

THE VOICE MAGAZINE

Volume 18 Issue 20
May 21, 2010

Ancient Athens

It's all relative

Scott Lanaway

Mergers and Acquisitions

Affirmation

Broken Glass Park



*Plus: From Where I Sit, Sister Aurora,
AUSU Update, and much more ...*

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The Voice is published
every Friday in HTML
and PDF format

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Special thanks to
Athabasca University's
The Insider for its
frequent contributions

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LETTERS TO THE EDITOR

We love to hear from you! Send your questions and comments to voice@voicemagazine.org, and please indicate if we may publish your letter.



ERAS IN EDUCATION

Jason Sullivan



Why Do the Right Thing? Universal Good vs. Relative Good in Ancient Athens

A few days ago I lost my wallet and it was turned into the flower shop here in town. Then, a helpful RCMP constable delivered it to my door.

After thanking those involved I started thinking of what had seemed like a fortuitous outcome to my own carelessness. Did the person who returned my wallet do so because it seemed like the right thing to do? Or was it because the person wanted to feel like a good person in

their own mind? Perhaps the person felt that they were doing a good deed for its own sake and also enjoyed feeling good about their righteous act. In any case, I was very grateful.

As it turns out, the debate between acting in accordance with a universal good and creating one's own good along the way has been going on in educational contexts for thousands of years.

In ancient Greece a philosopher named Protagoras was part of a well-known group of private tutors known as Sophists. Perhaps his most famous phrase is "Of all things the measure is Man, of the things that are, that they are, and of the things that are not, that they are not." In other words, truth is what we make it.

This perspective, which philosophers would later dub relativism, served Sophists well as they taught their pupils the art of rhetoric. Protagoras himself taught "public speaking, criticism of poetry, citizenship, and grammar." In Athens, wealthy men were constantly being appointed to foot the bill for public expenses and it was necessary for them to master "rules of oratory" in order to avoid being saddled with what they considered to be excessive tax burdens. To defend one's position, regardless of whether it was right or wrong in a universal sense, was critical to defending one's property. The outcome of Protagoras' perspective was a belief that "abstractions like truth, beauty, justice and virtue . . . are relative to the individual observer . . ." Certainly the English-literature term "protagonist" fits this description; protagonists are right simply because they are the protagonist of a story!

Athenian contemporaries such as Plato were often very critical of Protagoras. They stated that to teach students that "good and bad are merely what seem good and bad to the individual observer" is to make atrocities such as murder and adultery seem morally tolerable. It is interesting, then, to imagine how pupils might have felt were these two points of view debated: from a universalist perspective no audience could decide a winner for that would mean that truth was dependent on human choice! On the other hand, true wisdom was thought to lead inexorably to truth and so a wise audience would always be right. Students may have wondered how to decide whether wisdom was true or false; the litigious nature of Athens suggested that deception for personal gain was frightfully abundant.

In ancient Greece sexual relations between male tutors and their male students were the norm. In fact, for Plato "the only type of real love is the love between two men." Teachers received sexual pleasure and cash in exchange for imparting their wisdom to teenaged students. Even the esteemed Socrates was, in the words of his star pupil Plato, "boy crazy," and was said to only overcome this "mania" or "divine madness" by

"asking difficult questions to these beautiful boys and teaching them philosophy." Without exaggeration the Socratic method of questioning can be seen as an attempt to overcome homoerotic lust. In any case, the philosophical belief in universal truths such as right and wrong was founded within an educational system involving a steep asymmetry between teacher and pupil. Twenty-four hundred years later the French philosopher Michel Foucault unearthed this fact and used it to argue for an equally relativistic version of truth and reality.



Foucault based his "archaeology of knowledge" on the fact that in every historical situation who we are and what is real and true are "constituted through and constrained by a discourse-practice regulated by shifting norms of technical efficiency." For Foucault truth depends on the social environment and specifically on the way we interact with authoritarian uses of technology.

In ancient Athens, then, universal good was created in a context where masters had social and sexual authority over their subordinates. It was in the interest of the teachers to convey a sense of monumental authority that their students would not challenge. Education itself can be seen as a project designed to produce citizens who accept the basic power structures and means of social stratification that dominate their societies.

