creative commons
NEWSLETTER

Issue No. 9   **October 2008**

MESSAGE

Dear All,

The past couple of months have not been easy — living in uncertainty never is. What is certain, though, is that we need to increase creative problem solving and innovation on a global scale. As I sit here thinking about innovation and how it happens, I've come to realize that we've been able to highlight only a very small percentage of the progress made possible thanks to the tools CC develops and provides for free that enable people to harness the power of the Commons and the open Web — and that gives me hope. It gives me hope because it means that there are millions of projects, initiatives, thinkers, and doers out there making advances in every realm of thought, and that have the potential to help solve some of the world's biggest problems — and just think about the innovation possible if all that information was free and accessible!

The past three newsletters have highlighted various CC projects: Creative Commons International, Science Commons, and Culture Commons, and their impressive accomplishments over the past year. While this newsletter adheres to the previous format of highlighting some significant CC accomplishments over the past two months, its main focus is to update you on a part of CC that is vital to each of our programs and projects, and yet rarely gets acknowledged — the development department. Not development as in software, but development as in community building, outreach, and the ever important — fundraising. You may see the word fundraising and immediately your eyes glaze over — but please, keep reading! If you care about what we're doing, if you think it's important, then you will want to know what's going on with the part of the organization responsible for making sure the (CC) things you care about are actualized.

Alex Roberts. "Melissa Reeder." CC BY 3.0

Our annual fundraising campaign is CC's most important fundraising initiative. It raises vital unrestricted funds for CC's core operations, and it encourages our community members to rally around CC, proving to us, to others, and to the U.S. government that we are a publicly supported organization — that we're important and necessary. This newsletter will walk you through the concept and components of the recently-launched campaign, so that you can get a better sense of what CC is doing, where our priorities lie, where we want to go, and how we need you — the community — to help us get there.

All the best,

Melissa Reeder
Development Manager
Creative Commons

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## The Inside Scoop

HELP BUILD THE COMMONS
http://support.creativecommons.org/

On October 15th, CC launched its fourth annual fundraising effort - the Build the Commons campaign. I would like to take this opportunity to extend a hearty thanks to those of you who have already joined in our efforts. We're off to a pretty good start, but but there is still much more we can do! We've set some pretty ambitious goals for this campaign (we want to raise $500,000 by December 31!), but as long as each of us does our part to rally the community and show our support of CC, I am certain we can meet those goals. We must keep up our momentum, throughout the campaign and beyond, to continue broadening CC's reach and ensuring a long-lived future for both CC and the Commons. We've only got two months to make the 2008 campaign the most successful yet, and with so many ways to support CC, there's no reason we can't exceed our own expectations!

There are many skeptics who think this is a precarious time to launch a major fundraising initiative; we disagree. This is an opportunity. An opportunity to call our community members to action -- to help us make sure that the Commons continues to grow and be supported. The innovation I spoke of before stems from collaboration and knowledge exchange, both of which are facilitated through access and sharing, and all of which are made possible by the Commons. An incredible example of the kind of innovation the Commons inspires is the beautifully-made short film about CC, A Shared Culture, which was directed by Emmy-award winning filmmaker Jesse Dylan, and released in support of CC's 2008 fundraising campaign. You can watch the video at http://creativecommons.org/asharedculture/.

This campaign is not just about raising money, though as a non-profit organization, that is a very important component! More than anything, our campaign is about building community and awareness around CC. As more information becomes digital and is born digital, it is imperative that the Commons and its community grows apace. Otherwise, the Commons runs the risk of stagnation and restriction — the antithesis of innovation. CC is dedicated to making sure this doesn't happen, but in order to do that we need your help. We're asking people to help Build the Commons by using CC licenses and CC licensed work, evangelizing CC and the openness we stand for, educating others about CC (because your reach is much further than ours), and joining the CC Network. By doing any or all of these things, you are actively building the commons — the pool of content freely and legally accessible to EVERYONE to use, re-use, and re-purpose — a vital public resource in this digital age. There are many ways to participate in the Build the Commons campaign — below are just a few. For more ways to participate, please check out http://support.creativecommons.org.
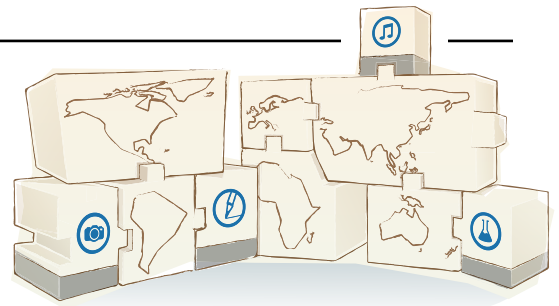
CC Network
This is a brand new feature of Creative Commons. While it was launched in conjunction with the campaign, it is a year long, permanent option for CC community members. By joining the Network, you will become part of a worldwide community dedicated to building the Commons and bringing open content to all corners of the globe. When you donate $50 or above ($25 for students) to Creative Commons, you will receive a profile page, where you can list all your CC licensed works; a button you can put on your works that shows the world you are part of the CC Network and helps authenticate your ownership; and a Creative Commons OpenID.

