



The Bureau of Piracy Activities 2007

Piratbyrå (The Bureau of Piracy) is not an organization, at least not primarily. First and foremost, Piratbyrå is since its beginning in 2003 an ongoing conversation. We are reflection over questions regarding copying, information infrastructure and digital culture. Within the group, using our own different experiences and skills, as in our daily encounters with other people. These conversations often bring about different kinds of activities. Here we have collected some of these activities from the year 2007.



January

Piratbyrån meets a group of net activists from San Fransisco visiting Stockholm, including a couple of technology experts from EFF (Electronic Frontier Foundation).

Palle and Rasmus are engaging in the early planning phase for the art project "Who Makes And Owns Your Work", whose participants are very interested in Piratbyrån's practical experiences. The project culminated with an event in November.

Rasmus gives two longer lectures for the students at K3, Malmö University College, at their "inspiration days".

Piratbyrån analyzes the anti-piracy strategies of IFPI's "Digital Music Report 2007", which emphasizes attacks on third parties in the infrastructure, and outlines plans for internet filtering.

February

Vanity Fair publishes its yearly "Hollywood issue", this time with the long text by Steven Daly, "Pirates of the Multiplex", built on interviews with Piratbyrån and The Pirate Bay. This causes huge international attention during the whole year.

Tobias gives a lecture about Piratbyrån and the Swedish copyfight at the Next Stage conference in Lillehammer (Norway).

Rasmus goes to Amsterdam to take part in a preparatory international meeting for the project "The Oil of the 21st Century", which later culminated with a conference in Berlin.

March

Rasmus takes part in a preparatory meeting for the research project "Culture, creativity, copyright" at Uppsala university in Sweden.

Magus and Rasmus are invited to a meeting with the executive group for the Swedish Film Institute, to share their ideas about film and copying. The leadership listens with interest – only to some months later launch new anti-piracy initiatives...

Norway's record industry launches its massive anti-piracy PR campaign "Piracy kills music". Piratbyrå, together with the Norwegian colleagues of Piratgruppen, answers with the counter-campaign "Piracy frees music", promoted via The Pirate Bay.

Rasmus gives a lecture about artistic aspects on the collapse of copyright at The Royal University College of Fine Arts in Stockholm.

April

Rasmus gives a lecture at Gothenburg City Theatrem headlined "The Collapse of Copyright".

During the Easter week, a delegation from Piratbyrå and The Pirate Bay were present at the large Norwegian computer party The Gathering. They were met with such a degree of interest that their presentation had to be doubled.

Sweden's Justice Ombudsman finished his review about the razzia against The Pirate Bay, stating that no wrongs from the side of the authorities could be proved. In connection to this, Piratbyrå is very active in the mass-medial debate. Amongst other things, the large daily Expressen publishes a full page op-ed written by Rasmus.

As first major record company, EMI admits that DRM was a failure and starts some limited sale of files without copy protection. Also in connection to this, Piratbyrå is given space in mass media to present their view on the matter.

The ancient spring feast of Walpurgis Night is celebrated by Piratbyrå and friends with a joyful ritual on top of the Spring Mountain (Vårbergstoppen) in southern Stockholm. They burn remaining exemplars of the book Copy Me, published by Piratbyrå in 2005, and declares in a manifesto that the so-called "file-sharing debate" which Piratbyrå once took part in establishing must be regarded dead and buried. Time to leave the forces of winter behind and focus on more interesting things, like how to harvest the abundant gifts of the summer. The manifest and the video documentation triggers international interest as a kind of art performance, something which later leads to Piratbyrå being invited to contribute to the Manifesta biennale 2008.

May

Piratbyrån opens its web shop Kopimi Klotting.

Peter starts an English-language blog which soon becomes an important international communication channel for Piratbyrån as well as for The Pirate Bay.

On the day one year after the razzia against The Pirate Bay, several political parties and youth organizations are jointly arranging protest demonstrations. Piratbyrån are not involved in the organization of this, but Tobias appears as a guest speaker at one of the demonstrations.