For this reason, Foucault spoke of the need to "refuse what we are" because our very selfhood is the product of forms of manipulation and oppression that serve others who are benefiting from our acquiescence.

Another recent theorist, Sheldon Wolin, speaks of a "misery index" which can be applied to societies. The misery index measures "loss of self, or the absence of the ability and will to imagine things differently and work collectively toward changing intolerable

conditions." In the ancient Athens of Protagoras, then, students were taught to accept power structures which masqueraded as a necessary part of learning. Doubtless there are aspects of education today that are also wholly extraneous to the production of intelligent, critically minded students.

With Foucault's critique of the way knowledge and truth are produced in mind, it is interesting to look at what Protagoras taught to his students. In Plato's dialogue between himself and Protagoras, the two essential positions are outlined. The nature of true speech is discussed. To say something and have it be untrue is akin to suggesting that something can be spoken of and yet not be real. It is impossible to speak of "nothing" because as soon as a person speaks they are speaking of "something."

For this reason, we all feel righteous to ourselves most of the time; to act is to presume one's actions to be appropriate. Good and evil are essentially forms of self-identification; to prevent social anxiety people tend to define themselves as "good." Foucault suggests that certainty about good and evil are "invented internalizing procedures of self-identification" which are little more than "games of truth by which human beings come to see themselves as individuals." Doing good, then, is a matter of perspective. The way "evil" words and actions are interpreted decides whether they are righteous or not. What if a destitute person had found my wallet? Many people would say that if he had taken the cash it would not have been as bad an action as if a wealthy person had done so.

From Protagoras' point of view Plato's absolute good appears unrealistic. However, although Plato states in the Dialogue that he believes there is such a thing as a universal good, he nevertheless muses that for something to "be" it must be seen as being by an onlooker. For instance, a viewer might see a painting of

Socrates and say "Oh, that's Socarates." Without the viewer's point of view the painting is just an amalgamation of chemicals on a canvas. Plato states, however, that between different things there are clearly "differences in their dignity." A poor painting of Socrates would be less true or dignified than a realistic likeness of the man.

In this way, Plato's argument for universal truths falls back on relativism by saying that there are differences of degree between truth and



falsehood. In the end, we do what we believe is good, but it is always possible to imagine a greater good and thus to have in some small way done wrong. Plato has given ground and so must Protagoras. He has to admit that there are differences of degree in terms of what is true or right and yet the spectrum itself tends toward the universal.

Of course, when it comes to my wallet, I was quite happy that the good person returned it regardless of whether she did so because it seemed "right" in a plainly universal sense or because she decided it was "right" for her, given her psycho-social self image as a discursive social production!

DID YOU KNOW?



Open Culture

Philosophy blogs. Free classic films. Foreign-language lessons. Free online courses in everything from biology to psychology. What do all these have in common?

You can find them (and plenty more) at [Open Culture](http://www.openculture.org), the "best free cultural and educational media on the web."

The site is a treasure trove of original commentary and links to high-quality content. Open Culture founder and editor Dan Colman is also Director and Associate Dean at Stanford University. As the About section explains, he "finds the free courses and audio books you need, the language lessons and movies you want, and plenty of enlightenment in between." This is definitely one to bookmark!

IN CONVERSATION WITH . . .

Wanda Waterman St. Louis



Scott Lanaway

Scott Lanaway is a Toronto-based singer-songwriter known for his experimental approach to creating layered, atmospheric songs with lyrics that display a wealth of quirky insights into the human dilemma. After recording Answering Machine Diaries in 2006 he released Mergers and Acquisitions in March of this year. Recently he took the time to discuss his music and ideas with Wanda Waterman St. Louis.

Tuneful Beginnings

I started loving music from a very young age. When I was four I got a Mickey Mouse record player that could play 45s and LPs. So my earliest experiences were The Police, Kiss, Petula Clark's "Downtown," and the theme song from a show called *The Wombles*. One day Robbie Connor brought over the Beatles and blew my mind.

In school I learned to play a baritone (euphonium). In private I taught myself guitar and bass by playing along with records. I can find notes by ear and it allows me to put together the chords and layers that I hear in my head. I'm no ace, but I can get where I want to go.