CC Videos Project
Another way we are asking people to help Build the Commons is to submit a short 90 second video clip of you explaining why you support CC to our CC Videos Project. CC and the Commons exist because of creative community members like you! As CC and the Commons continue to grow, it's important to capture and share the stories of how our worldwide community uses CC. We want to hear and see your stories of how CC has helped you make and disseminate your work. Tell us, and the world, why CC is important to you. For more information about this project, please visit http://support.creativecommons.org/videos.

Commoner Letter Series
We are honored this year to have five exceptional members of our community voicing their support of CC and the Build the Commons campaign through the Commoner Letter email series, sent out between now and December. This year's "Commoners" are Eben Moglen, Renata Avila, Richard Bookman, Jonathan Coulton, and Jimmy Wales. The first letter, which was sent October 20th, was written by Eben Moglen, founder of Software Freedom Law
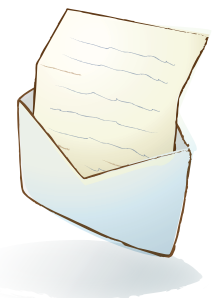
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CC News

Flickr Co-founder Caterina Fake Joins the Creative Commons Board

by **Eric Steuer**
25 August 2008
http://creativecommons.org/weblog/entry/8953
http://creativecommons.org/press-releases/entry/8949

We are very excited to announce that Caterina Fake[1] has joined the Creative Commons board. Fake cofounded the massively popular photo sharing site and community Flickr[2] in early 2004. To date, Flickr's community of photographers have licensed over 75 million photos[3] to the public under Creative Commons copyright licenses, making the site one of the biggest sources of permissively licensed material on the Internet. Fake is also a writer and artist, and is currently the Chief Product Officer for startup Hunch.[4]

This is an excellent addition to the CC team.

San Francisco, CA, USA – August 25, 2008

Creative Commons announced today that Flickr cofounder Caterina Fake has joined its board of directors.

Fake cofounded the massively popular photo sharing site and community in early 2004. Flickr was one of the first media-sharing sites to embrace Creative Commons licensing as a way to encourage users to make their work available to the public for free and legal use. Since the site's inception, Flickr's community of photographers have licensed over 75 million photos to the public under Creative Commons copyright licenses, making it one of the biggest sources of permissively-licensed material on the Internet. CC-licensed Flickr photos are now used in a variety of projects and publications, ranging from Wikipedia to The New York Times.

After Flickr was acquired by Yahoo in 2005, Fake helped develop Yahoo's social search products, ran its Technology Development Group, and founded Brickhouse, a rapid development environment for new products. She left Yahoo in June 2008 and subsequently took on the role of Chief Product Officer for startup Hunch. Fake is also a writer and artist, and was Salon.com's art director prior to founding Flickr.

"Creativity flourishes when ideas are freed from legal impediments, when people are able to create and give," Fake said. "In both my personal and professional work, I've seen Creative Commons remove obstacles, allowing the best of culture and ideas to be freely shared. I hope to be able to contribute to Creative Commons' already significant success."

"We're thrilled that Caterina is joining the CC board," said Joi Ito, Creative Commons' CEO. "Her vast experience in business and social media make her a perfect addition to our team. We're all honored and excited to be able to take advantage of her expertise and abilities to advance Creative Commons' mission of increasing access and reducing barriers to collaboration."

