

From: [REDACTED]
To: [FN-OMB-IntellectualProperty](#)
Subject: regarding Intellectual Property and Risks to the Public
Date: Wednesday, March 24, 2010 1:00:26 PM

Ms. Espinel

I am glad to hear of the creation of and your appointment to a position dedicated to evaluating and enacting Intellectual Property reform. This as you know is one of the most important issues facing Americans in a new and ever changing national and global economy, with profound impacts on both business and culture.

Please consider expanding the scope of your request for input beyond specific policy recommendations and data only available to a minority of our population. While this is undoubtedly a valuable tool which should be collected and examined, only looking at the dangers and enforcement of IP violations would be overlooking other important elements of the issue.

I don't claim to be an economic expert, and tend to take more of a cultural arts view on intellectual property, but I contend that the assumed business models in current copyright law are no longer valid in this age of rapid communication, assimilation, imitation, and invention. This is particularly true when no enforcement methods exist internationally to prevent other peoples who need or simply want our ideas, from taking them. Invention and creation is always based on the ideas which preceded it. I believe that theoretically, our national and worldwide output of progress would increase if ideas were not owned, instantly communicated, and expanded towards the next idea or solution. This is obviously not economically sustainable, so a balance must be struck between protecting and rewarding those with ideas, while also protecting the ability of a large society to collectively create. A lifetime +50 years copyright idea in the music industry no longer accurately reflects the direct influence arts have on their immediate generation, let alone the next many to follow. The balance seems to be too far towards the restrictive side of the scale.

Obviously safety concerns are an intricately related issue, but one that I would hope could serve as separate exceptions rather than the basis for the legislation and its enforcement.

For reference, many of my opinions derived from personal observations of my friends in the music industry are summed up in two media sources. If you have the time I'd love you to take a look. The first and most influential is [an independent documentary](#) entitled "RIP, a Remix Manifesto" which uses the music sampling culture as an example for IP law, but its issues extend well beyond the music industry. It is a biased piece, and doesn't take into account issues of implementability, but still serves as a great viewpoint if you are able to download and watch the whole documentary (for free using the creative commons license).

A much quicker read, which serves as business model for a successful industry, is [this blog article](#) about an open IP policy in the fashion world over the past 70 years, and how that actually serves as a boon to the industry

I hope you find this type of input helpful. I'm confident that while you are undoubtedly already aware of these details, there are also numerous constituents out there who share these viewpoints. Best of luck to you as you tackle this complex and diverse issue.

Sincerely,

Lee Burress
Iowa City, Iowa