What It Takes to Impress Me

I've found as I've gotten older that it takes a lot to impress me when seeing someone live. Two recent examples of feeling truly elevated by live music were watching Phoenix a few months back, here in Toronto, as well as Broken Social Scene. I did see Radiohead before they were anybody at a small club in Montreal, and I was blown away despite what anyone says about their earlier music.

Music is very personal to me so I would say I've had more mesmerizing experiences on headphones or in cars (especially at night), absolutely sinking in to music, hearing everything, and being blown away. John Lennon, Sonic Youth, Interpol, Richard Ashcroft—there's so much music that has mesmerized me I couldn't list it all here.

Where Did You Grow Up?

I was born in Willowdale. We moved to England and then moved back when I was four (I had a Cockney accent which I desperately tried to hide). I lived in Aurora and then moved to Toronto when my mum and dad leaped through the big D. I lived in Montreal for four years while I went to McGill.

Conditions for Creativity

I think there's a special axis of mood, logistics, and surroundings that cannot be faked. For me it just starts to happen—melodies, ideas, progressions, and layers. I need to feel inspired enough and to have time as well as the right space (I share a studio with a friend in the east end that's a great space to create in). I used to use my phone answering machine to

"It's really exciting to hear people pushing creatively and taking chances, as opposed to intentionally sculpting something that would be the most easily palatable from a commercial or even a street-cred perspective."

record melodies, lyrics, and rhythms. Now I might use my iPhone to help me remember an idea. Funny thing is, I hardly ever access those bits; usually when I'm in the studio other ideas take centre stage.

The creative life has helped me cope with myself a bit better. I don't think there's anything else I do that feels as authentic to myself.

Inspiration

I like films like *Blade Runner* with its magnificent, atmospheric score by Vangelis. (Actually I'm attracted to movie scores; I sometimes buy a soundtrack before I see the film).

I love reading about real people—I get that from my mum. For instance I read biographies of Federico Fellini, Orson Welles, John Lennon, D.H. Lawrence, and others who've influenced me. Right now I'm reading a tome about the fall of Berlin in 1945. Album-wise, some of the biggest ones have been John Lennon's *Plastic Ono Band*—I had never heard someone express themselves so personally and the music sounded stark and powerful (with amazing bass high in the mix).

And *Dark Side of the Moon* of course. But there's so much modern music that inspires me. It's really exciting to hear people pushing creatively and taking chances, as opposed to intentionally sculpting something that would be the most easily palatable from a commercial or even a street-cred perspective.

Tell Me About the Song "Oprah, God Wants You to Have a Private Jet"

I had heard her say something I found a bit repulsive about the benefits of having a private jet, and was thinking about suffering, poverty, illness, death. And how rich people seem to think that if they give what is a comparatively large sum to address some of these issues, then they have earned the moral right to enjoy the opulence of their wealth. But the kicker for me is when "God" is invoked, i.e., God must want me to have these things so that I can complete God's intended mission for me to change the world (or win an Academy Award, or a sports trophy, or whatever it is). She is genuinely transformational, and has done a lot of good, but I think she might drink her own Kool-Aid a bit too much.



VOICE JOB POSTING

Managing Editor, The Voice Magazine

The Voice Magazine is seeking a new Managing Editor to handle all the day-to-day duties of publishing *The Voice Magazine* each week. We publish 49 issues per year each Friday. Hours are flexible, but you must be able to devote 25-30 hours per week to the job. The Editor will work from home and must have a good quality computer and high-speed Internet. Some software will be supplied.