Fake has won many awards, including BusinessWeek's Best Leaders of 2005, Forbes' 2005 E-Gang, Fast Company's Fast 50, and Red Herring's 20 Entrepreneurs Under 35. She was named to the Time 100, Time's list of the world's 100 most influential people. She sits on the boards of Etsy and Hunch, and advises a variety of startup companies.

Fake joins a board of directors that includes cyberlaw and intellectual property experts James Boyle, Michael Carroll, Lawrence Lessig, Eric Saltzman, and Molly Shaffer Van Houweling, as well as Wikipedia founder Jimmy Wales, education innovator Esther Wojcicki, filmmaker Davis Guggenheim, Public Knowledge founder Laurie Racine, and MIT computer science professor Hal Abelson.

Endnotes
1   http://www.caterina.net/
2   http://www.flickr.com/
3   http://www.flickr.com/creativecommons/
4   http://www.hunch.com/

CC News

AMERICAN PRESIDENTIAL CANDIDATES SHOW SUPPORT FOR "OPEN DEBATES"

by **Eric Steuer**
6 October 2008
http://creativecommons.org/weblog/entry/9910

Two recent posts on Lessig's blog show that both of the major party US presidential candidates support the idea of debate footage being available to the public for free and legal use.

Last Thursday, Lessig posted a letter of reply[1] he'd received from Trevor Potter, the general counsel of the McCain-Palin campaign. The letter says that the campaign "supports [the] suggestion that those who may own rights in the debate video dedicate those rights to the public domain." Potter continues: "Barring that, copyright holders should at the very least give utmost respect to principles of fair use by allowing non-commercial use of debate excerpts, thus ensuring that spurious copyright claims do not chill vigorous public discourse."

Then, on Saturday, Lessig blogged that Barack Obama had reaffirmed[2] his support for open debates, which he'd earlier established during the primaries via a letter to DNC Chairman Howard Dean. Obama's letter asks that debate footage "be available freely after the debate, by either placing the video in the public domain, or licensing it under a Creative Commons (Attribution) license."

We couldn't have said it better ourselves.

Endnotes
1   http://lessig.org/blog/2008/10/great_news_from_the_
    mccain_cam_1.html
2   http://lessig.org/blog/2008/10/obama_on_open_
    debates_1.html

CC International

FORMER CC GENERAL COUNSEL TO LEAD AUSTRALIAN GOVERNMENT DIGITAL ECONOMY PUSH

by **Mike Linksvayer**
16 September 2008
http://creativecommons.org/weblog/entry/9510

Congratulations to former Creative Commons General Counsel Mia Garlick,[1] who has joined the Australian government to lead its digital economy initiatives:[2]

> iTWire has learnt that Mia Garlick, an Australian lawyer who was most recently product counsel for YouTube, has been appointed to head the Australian Government's drive for the digital economy future, as assistant secretary in the Department of Broadband Communications and the Digital Economy (BCDE)

> Her appointment is linked to communications minister Stephen Conroy's announcement this week of plans to prepare Australia for the future 'digital economy'. In preparation for this initiative the department advertised in May for "a talented and highly motivated senior manager to lead the Digital Economy Branch within the Department…[to provide] leadership and strategic direction to a branch with responsibility for the development of the digital economy in Australia."

While at CC, Mia led development of the CC version 3.0 licenses[3] and nearly every other project we undertook during her tenure, in addition to undertaking regular speaking engagements worldwide. Her intelligence, energy, and wit are certainly just what the Australian digital economy needs. Good luck!

It's also worth noting that Creative Commons Australia[4] has long been a leading CC jurisdiction project, especially in the field of public sector information. Just in the last week the National Innovation Review recommended CC[5] and a minister immediately endorsed the recommendation.[6]

Endnotes
1   http://creativecommons.org/about/people/alumni#36
2   http://www.itwire.com/content/view/20634/127/
3   http://creativecommons.org/weblog/entry/7249
4   http://creativecommons.org.au/
5   http://creativecommons.org.au/node/188
6   http://creativecommons.org.au/node/189

CC International

LAUNCHED! CREATIVE COMMONS ROMANIA REPORTS ON A SUCCESSFUL EVENT

by **Michelle Thorne**
10 September 2008
http://creativecommons.org/weblog/entry/9339

Journalists, bloggers, and CC supporters gathered last week in Bucharest to celebrate the launch[1] of the localized Romanian Creative Commons licenses.[2] CC Romania[3] Project Lead Bogdan Manolea reports on the event's success and how popular Romanian artists such as HI-Q[4] have embraced Creative Commons' flexible and free licensing system.

