indigenous Peoples from whom the data originate’ and to develop capacity by ‘increasing community data capabilities and embedding data within Indigenous languages and cultures’ (Carroll et al., 2020: 6).

The CARE Principles’ crucial transfer can be described as the move not to put *data* at the centre in order to facilitate and increase data sharing at all costs, but to focus on *people* and *purpose*, asserting greater control over application and use of data and Indigenous knowledge in ways that are grounded in Indigenous values and worldviews. Therefore, in contrast to the FAIR Principles which are data-centred, the CARE Principles are both purpose and people-centred paying much attention to the qualities and ethics of the

relationships being built within such ecologies of sharing data and knowledges. A practice example of a ‘people-centred’ approach would be valuing the increased sense of collective agency and local knowledge among residents more than the generation of scientific data.^{xix} Both CARE Guiding Principles and FAIR Data Principles are coined as an invitation to institutions and agencies to adopt them within their respective practices.

DATA PRINCIPLES						
INDIGENOUS				MAINSTREAM		
New Zealand Indigenous Data Sovereignty Principles	Australia Indigenous Data Sovereignty Protocols	United States Indigenous Data Governance Principles	Canada Indigenous Data Governance Principles	Open Data Charter Principles	FAIR Principles for Data Management and Stewardship	STREAM Properties for Industrial and Commoditized Data
Authority	Self-Determination	Inherent Sovereignty	OCAP®	Open By Default	Findable	Sovereign
Relationships	Available and Accessible	Indigenous Knowledge	Indigenous Knowledge	Timely and Comprehensive	Accessible	Trusted
Obligations	Collective Rights and Interests	Ethics	Methodology and Approaches	Accessible and Usable	Interoperable	Reusable
Collective Benefit	Accountability	Intergenerational Collective Wellbeing	Evidence to Build Policy	Comparable and Interoperable	Reusable	Exchangeable
Reciprocity	Exercise Control	Relationships	Ethical Relationships	For Improved Governance & Citizen Engagement		Actionable
Guardianship			Data Governance	For Inclusive Development and Innovation		Measurable
People oriented principles	Purpose oriented principles	Data oriented principles				

Indigenous and Mainstream Data Principles, and Orientation toward Data, People, and Purpose (Carroll et al., 2020: 5)

To understand the scope of this project better and to see what a decolonial feminist practice of reuse could learn from Indigenous sharing principles, it is helpful to get a clearer idea of the ‘data’ at stake.

Indigenous Peoples’ data comprise information and knowledge about the environment, lands, skies, resources, and non-humans with which they have relations; information about Indigenous individuals such as administrative, census, health, social, commercial, corporate, and more; and, information and knowledge about Indigenous Peoples’ as collectives including traditional and cultural information, oral histories, ancestral and clan knowledge, cultural sites, stories, belongings, and more (Carroll et al., 2020: 3).

Looking at the scope of what is understood as data within Indigenous worldviews, such as oral histories or belongings, we understand that such conceptions might not conform to the normalised formats of institutionally legitimised knowledge or to a concept of data and data management that we deal with in research and funding regimes in the Global North.^{xx}

3.4. Protocol for Being a Respectful Guest

A further example that serves as inspiring case of setting the conditions for reuse is *As I Remember It Teachings (ʔəms taʔaw) from the Life of a Sliammon Elder* (2018), an open access digital publication sharing the teachings of the Sliammon (laʔamɪn) elder and knowledge keeper Elsie Paul.^{xxi}

The interactive multi-media online publication, a non-linear account of Sliammon knowledge and teachings which is based on the earlier printed book *Written as I remember it: Teachings (ʔəms taʔaw) from the life of a Sliammon elder* (2014) opens with a pop-up notice 'Protocol for Being a Respectful Guest'. After a short introduction, the readers get notified that they enter a webspace which operates according to an indigenous protocol.^{xxii}

The genre of the protocol, in this case a host-guest protocol, stipulates the conditions under which the website and its contents can be accessed and used. It lays out the procedure and mutual obligations, similar to a code of conduct. Interestingly, the notice states that the materials shared on the website are not simply 'content or information, rather they are our belongings, the intellectual property of myself or the laʔamɪn people'.

Even if the 'Protocol for Being a Respectful Guest' touches upon intellectual property, the laʔamɪn consider content, such as the shared knowledges and teachings, to *belong* rather than *to be owned*. The use of the term belonging shifts agency away from the makers of the stories (photos, videos, and language on the website) to the content itself. By making this shift, guests can be invited to develop a relation and sense of belonging to the shared knowledges.