Skills Required

- Superior writing skills and flawless copy-editing
- Very strong Internet research skills
- Strong email skills (sorting, using attachments, blind copying, etc.)
- Familiarity with HTML an asset
- Experienced with Adobe Acrobat PDF maker, PhotoShop, and Microsoft Office
- Knowledge of copyright and privacy legislation an asset
- Graphic and photo editing for the web
- Knowledge of proper citation guidelines and fair use requirements
- Must be very detail oriented



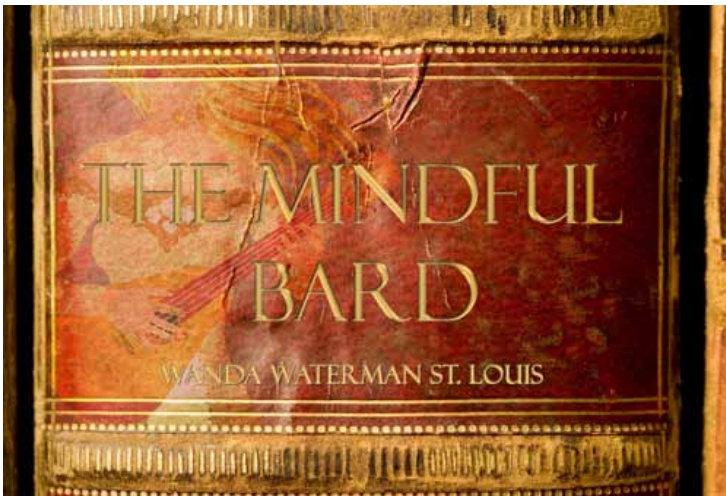
Duties

The Managing Editor will:

- Copy-edit all submissions
- Format and complete the PDF edition of *The Voice* each week
- Upload all articles and graphics to *The Voice* website each week
- Respond to email inquiries to *The Voice*
- Format and create graphics for articles
- Write copy as needed
- Develop new column ideas
- Check articles for proper citations
- Perform other duties as assigned

The successful applicant must live in Canada and will be in close contact with the Editor-in-Chief by email and phone. If you are interested in this position, please email Tamra at executivedirector@ausu.org with a cover letter, resume, and sample of your writing. Applicants will be asked to complete a copy-editing and writing skills test. Remuneration will be 20 - 25k per annum, depending on experience. *The Voice* is an equal opportunities employer.

Resumes will be accepted up to and including May 28, 2010.



Books, Music, and Film to Wake Up Your Muse and Help You Change the World

Book: Alina Bronsky, *Broken Glass Park*

Europa Editions, 2010

English translation by Tim Mohr of German *Scherbenpark*

When and How to Walk Away from Your Own Story

"To give your sheep or cow a large spacious meadow is the way to control him."

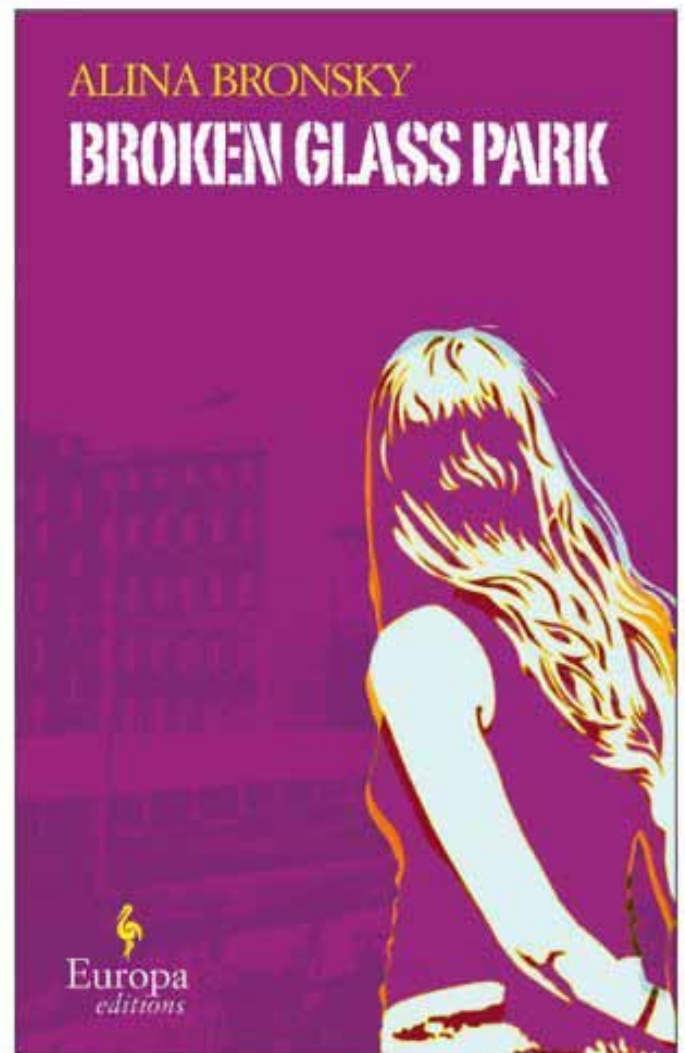
Shunryu Suzuki

Seventeen-year-old Sascha meets a young Berliner who freely airs his anti-immigrant opinions, never suspecting that Sascha with her perfect German is herself a Russian immigrant. She leads him along, even adding a few more insults to his arsenal.