The public was interested in details about the practical implementation of CC licences starting with the way attribution works and ending with the practical advantages of choosing CC licences for an artist.

"George Gadei @ Travka" (http://flickr.com/photos/levynagy/1260573093/in/ photostream/) by LevyNagy, (http://flickr.com/photos/levynagy/) available under a Creative Commons Attribution-Noncommerical-Share Alike license. (http:// creativecommons.org/licenses/by-nc-sa/2.0/) Photo from a prior concert.

Florin Grozea from the popular band HI-Q[5] pointed out that the licences are a valid solution for some of the problems that artists face, as the licences provide a set of rules more flexible than the traditional copyright. He also presented a practical case with their older, very well-known song "Gasca mea (My Mob)", for which they received a lot of requests from teenagers to use the song to make

non-commercial videos to share online (example).[6] Since the purpose of the song was to share the fun spirit of the HI-Q band, the artists decided that such a request should be granted directly. With a CC licence, the conditions for using a creative work are very simple and easy to understand.

On this occasion, the HI-Q band announced that the vocal tracks from the band's next single will be released under the Romanian CC BY-NC-SA 3.0 license.[7] Fans will be invited to create remixes of the tracks and upload them to music-sharing websites. The best covers may also be included in the band's next album.

Regarding other speakers at the launch:

The band Travka[8] was the first group in Romania to release an entire album under a CC licence. Band member Razvan Rusu explained that they looked for "a kind of an open source licence" that could be used for their music, which is how they found and agreed to use the CC licences.

Ioana Avadani, from the Center for Independent Journalism,[9] emphasized the fact that today, attribution might be more important than all the other author's rights. She also pointed out that small TV and radio stations are forced to close down because of the demand to pay several copyright royalties. Creative Commons could offer a viable alternative.

The national television station TVR Cultural featured the launch of CC Romania,[10] as did a number of online news portals Hotnews[11] (Romanian) and Transindex[12] (Hungarian), and several blogs (e.g. Drept & Internet,[13] Nicu,[14] Hoinar pe web[15] and Webservator).[16] The event was organized by EDRi-member Association for Technology and Internet[17] (APTI Romania) with help from the Center for Independent Journalism.[18]

CC Jordan: First Arabic Version 3.0 License draft in public discussion

by **Michelle Thorne**
1 October 2008
http://creativecommons.org/weblog/entry/9778

Endnotes

1 http://creativecommons.org/weblog/entry/9097
2 http://creativecommons.org/license/?lang=ro
3 http://creativecommons.org/international/ro
4 http://www.hiq.ro/tv/
5 http://www.hiq.ro/tv/
6 http://www.hiq.ro/blog/florin/2007/12/29/gasca-mea-pe-youtube/
7 http://creativecommons.org/licenses/by-nc-sa/3.0/ro/
8 http://www.travka.ro/
9 http://www.ijf-cij.org/bucharest.html
10 http://www.tvr.ro/articol.php?id=45584
11 http://economie.hotnews.ro/stiri-it-4197114-video-creative-commons-acum-limba-romana-toate-drepturile-rezervate-unele-drepturi-rezervate.htm
12 http://tech.transindex.ro/?cikk=8024
13 http://legi-internet.ro/blogs/index.php?title=cultura_libertatii&more=1 &c=1&tb=1&pb=1
14 http://nicubunu.blogspot.com/2008/09/creativecommons-romanian-launch.html
15 http://hoinar-pe-web.blogspot.com/2008/09/creative-commons-pentru-romania.html
16 http://www.webservator.ro/creative-commons-in-romania/
17 http://www.apti.ro/
18 http://www.ijf-cij.org/bucharest.html

Jordanian legal experts are making major strides in the Creative Commons license porting process[1] by producing the first Version 3.0 CC license draft[2] in Arabic. Adapted to Jordanian law, the license draft is being discussed on CC Jordan's mailing list,[3] along with the license's English re-translation[4] and an explanation of its substantial legal changes.[5]