The screenshot shows a webpage titled "Protocol for Being a Respectful Guest" with a navigation icon in the top right. The main text begins with a large 'W' and reads: "elcome, guests, to *As I Remember It*, a digital presentation of my life and the teachings of my grandparents and people. My name is Elsie Paul. My ancestral name is q̄ʷaʷstales. ʔimòt t̄ q̄ʷyʷḡan t̄ k̄ʷónanə. ʔimòt θ q̄ʷól' k̄ʷóθ niniʔi t̄ p̄k̄ʷ. I'm very happy to see you all. It's good that you come to see me about my book." Below this, there are three paragraphs explaining the site's protocol, the meaning of guest-host protocol, and the obligations of guests. At the bottom, there are two dark buttons: "Come ashore - I agree" and "Take me back to cyberspace - I disagree".

Protocol for being a Respectful Guest (Paul et al., 2018, <https://scalar.usc.edu/ravenspace/as-i-remember-it/>)

3.5. Labels and Notices

Alongside the Indigenous protocol laying out the obligations that come with the guest-host relationship, *As I Remember It* is tagged with four Traditional Knowledge Labels. Developed by the Local Contexts Initiative, Traditional Knowledge (TK) Labels – next to a set of Biocultural (BC) Labels – support Indigenous communities and reassert their cultural authority in heritage collections and data.^{xxiii}

Inspired by Open Content licensing tools such as Creative Commons, the Labels are attached to objects by their custodians like a licence granting access (or not) depending on contingent needs of protection. The Labels can be attached to publications, web content, or other materials. They make the conditions of reuse explicit: if, by whom, and in which ways traditional Indigenous knowledge can be reused.

Protocol Labels

Protocol Labels outline traditional protocols associated with access to this material and invite viewers to respect community protocols.



TK Verified
(TK V)



TK Non-Verified
(TK NV)



TK Seasonal
(TK S)



TK Women General
(TK WG)



TK Men General
(TK MG)



TK Men Restricted
(TK MR)



TK Women Restricted
(TK WR)



TK Culturally Sensitive
(TK CS)



TK Secret / Sacred
(TK SS)

Provenance Labels

Provenance Labels identify the group or sub-group which is the primary cultural authority for the material, and/or recognizes other interest in the materials.



TK Attribution
(TK A)



TK Clan
(TK CL)



TK Family
(TK F)



TK Multiple Communities



TK Community Voice



TK Creative
(TK CR)

Permission Labels

Permission Labels indicate what activities the community has approved as generally acceptable. Other uses require direct engagement with primary cultural authorities.



TK Open to Commercialization
(TK OC)



TK Non-Commercial
(TK NC)



TK Community Use Only
(TK CO)



TK Outreach
(TK O)



TK Open to Collaboration
(TK CB)

Traditional Knowledge Labels (Local Contexts,
<https://localcontexts.org/labels/traditional-knowledge-labels/>)

In parallel to the Labels, the Local Contexts initiative created a set of tags, named Notices. Notices operate as pointers that institutions and researchers can use to identify Indigenous collections and data and acknowledge Indigenous rights and interests. We find three categories of Notices. The Engagement Notices, which indicate an institutional commitment to change to develop ‘new modes of collaboration, engagement and partnership over Indigenous collections and data that have colonial and/or problematic histories or unclear provenance’ (Local Contexts, n. d.). The Disclosure Notices, which point towards the possibility that there *could* be accompanying cultural rights, protocols, and responsibilities connected with items or data in their collections. While the Disclosure Notice hints towards an eventuality, the third category, the Collections Care (CC) Notices, registers and recognises that there actually are ‘accompanying cultural rights, protocols, and responsibilities that govern the care, display, and access’ to these cultural materials. As such, the Collections Care (CC) Notices reflect ‘Indigenous sensibilities and worldviews where these collections are not objects but need to be cared for as relatives and relations’ (Local Contexts, n. d.).

Attached to the items in a collection or archive via metadata, the Notice is a visible identifier, an invite towards the reuser to build relationships with Indigenous communities and to educate the public about Indigenous rights by seeking to situate the shared items in Indigenous histories and customs.

/



Collections Care Notices (Local Contexts, <https://localcontexts.org/notices/cc-notices>)

3.6. Making conditions explicit: manifestos, guiding principles, contracts, protocols, labels, notices

Having mapped the range of descriptors and approaches in the examples above, we find a variety of genres that make conditions of reuse and sharing explicit, as an articulation of values, as an agreement how to cooperate, and as a toolkit to experiment with more equitable approaches.