Where does she take this charmer on their first date? To the aptly named Broken Glass Park to hang with her homies, most of whom she despises and who in fact present a greater threat to her safety and well-being than does the xenophobe boyfriend.

Sascha lives in Berlin with her little brother and sister and an obese Russian relative who arrived to keep house after their mother was murdered. Their apartment building, the Emerald, is the tallest one in the vicinity, a towering monolith to the immigrant experience—vast, dilapidated, and teeming with a strangling internalized aggression. The desperate lives carried on within it are a testament to the oppressive legacy of classism, sexism, racism, and the intellectual strictures imposed by ghetto life with its endless vacillations between indigence and barely making it.

Sascha is not especially likable—she's bossy, abrasive, sarcastic, vain, and miles too big for her breeches—but in spite of this (or because of it) she manages to be attractive enough to enchant the opposite sex again and again. Or is this just her perspective? Written in the first person, we hear this story from the mouth of a young girl not willing to admit to a smidgen of vulnerability, forever shielding her justifiable despair and fear with arrogance and a murderous wrath.



This is Sascha's story, one from which she desires escape even while unconsciously repeating the circumstances of her personal nightmare, circling the fenced-in meadow of her life like the Zen cow, never to escape.

The language of this little novel is deceptively simple. Like the best of Cocteau, though it often reads like a children's book it manifests all the depth of metaphor and substance of a classic European novel.

There is a salient absence of stable father figure in Sascha's world, a vacuum that takes the form of a ravenous love-hunger, exploding in high-risk relationships that start and end far too quickly.

In the end all it takes to free Sascha is a heartfelt affirmation from another person that yes, she has suffered terribly, and that no, she didn't deserve it. And a very clear sign that her ego defence, so necessary to her survival as a child, is now broken and can no longer serve her into adulthood.

Broken Glass Park manifests six of the Mindful Bard's criteria for books well worth reading: 1) it is authentic, original, and delightful; 2) it confronts existing injustices; 3) it displays an engagement with and compassionate response to suffering; 4) it is about attainment of the true self; 5) it provides respite from a sick and cruel world, a respite enabling me to renew myself for a return to mindful artistic endeavour; and 6) it poses and admirably responds to questions having a direct bearing on my view of existence.

The Bard could use some help scouting out new material. If you discover any books, compact disks, or movies which came out in the last twelve months and which you think fit the Bard's criteria, please drop a line to bard@voicemagazine.org. If I agree with your recommendation, I'll thank you online.

CLICK OF THE WRIST – Highly Engaging

Recently, a university college valedictorian proposed to her boyfriend onstage at the graduation ceremony. He accepted, and as these links show, engagements and proposals can sometimes take as much planning as the big day.

Longest Engagement

If you've been waiting *months* for that special someone to pop the question, don't feel bad. When Octavio Guillen and Adriana Martinez were engaged in Mexico in 1902, they were both 15. The happy couple eventually did get married—67 years later.