With the support of the reputable Abu-Ghazaleh Intellectual Property (AGIP),[6] CC Jordan Project Leads Ziad Maraqa and Rami Olwan have committed much time and expertise in developing the Jordanian license draft. Hala Essalmawi (CC Egypt) and Anas Tawileh (initiator of Arab Commons)[7] contribute to CC Jordan's efforts as well as conduct local outreach to further Creative Commons' mission.[8] Individuals and organizations interested in beginning a local Creative Commons project in their jurisdiction or in helping raise awareness about Creative Commons in the Arab World, please contact Creative Commons International[9] and CC Arab Media Consultant Donnatella della Ratta.

On behalf of CC Jordan, we warmly welcome you to join in the public discussion[10] of the license draft. Congratulations to CC Jordan and the Arab Commons team, and we are looking forward to your feedback!

Endnotes

1 http://wiki.creativecommons.org/International_Overview
2 http://mirrors.creativecommons.org/international/jo/translated-license-v3.pdf
3 http://lists.ibiblio.org/mailman/listinfo/cc-jo/
4 http://mirrors.creativecommons.org/international/jo/english-retranslation-v3.pdf
5 http://mirrors.creativecommons.org/international/jo/english-changes-v3.pdf
6 http://www.agip.com/
7 http://www.arabcommons.org/
8 http://wiki.creativecommons.org/History
9 http://creativecommons.org/international
10 http://lists.ibiblio.org/mailman/listinfo/cc-jo/

CC International

Australian National Innovation Review recommends Creative Commons

by **Michelle Thorne**
9 September 2008
http://creativecommons.org/weblog/entry/9293

CC Australia[1] writes[2] about an important report that advises Australian governments to follow open publishing standards and recommends using a Creative Commons license for government material released for public information.

Those interested in open access to public sector information will be excited to see the results of a recently released Australian Federal Government Review of the National Innovation System, http://www.innovation.gov.au/innovationreview.

The final report, titled **Venturous Australia**, was prepared for Senator Kim Carr, Minister for Innovation, Industry, Science and Research, by consultants Culter and Co, headed up by industry consultant and strategy adviser Dr Terry Cutler. It places a strong emphasis on open innovation, stating in the introduction:

"Today innovation is understood to involve much more than the transmission of knowledge down the pipeline of production from research to development to application. In the age of the internet, with the opportunities for collaboration which it opens up, open innovation is increasingly important."

Most importantly from an open access point of view, it was Recommendation 7.8 which is most exciting:

"Australian governments should adopt international standards of open publishing as far as possible. Material released for public information by Australian governments should be released under a creative commons licence."

The full report is available at http://www.innovation.gov.au/innovationreview/Documents/NIS-review-web.pdf.

http://farm1.static.flickr.com/54/158279302_c3738314ed.jpg. Appropriately enough, a photo of Mia Garlick (far right) visiting Brian Fitzgerald, Stuart Cunningham, and Jessica Coates at CC Australia in 2006. Nic Suzor (http://flickr.com/photos/nicsuzor/) / CC BY-SA (http://creativecommons.org/licenses/by-sa/2.0/)

Endnotes
1   http://www.creativecommons.org.au/
2   http://www.creativecommons.org.au/node/188

Culture Commons

FEATURED COMMONER: BRAD SUCKS, A CC LICENSE-USING POP/ROCK MUSICIAN AND ONE OF THE MOST REMIXED ARTISTS AT CCMIXTER

by **Cameron Parkins**
29 September 2008
http://creativecommons.org/weblog/entry/9750

Brad Sucks,[1] a CC license using pop/rock musician, recently released his latest album Out Of It[2] for free online and under a CC BY-SA license.[3] Brad is one of the most remixed artists[4] over at ccMixter,[5] runs an active blog,[6] interacts with fans directly,[7] and was recently interviewed[8] by the Featured Commoners behind The Indie Band Survival Guide.[9] Needless to say we needed to catch up with Brad and ask some questions of our own - read on to learn about Brad's influences, why he uses CC licenses, and how he feels about his work being remixed and reused.

Can you give our reader's a bit of background on you and your music? How long have you been creating music? What are your influences?