The genre of manifesto, for example, operates as an articulation of intentions and values. The ‘Open and Collaborative Science in Development Network Manifesto’ is largely a response to what the OCSDNet perceived as ‘the lack of transformative and critical approaches to Open Science’ (Chan et al., 2020: 24). The manifesto shares a vision to make knowledge practice equitable. It reassesses the power relations in prevailing knowledge infrastructures. It makes explicit and invites debate around the values at the core of a more inclusive Open Science.

As further genre, guiding principles aim to offer support in a process of constant negotiation and reflection, since there is no singular ‘right way’ to do open science, and the process will always differ by context. Both the CARE Guiding Principles and the FAIR Data Principles operate as invitation to cultural institutions and agencies to subscribe to the principles and to follow them in their respective practice.

Community-researcher contracts, as used in the context of OCSDNet projects, are agreements between the researcher and the researched on what to share and how to share research. They are relevant to our inquiry as they establish a relationship and negotiate the conditions of sharing and reuse at the beginning of the research process. In contrast to a licence, which is attached to the research result at the end, the contract stipulates the conditions of how research is conducted and shared prior to the process.

What is more? The host-guest protocol attached to *As I Remember It* stipulates the rules under which the digital open access book and its contents can be accessed and used. It lays out the procedure and mutual obligations, similar to a code of conduct.

Lastly, what we find interesting about the Local Cultures initiative, is their attempt to regulate reuse by specifying access to materials via Labels, while also calling for collaboration and partnerships via Notices. The latter operate as an invitation to jointly develop new processes of reuse by creating pathways for partnerships, collaboration, and support of Indigenous cultural authority.

The mapped manifestos, guiding principles, contracts, protocols, labels, and notices support decolonial feminist practices of reuse in the sense that each, in its own way, pays attention to the power asymmetries involved in knowledge sharing. The OCSNet, for example, by insisting on ‘addressing the ways in which context, power and inequality condition scientific research’ break with a universalist approach to openness that has historically meant the appropriation of marginalised knowledges. (Chan et al., 2019: 25)

We learn from these approaches that it is important to consider the material conditions and the wider ecosystem of knowledge sharing and dissemination. The Indigenous Open Science Principles and the community-researcher contracts, for instance, are concerned with the *how*, but also with the *when*, since raising concerns about power asymmetries only when materials are about to get shared, is too late. Rather we need to instigate collaborations, relations, and responsibilities that inform the research process from its beginning.

Interestingly, the mapped documents seem not much concerned with undoing the figure of the author and tend to be neutral or in support of conventional copyright which seems to be the available legal framework in which Indigenous materials can currently be protected. Considering the close ties between the coloniality of the modern subject and the ways individual authorship is constructed, a connection we have addressed earlier in this article, it is striking that the implications of this framework – based on private property – is not given much consideration.

4. Outlook: from licence to conditions to commitment

Having mapped extra-legal models, documents, and objects that make conditions of reuse explicit, it is generative to find multiple alternatives to the contractual and universalising approach of Open Content Licences, which risk to ignore the different historical and political contexts and material conditions of production.

In this closing section we return to our work with ‘Collective Conditions for Reuse’ (CC4r), a rewrite of the Free Art Licence. CC4r addresses some of the issues and caveats at the heart of Free Culture and Open Access movements, which we laid out in the chapter ‘Setting the scene’.

CC4r developed following the collective study day ‘Authors of the Future’ (2019) and the one-week work session ‘Unbound Libraries’

(2020), both organised by Constant in Brussels. Originally published on the Constant instance of Gitlab, an Open Source code development platform, it has been applied to a range of publications from different fields of knowledge now circulating in academic, activist, and artistic contexts.^{xxiv} Operating as an appeal rather than a contract, CC4r (2020) asks reusers ‘to be attentive to the way reuse of materials might support or oppress others, even if this will never be easy to gauge’. These at times blurry and not prescribed calls to attend to the power relations that set up and are set up by reuse, go together with a proposition to be ‘courageous with the use of materials that are being licenced under the CC4r, to discuss them, to doubt, to let go, to change your mind, to experiment with them, to give back to them and to take responsibility when things might go wrong’ (CC4r, 2020).