Disneyland Proposal

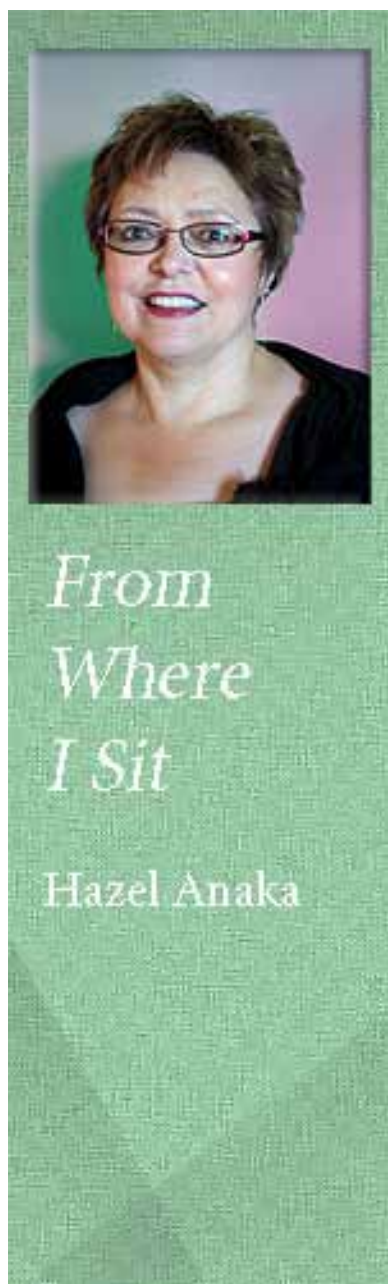
Clearly, the young man in this video has a lot of connections at Disneyland (since he met his girlfriend there, it's a good bet he may have been an employee). Either way, this is one of the best choreographed proposals ever. You'd have to be Grumpy not to smile.

Most Extreme Wedding Proposals

A proposal on a giant scoreboard at the ball game is nice, but how about on a plane simulating zero gravity? Or after your boyfriend sets himself on fire and dives into a pool? No? Maybe you prefer the old-fashioned approach of proposing while skydiving. This list of actual proposals includes all of those—and more.

Geekiest Wedding Proposals

No, not geeky in a bad way. Geeky as in this site's "geek-hearts go out to those of us out there brave enough to propose through video games, cell phones and websites."



Re-Entry

Whenever a team of astronauts is on its way home from a space mission, we inevitably hear about how they are re-entering the world's atmosphere. And while I've never experienced zero gravity or been part of a mission, I too have felt re-entry.

This past weekend, I was in Winnipeg for a course. I had chosen my flights carefully, mindful of the fact I live one-and-a-half hours away from the Edmonton International Airport and that even on a short domestic flight they want you there 90 minutes early. I knew I would be driving myself and leaving the CRV in the Value Park. Friday morning, I was up about six and didn't lie my weary head down at the Four Points Sheraton until about 10 Winnipeg time.

I was attending a course to become a certified funeral celebrant and the coursework was emotional, uplifting, and demanding. Long days, short breaks, and homework on Saturday night left time for little else.

As usual, I over packed. I know conference rooms are either sweatboxes or walk-in refrigerators and I needed to be ready for either. The high-20s temperature so early in the season meant the air conditioning on the main floor of the hotel was not yet on. Of course. Thank God the guest rooms were comfortable.

A thick paperback was to occupy me during all the waiting associated with air travel and hotel stays. I brought my heavy, 17-inch laptop. I brought jewellery and a second pair of shoes. I brought improperly packed toiletries and stupidly had a bottle of water. Just enough to trigger a search of my handbag and a pat-down for all the world to see. FYI: airport security guys can't repack a woman's purse to save their lives.

Because of the draining nature of the material we were covering and the stimulation I always feel when I'm learning something, I didn't think about home. I tend to be an all-or-nothing girl. I throw myself into the job at

hand, give it my best, and not think about anything else at the time. My goal was finish the course, get certified, squeeze the materials I bought into an overstuffed suitcase, check out, walk a hundred yards to the airport, check in (allowing enough time for more touchy-feely if necessary), fly back to Edmonton, find my vehicle, and drive home.

As I left the airport car park, I began an earthly re-entry back into my life. I wondered how the seeding was going for Roy (badly, it turns out. Things tend to fall to pieces when I leave). I thought about the emails and long to-do list for the event I'm coordinating. I needed to contact my peeps and let them know I'd arrived safely on terra firma. I needed to eat and wondered if our cupboards were bare. I dreaded the days of work facing me for the upcoming long weekend garage sale. And yet, despite all that, re-entry is good, from where I sit.

Sister Aurora

There's a rainbow dancing in the sky tonight, and I think I'm gonna go outside . . .

#41

What!? You wanna kill Shane?!