I started taking classical guitar lessons when I was 10 years old. I hated practicing and was never very good and quit because it was boring. Then when I was 14 or so I got into MOD/S3M trackers (Scream Tracker and then later Impulse Tracker) and was really into industrial/electronic music. I got an electric guitar a few years later and started trying to fit it all together as digital recording matured.

My influences were mostly classic rock as a kid. Pink Floyd, Rolling Stones, etc, the stuff my dad listened to. As a teenager I was into more aggressive stuff: Ministry, Skinny Puppy, Nine Inch Nails, etc. Besides being a lot harder, it had a real DIY ethic to it. There usually wasn't much of a "band", just one or two guys working on recordings. That was a huge inspiration because it seemed normal to me to think of doing everything myself. After that I mellowed out and de-gothed a bit but I secretly wish I could take myself seriously enough to rock like Ministry.

You release your music under a CC BY-SA license.[10] Why did you choose to go that route? What has your experience been like? What would you say to an artist who is considering using CC licenses on their project?

Well, I resisted officially CC licensing my stuff for a long time, I thought it was unnecessary and a bunch of legal stuff I didn't think anyone wanted to care about. But now I think the CC license is simply a shortcut to telling people "hey, go ahead". While I had clearly said on my website "do whatever you like", people would constantly ask me for permission anyway, which was strange to me.

I think CC licenses, the entire open attitude is absolutely essential for artists that don't have huge promotion budgets. Without the money to force advertising and radio play down people's throats, you have to rely on the good will of your fans spreading your music for you. And if you handcuff them by making it illegal, I think you're doing yourself a real disservice.

You are one of the most remixed artists at ccMixter.[11] Why do you think that is? What is your reaction to that title?

I'm not sure why it is, but I'm super happy about it. I think I got in early and have been very lucky that people have wanted to mess with my songs, whatever their reasons are. I have some small theory that the simplicity of my songs maybe makes them easier for people to work with, to imagine what can be done with them, but I don't know if that's true. I haven't compared my music with the other stuff that's available on ccMixter. So I'm gonna go with luck.

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Culture Commons

DUBLAB AND CREATIVE COMMONS LAUNCH INTO INFINITY, A CC-LICENSED ART AND MUSIC PROJECT THEMED AROUND THE INFINITE POSSIBILITIES OF CREATIVE REUSE

by **Eric Steuer**
26 August 2008
http://creativecommons.org/weblog/entry/8998

I'm happy to announce that dublab[1] and Creative Commons have launched Into Infinity,[2] a CC-licensed art and music project themed around the infinite possibilities of creative reuse. The online exhibition is available now; physical installations are being planned for Winter 2008 and throughout 2009.

Earlier this year, we distributed 12? circular canvases to a collection of visual artists. We also commissioned an array of musicians to create eight-second audio loops. We went through all of the submissions and posted the best online, including pieces by world-renowned graffiti artist Kofie,[3] 2008 Whitney Biennial alumni Lucky Dragons,[4] Anticon collective member Odd Nosdam,[5] and electronic musicians Flying Lotus[6] and Dntel[7] (AKA Jimmy Tamborello of The Postal Service).

Each time you refresh the site's exhibition[8] page, you'll get a new art and loop combination. All of the images and sounds are published under a Creative Commons Attribution-Noncommercial[9] license and (as you may have guessed) we strongly endorse the sharing and remixing of this project. You can download the pieces individually via the links on the exhibition page; you can also download the entire project (including the site's source code) all at once via the downloads[10] page.

Stay tuned for updates, because we're talking to new artists and musicians all the time and we'll be adding new pieces to the exhibition regularly. Soon, we'll also issue a formal call for remixes of Into Infinity's works, many of which we'll include in future versions of the show.

Ready-to-Remix Art and Music Exhibit Online Now; Physical Installations to Follow

San Francisco, CA, USA and Los Angeles, CA, USA — August 26, 2008

Today, dublab and Creative Commons announced the launch of Into Infinity, an art and music exhibit jointly produced by the two nonprofit organizations. The online version of the exhibit is online now at http://intoinfinity.org; physical installations are being planned for Winter 2008 and throughout 2009.