We decided to title this document ‘Collective Conditions for Reuse’ in an attempt to detach it from the strict legal framework of a licence that Free Culture relies on, and to emphasise a communitarian approach to cultural practice. While working on the draft of CC4r, we kept removing references to licensing, and mentions of the law were problematised. But the document kept the structure and formatting of a licence and is often referred to and used in place of an Open Content Licence. In some ways, CC4r seems still to suggest that it is an enforceable legal contract which sometimes leads to doubts about its efficacy (Hall, 2023). More importantly, it seems to do not enough to vibrate the figure of the author as sedimented in conventional intellectual property and in Free Culture.^{xxv}

After more than four years of discussing, circulating and reusing the CC4r in different contexts, it seemed time for a revisit to see how CC4r could support decolonial feminist practices of reuse. That led us to organise ‘Revisit Reuse’, a three-day work session in Brussels with invited participants from different fields of practice. Together with artist Flo*Souad Benaddi we designed a room with ‘a thicket’ of reuse cases, short narratives about specific situations that capture the often conflictual complexity of reuse practice, along a collection of publications that use CC4r to specify the conditions of possible reuse. We also commissioned 19 prompts that we spatialised in the room. They point towards potential gaps in the current version or encourage to consider a specific angle. In this collective setting, the group decided to rename ‘Collective *Conditions* for Reuse’ into ‘Collective *Commitment* to Reuse’. This shift from conditions to commitment meant that we reformulated CC4r from a legal tool, with all its promises and problems, into a process, as ‘a ground from where to commit to’ as Castillo, one of the participants in the session, formulated it.

Shifting from *licence* to *condition* to *commitment* also brings a different timing and long-term engagement. It is a move from *liability* (licence) to *responsibility* (conditions) into *practicing solidarity* (commitment). As such, the document that we provisionally call ‘CC4r Revisited’ can not anymore be a transactional one-time permission that is ‘sprinkled on top’ at the very end of a cultural process but must be embedded into every stage of cultural practice^{xxvi} (Caswell, 2024). Participants reimagined ‘Collective Commitments for Reuse’ to extend beyond the document itself: It would also activate a community of reusers, new rewritings of the text, gatherings, and conversations around it including the practices of reuse themselves. By considering CC4r as an ongoing process, it could function as ‘an invitation to enter conflictual communication and, in doing so, think through the intentions and implications of the hands-on circulation of reuse’ (CC4r-r, 2024).^{xxvii} CC4r Revisited makes space for discomfort as the needs of different reusers might not align. Practicing reuse in solidarity in the first place means making space for contradictions,^{xxviii} an approach that is much informed by Miriyam Aouragh’s concept of radical kinship (Aouragh, 2023).

In a further step, the revisited CC4r merges the figure of the author with that of the reuser. ‘The CC4r opted to add the prefix “RE” to “USE” out of necessity; to mess up the time-space linearity of any idea of original or originality.’^{xxix} By insisting that every author is, in fact, a reuser, CC4r Revisited makes a crack in the normalised figure of the author as a free, self-determined, individual subject that is entitled to follow its intention, to construct itself as affecting others rather than being affected. Ferreira da Silva shows us in *Toward a Global Idea of Race* how the (colonial) modern subject ‘consistently managed not to write the I as an affectable thing’. (da Silva, 2007: 31) Thus by replacing the act of ‘authoring’ with ‘reusing’ CC4r Revisited shifts cultural practice from a one-directional act towards a reciprocal and relational act of touching and being touched – of reusing and being reused: relational beings in solidarity.

By these apparently subtle moves, CC4r Revisited rejects the violent settler colonial claim of originality, a claim that Jennifer Hayashida encounters in her literary practice: ‘Obviously, if the author (...) want[s] to claim that they are the first person there, then that to me is something inherently suspicious. And as a translator, I think (...) to be very mindful of the fact that you’re never the first person there, and to treat the language and the claims of the text with that kind of trans-historical awareness’.^{xxx} Such trans-historical awareness insists that ‘first times do not exist’. As Mexican author Cristina Rivera Garza (2020: 53) writes: ‘We are always stepping into someone else’s

footprints. Someone dreamed this dream of ours: someone else failed, and then failed better, before we had the chance to do the same.' By rejecting the claim 'to be the origin', we commit to the fact that cultural practice is and has always already been communal and collective.

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End Notes

ⁱ For McKittrick, the reliance on multiple sources is linked to the urgency to make black humanity thinkable. 'Black scholars, artists, writers rely on a variety of sources (music, math, sociology, science, geography, history, fine art, dance, and everything in between and beyond) in order to study, convey, and talk about race and racism' (2021: 46).