June

The first week of June for Piratbyrån marks an intense activity in Denmark. First Magnus and Peter gives one speech each at a conference in Aarhus for the music sector. The day after Magnus and Rasmus gives a joint presentation in the large hall at the internet conference Reboot, talking about what the notion of "performance" could mean in digital contexts and how live culture relates to the general abundance of copies. Some day later, also in Copenhagen, Magnus gave a lecture and Peter joined a panel debate at the Sound Days.

Swedish national television news is inquiring ongoing criminal cases against file-sharers. They interview Rasmus, who underlines that any real hunt against individuals are not going on, and that a much larger threat are the attacks on the infrastructure itself by anti-piracy organizations.

Rasmus also lectures at the Fine Arts Academy in Vienna (Austria), in connection to an international pirate's conference held there.

State prosecutor Håkan Roswall was given permission to prolong his investigation against The Pirate Bay. Piratbyrån sends out a press release and is interviewed in several news reports.

In connection to the Hultsfred festival, Rasmus as well as Peter are interviewed about the future of music in Swedish national radio.

July

Rasmus gives a reading of a newly translated piece from Franz Kafka's diaries, concerning copyright as a kind of hallucination, at Kafé Rotundan in Halmstad.

The first week of July becomes a hot one, after the information that the Swedish National Police have tried to put The Pirate Bay on a list of child pornography sites(!) which most ISP's have agreed to block. After a short but very intense opinion storm, lead by a long row of bloggers - and of course with Piratbyrån joining in - the police admits it was a mistake and cancels the plan.

Rasmus is invited to a meeting at the Open Society Institute in Budapest (Hungary) to present Piratbyrån.

Also in Serbia there are some activities this month. The festival BELEF07 in Belgrad screens the documentation from Piratbyrån's Walpurgis performance, while the manifest for that action is printed in a Serbian book. The festival EXIT07 in Novi Sad is visited by (amongst others) Daniela and Rasmus, who are interviewed about Piratbyrån's activities by a Serbian video artist.

August

The Swedish political weekly Fokus publishes a longer text about file-sharing conflicts, giving Piratbyrån large space to express its views.

September

Government investigator Cecilia Renfors finally publishes her delayed inquiry, proposing tougher measures against file-sharers. In connection to this, Rasmus battles Justice Minister Beatrice Ask in a real-time debate in national radio.

Magnus gives the course ToTellTheTruth at the University College of Fine Arts, together with Laurie Hancock Makela. Topics are surveillance, personal data, social networking and the possibilities to communicate in these contexts through graphic design.

Rasmus takes part in a seminar, together with American law professor Lawrence Lessig, at the Denmark Social Forum in Copenhagen.

October

Magnus gives a lecture for the Centre Party in Malmö.

The project "Oil of the 21st Century" culminates with a massive international event in Berlin. Sara lives there for a while, working with preparations. The event itself is visited by a large Scandinavian delegation. All four panel-talks at the conference program are featuring people from Piratbyrå (Daniela, Palle, Rasmus, Peter).

November

Academy of Fine Arts, Umeå University, is the place for next activity in the project "Oil of the 21st Century": a theme week where the art students are learning everything from how to rip movies from the net, to deconstructing authorship. Rasmus visits the last day to give a lecture.

Magnus is invited to give a lecture for the web developing team of the Swedish national television (SVT).

Several people from Piratbyrå are celebrating and reflecting around No Music Day, a kind of art project started by Bill Drummond.

The full-day art event "Who Makes And Owns Your Work" is arranged at Årsta Folkets Hus in southern Stockholm. Palle and Rasmus has been involved in the arrangement for one year, but during the last week the lawyer of the Swedish Art Grants Committee, Ia Modin, decides that any connection to Piratbyrå is unacceptable and starts issuing directives ordering censorship. In the end, she has to surrender. "Steal This Film II" screens as a part of the event, Rasmus takes part in a popular panel talk, and the performance art work "Ownage" carries out during the evening. The latter includes a video projection of pictures "stolen" from the net by the software art collective Jossystem, 23 bottles of sparkling wine, as well failed censorship and all the general stir caused in Swedish art institutions by the involvement of Piratbyrå. In conclusion, the performance is very successful.

December

"Steal This Film 2" is released in final version. Sara contributes in the production of the film's searchable archive, while Peter appears as an interviewee in the film.