She's kidding.

No, I'm not.

Jodi, we can't! How would his mother feel?

She should have thought of that before she raised such a monster.

AUSU UPDATE



AUSU Executive Election

AUSU has recently held its internal election for the Executive. We wish to congratulate Barbara Rielly (President), Bethany Tynes (Vice President External and Student Affairs) and Sarah Kertcher (Vice President Finance and Administration) on their election and thank those that ran for their willingness to serve.

Internal elections are being held to determine committee membership and we expect that all will be in place shortly. Our new Council is taking its bearings and has already begun to set the direction for this term.

Student Issues

AUSU recently completed a compilation of reported student issues covering a two year period; all issues were recorded in such a way as to ensure that student information remains protected and private. This effort confirmed what we long suspected; that tutor problems were the single biggest issue faced by our students (56 of 120 complaints).

Outdated course materials and errors in texts continue to be reported as well as were exam issues, slowness of the transfer process, and the scantiness of information in School of Business FAQs. Over that two year period there was a decrease in the number of complaints about student financing, exam request problems, difficulty registering in more than six courses, and materials shortages for courses. Kudos to AU for improving in those areas. Now if we could only get the Tutors' Union to the table . . .

New 2010 AUSU Handbook/Planners – Arrived!

Finally! People have already started receiving the new planners in the mail, and we're currently shipping them out as fast as the orders come in. Full of useful information about AUSU, writing styles, course grading, great finds online for your studies that you may not have known about, as well as having places to write down your phone numbers, keep track of your assignments, and, oh yeah, a year's worth of calendar to plan out your schedule too. We'll give one free to each AUSU member just for the asking.

Remember, though, we only print a limited number of these each year, so when they're gone, they're gone.

Let 'em Know who Represents for You!

AUSU logo mugs, hoodies, USB keys, and much more are all available for sale from our office. Also, used locks can be purchased at half price! Check out our merchandise catalog on our front page. You should check out our hoodies in particular—made in Canada and 100% bamboo, we're offering them for just barely over our cost, and they're both durable and comfortable.

And if you have new little ones in your family, or know somebody who does, check out our baby onesies. Made by American Apparel, these onesies are high quality and let folks know your kids are growing up to great things as a "Future Graduate of Athabasca U"

AUSU Scheduling Meeting with Tutors' Union – Not really an Update

Some things resist change. We're still waiting for a response from the Tutor's Union as to when we might be able to meet with them to discuss ways that AUSU and the Tutor's Union can work together to ensure that students are getting the contact they need. Unfortunately, they haven't yet replied, so we're stepping up our campaign to get in touch with them. If you want to help, the next time you're talking to your tutor, ask them if they know when the Tutor's Union will meet with AUSU so that the groups can work together on common issues.

Our statistics we've been collecting from the forums and your calls show that issues with tutors - specifically the amount of time taken for marking assignments and exams are your number one concern. Help us help you.