ⁱⁱ 'Our engagement' refers to the different practices and projects the co-authors have been invested in. Femke Snelting co-founded Open Source Publishing (OSP) in 2006 and was active in the Libre Graphics Movement for many years. With Constant, an association for art and media based in Brussels, she experimented with Free Culture as a feminist practice through performative publishing, curatorial processes, poetic software, experimental research, and educational prototypes. Eva Weinmayr, together with Peruvian artist Andrea Francke, initiated the *Piracy Project* (PP) (2010-2018) researching the philosophical, legal, and social implications of cultural piracy and non-authorized practices of reuse. Through an open call for pirated (printed) books and through own research, the project explores the spectrum of copying and reuse by creating a platform for re-editing, translating, paraphrasing, imitating, re-organising, and manipulating already existing works. In temporary reading rooms, workshops, lectures, and debates, the PP examines the coercive mutual reciprocity between authorship, authorisation, and authority (Weinmayr, 2019).

ⁱⁱⁱ It seems important to acknowledge here the material conditions that enabled us to carry out this research. A grant from the Swedish Research Council allowed us to organise a one-year reading group, events in Gothenburg, and Basel; to redistribute funds to contributors to a 3-day work session on 'Revisiting Reuse' in Brussels in 2024.

^{iv} We refer in this article to the currently dominant funder- and policy-driven and output-based approaches to Open Access publishing that

tend to build global commercial monopolies with neo-colonial Eurocentric treats. As Rebekka Kiesewetter has pointed out, there has been a significant tradition of critical scholar- and community-led systems and infrastructures of OA publishing which ‘take their inspiration from indigenous, feminist, or post-humanist discourses’ that tend to be overlooked in the currently dominant strands of discussion on OA publishing (2023: 178).

^v Feminist legal scholar Carys Craig (2007: 261) argues that the dominant Eurocentric concept of authorship, as constructed by copyright law, fails to adequately recognise the essential *social nature* of human creativity. It chooses relationships qua private property (copyright) instead of recognising the author as necessarily social situated and therefore creating (works) within a network of social relations (Weinmayr, 2019: 168). Copyright’s legal definition combines authorship, originality and property. ‘Copyright is not a transcendent moral idea’, as Mark Rose (1993: 142) has shown, ‘but a specifically modern formation [of property rights] produced by printing technology, marketplace economics and the classical liberal culture of possessive individualism’. Such a humanist concept of the author ‘grounded in a classical liberal culture of possessive individualism’ is one where the author creates *ex nihilo*, claims to arrive as the first person on the scene, asserts ownership no matter what was before: *tabula rasa*. We call this authorial move colonial – a *settler mode*.

^{vi} In the context of this issue of *Culture Machine*, we decided to use ‘Open Content Licence’ as a generic name for the messy amalgamate of documents that make reuse explicit. They each have distinct politics, genealogies, and alliances and are also referred to as Copyleft, Creative Commons, Open Access, Free Software, Free Culture, and Open Source. See also Aymeric Mansoux (2013).

^{vii} The Free Art License is a Free Culture licence created in 2000 and based on contributions from artists and legal scholars to the mailing list copyleft_attitude@april.org, including Melanie Clément-Fontaine, David Geraud, Isabelle Vojdani, and Antoine Moreau.

^{viii} The revival seems to be partly initiated by a new generation of software developers who entered into what was *de-facto* a free software practice but without necessarily strictly adhering to its ideological principles and policies enforced by the Free Software Foundation (AB Satyaprakash, 2022).

^{ix} Free culture is defined 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’ (Definition of Free Cultural Works, 2015).

^x“Freedom 0” is explicitly violated to afford these protections and prevent unethical usage of the program to *actually Free Society*. (The Nonviolent Public License Family, 2021)

^{xi} ‘Right now as an open source community we don’t have the tools to make sure our technology isn’t used by fascists’ (Klingt, 2019).

^{xii} <https://beoakley.com/>

^{xiii} Linda Tuhiwai Smith describes these extractive loops in the introduction of her book *Decolonizing Methodologies*: ‘This collective memory of imperialism has been perpetuated through the ways in which knowledge about Indigenous Peoples was collected, classified and then represented in various ways back to the West, and then, through the eyes of the West, back to those who have been colonized’ (1999: 1-2).