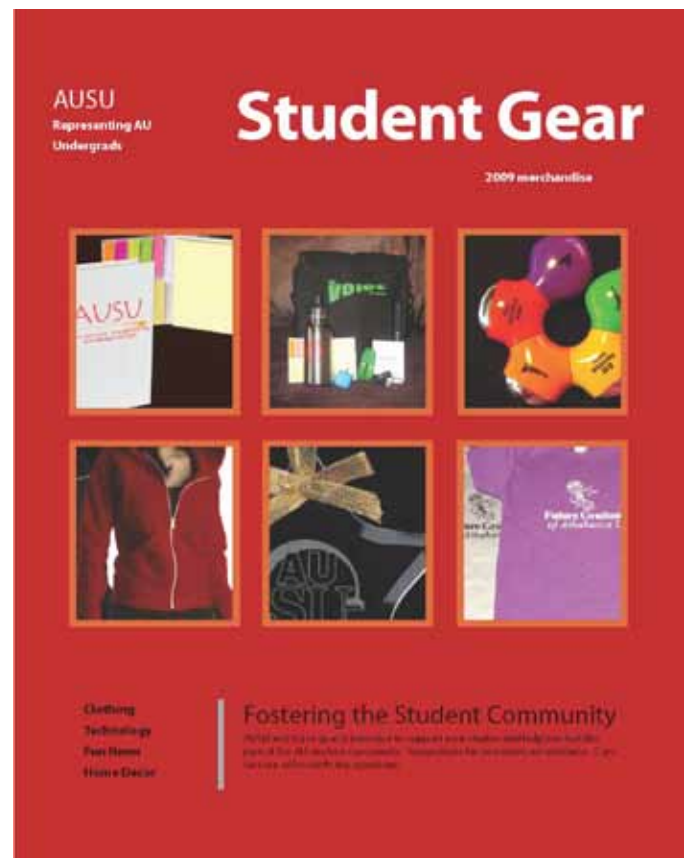
SmartDraw Program Renewal

Some of you who took advantage of our program to provide SmartDraw software to members have been getting notifications that your software license will soon be expiring. Fortunately, AUSU will be continuing this program, so if you haven't already, go to the AUSU home page to download the newest version.

SmartDraw allows you to create a wide range of graphics for your assignments and submit them electronically in a Word file. You can also place your graphics in Excel or PowerPoint files, or export them as TIF, GIF, or JPEG files to make a web graphic or even a logo. Just a few of the graphics you can make include Venn diagrams, genetics charts, graphs, organizational and flow charts, and Gantt charts.

For any course that requires charts that cannot be easily created in Word or Excel, this should be a real time saver and make it easier to submit all portions of an assignment by email.

Remember, though, that you should always check with your tutor to find out if there is a specific format he or she prefers. Your tutor does not have to have SmartDraw to view these graphics, however. Installations under this program are good for one year. The package includes both the Standard and Health Care editions of SmartDraw.



INTERNATIONAL NEWS DESK



At Home: Copyright bill could mean big changes for consumers

Copyright issues are more complex than ever, and an attempt to update Canada's copyright laws could mean big changes for the way consumers listen to music and watch movies. As the [CBC](#) reports, the new bill could be tabled in the House of Commons as early as next week—and it's expected to include tough new rules on breaking digital locks.

The locks, "known variously as technology protection measures (TPM) or digital rights management (DRM)," prevent consumers from copying and sharing digital content. However, it's a common practice to circumvent DRM locks and opponents of the bill say the new rules would "criminalize the ordinary behaviour of millions of Canadians, such as copying a CD onto an iPod or recording a television program for later viewing."

One issue raised is whether digital locks mean that companies are "actually renting the product rather than selling it." According to that argument, if a consumer purchases digital content, they own that copy of the content and should therefore hold the digital keys to any DRM locks on it. If content providers maintain control of those digital keys, they should be viewed as simply renting that content.

However, another view is that consumers buy digital content to be used in specific ways (such as on a CD or iPod), and that "when a consumer buys a DVD, they are paying for the right to watch it, not to copy it."

In Foreign News: Irish students make it big with tiny invention

Sometimes it's the smallest things that can be the most annoying. Things like tangled earphone cables. But that's where a group of Irish students have cashed in big, by inventing a product that stops the cables from getting tangled or damaged.

As the *Irish Times* reports, several major companies are vying for rights to the device, which is called "Rap It." One of the designers, 16-year-old Stephen O'Callaghan, told reporters that the boys have "received a few offers but the Vodafone one has been the best."

The five young inventors range in age from 16 to 17 and attend Presentation College Carlow. They "came up with the idea for their transition year mini-company product." Besides attracting attention from major firms, the idea was also one of three school projects "to win the first Seán Lemass Awards for Enterprise."

The domestic deal is reported to be worth around €10,000 (about \$13,000 CAD) and it's hoped that international rights will be sold as well. Individual units will retail for about €2 each. The boys manufactured the first of the pocket-sized plastic devices on a laser cutter at their school, and the design is simple but effective. "It works by slotting the two ear buds into the holes at the top of it," O'Callaghan explained to reporters, "wrapping it around to the end and then slotting in the jack to hold it."

CLASSIFIEDS

Classifieds are free for AU students! Contact voice@voicemagazine.org for more information.

THE VOICE

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The Voice is published every Friday in html and pdf format

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Special thanks to Athabasca University's *The Insider* for its contributions