^{xiv} The OCSD Network is a research community composed of twelve researcher-practitioner teams from Latin America, Africa, Middle East, North Africa, and Asia. The project is funded and partly coordinated by the International Development Research Centre (IDRC) in Canada and the Department for International Development (DFID) in the UK.

^{xv} For an illustrated version of the Manifesto, available in Afrikaans, English, French and Spanish, designed by Argentinian design Cooperativa de Diseño, visit <https://ocsdnet.org/manifesto/open-science-manifesto/>.

^{xvi} See for example the work of Rodney Walter (2018) *How Europe Underdeveloped Africa*, London: Verso.

^{xvii} See *The FAIR Cookbook*, 2020.
<https://faircookbook.elixir-europe.org/content/home.html>

^{xviii} The CARE Principles build upon earlier work by the Te Mana Raraunga Maori Data Sovereignty Network, US Indigenous Data Sovereignty Network, Maianayri Wingara Aboriginal, and Torres Strait Islander Data Sovereignty Collective, and numerous Indigenous Peoples, nations, and communities (Carroll, 2020: 1).

^{xix} Leslie Chan et al. describe one of the OCDSNet projects where residents set out to test local water qualities in a situated citizen-research approach (2019: 36).

^{xx} The normalisation of formats (of knowledge) can be observed with the shift from 'knowledge' to 'data', a shift that, for example, leads publicly funded research bodies to request Data Management Plans (DMP). Prior to the research, such plans ask researchers to specify what kind of data will be generated, how data is collected, documented, shared, and preserved. See also a two-day symposium on Critical Fairness and Data Management Plans, convened by Lucie Kolb and Patricia Munforte, at the Critical Media Lab, Basel Academy of Art and Design in March 2024. Femke Snelting and Eva Weinmayr contributed with the workshop *From Managing Data to Setting Collective Conditions*. <https://criticalmedialab.ch/data-management-planning/>

^{xxi} Sliammon is a First Nations self-governing nation whose lands and traditional territories are located on the Canadian upper Sunshine Coast in southwestern British Columbia.

^{xxii} For a reflection on the relationalities developed during the multi-year collaboration between the *la?amin* Elder Elsie Paul, two of her grandchildren (Davis McKenzie and Harmony Johnson), and Paige Raibmon, a historian at the University of British Columbia, to produce the interactive, non-linear digital publication, please watch the online talk 'Digital Space as Indigenous Territory, Scholarly Writing as Relational Practice: Reflections from the Collaborative Production of an Open Access Book' by Paige Raibmon presented during the symposium *Experimental Books – Reimagining Scholarly Publishing* at the Centre for Postdigital Cultures at Coventry University in 2023.

<https://experimentalbooks.pubpub.org/part3>

^{xxiii} Local Contexts is a global initiative helping Indigenous communities to repatriate knowledge and gain control over how data is collected, managed, displayed, accessed, and used in the future. See also video: <https://localcontexts.org/>

^{xxiv} See the growing collection 'CC4r in use' ranging from self-published pamphlets, a submitted PhD thesis, to an academic reader published by Bloomsbury.

https://reuse.constantvzw.org/index.php?title=CC4R_Library_List

^{xxv} As a reminder, Open Content licences function within conventional copyright. Within that legal framework, a reuser needs to first assert that they are the legal author of the material to be licenced and then they can use their right to give permission for reuse.

^{xxvi} Critical Archival studies scholar Michelle Caswell speaks about consent not being a one time transaction, but building a relation. Referring to the feminist care ethics within her collaborations with community archives, she says: ‘These practices rooted in care ethics have to be baked into every stage of the digital archival process and not sprinkled on top at the end. They must be embedded from the start, long before the record or scan button is pressed, and long after the digital file is accessible online’ (Unpublished version, Caswell, 2024).

^{xxvii} This quote is taken from the unpublished draft of CC4r Revisited (2024).

^{xxviii} At the moment we are closing this article, the ‘Revisit Reuse’ session finished only weeks ago. The CC4r Revisited is still in a draft state, and we haven’t yet been able to practice with it.

^{xxix} This quote is taken from the unpublished draft of CC4r Revisited (2024).

^{xxx} Jen Hayashida in conversation with Femke Snelting & Eva Weinmayr at ‘First Times do not Exist’, Göteborgs Literature House, October 2023. See also prompt 03 Jennifer Hayashida, Nkule Mbaso ‘Do first times exist?’. https://reuse.constantvzw.org/index.php?title=Prompt_03:_Do_first_times_exist%3F