Into Infinity comprises a collection of ready-to-remix 12-inch circular artworks and 8-second music loops created by a vast array of artists from around the world. Contributors include world-renowned graffiti artist Kofie, 2008 Whitney Biennial alumni Lucky Dragons, Anticon collective member Odd Nosdam, and electronic musicians Flying Lotus and DNTEL (AKA Jimmy Tamborello of The Postal Service). New submissions will be added to the exhibit regularly.

All of Into Infinity's works are available for download under a Creative Commons Attribution-Noncommercial copyright license. This license gives the public the legal right to share, remix, and reuse all of the pieces of Into Infinity for noncommercial purposes. For the full terms of this Creative Commons license, visit http://creativecommons.org/licenses/by-nc/3.0/.

Into Infinity's producers invite people to download the exhibit's works and use them as source material for their own creations.

"Into Infinity is all about embracing the infinite possibilities of art and music," says Mark McNeill, dublab's founder. " These works are available to everyone in the world to reshape, remix, and redesign as many times over as possible. We can't

ccLearn

Latam Commons 2008: ccLearn to host a three-day conference in Santiago, Chile on "open licensing, open technologies, and the future of education in Latin America"

by **Jane Park**
6 October 2008
http://creativecommons.org/weblog/entry/9920

Santiago, Chile: ccLearn is hosting a three day conference on "open licensing, open technologies, and the future of education in Latin America" from November 19th to the 21st. The conference is split up into three meetings over the three days.

Nov 19 is for Creative Commons International, where CC affiliates will meet to discuss the latest developments in licensing and other CC-related issues. Though this day of the conference is only CC, the latter two days are open to all. From the Latam Commons 2008 invitation:

> "We are writing to invite you to join us in Santiago, Chile, on Nov 20-21, for a ground-breaking meeting about open licensing, open technologies, and the future of education in Latin America. The meeting on Nov 20 is called Latam Commons 2008: Creative Commons, Open Education, and the Public Domain. It is being co-hosted by ccLearn, the education division of Creative Commons, and Derechos Digitales."

You can register for the Nov 20 meeting on Open Education at http://accesoalacultura.cl/registros-cclearn. Registration is **free and open** to anyone until we reach our capacity of 60. So register now to reserve your spot.

"Derechos Digitales [1] is also hosting a seminar on the public domain on Nov 21, to which everyone is welcome." There is no attendance limit on this day.

"Latam Commons 2008 is expected to include representatives of different organizations and projects in open education from throughout the Latin American region. The meeting will be a participatory gathering in which all attendees will be able to discuss a range of issues relevant to open education in Latin America, with the goal of developing a broad understanding of major education issues in the region and a focused vision of how open education and widely available educational resources can address these needs. As the workshop will be dynamic and discussion-based, we are inviting anyone interested in these issues to attend and contribute.

Please visit the registration page at: http://accesoalacultura. cl/registros-cclearn/ You can sign up for one or both of the meeting days at this site. Registration is free, and some meals will be provided for all registered participants. Visit

the meeting wiki (http://derechosdigitales.org/wiki/Creative_ Commons_Learn) for additional information about travel, lodging, and the meeting agenda.

This meeting is intended to catalyze conversations and projects that will continue after the meeting is over, and to build relationships among people and organizations so that we can bring our collective energies and resources to bear on common challenges for open education. Future meetings are already planned, and we look forward to seeing the progress on this global effort that grows out of Latam Commons 2008.

Please direct any questions or concerns to Ahrash Bissell, Grace Armstrong, or Claudio Ruiz. We hope to see you in Santiago."

Endnote
1   http://www.derechosdigitales.org/

9 < Brad Sucks

Outside of musical remixes, have there been any other interesting cases of reuse that you can speak of?

My music's wound up in lots of videos, school projects, VH1, recently a condom ad, before that it was in the stock MP3 player in a French car. Just lots of weird, awesome stuff I never could have planned or had the foresight to make happen. And I think it's excellent, I just love to see the songs out there doing their own thing, having lives of their own. It feels like having kids: "Oh, so that's what you've been up to! You crazy song, you!"

Is there anything else you'd like our readers to know? What do you have in store for the future?

I may do a bit of touring in the new year, I'm trying to decide if I can do it without going into huge debt.. If you want to see me in your area, sign up on http://www.bradsucks.net/live/ and put yourself on the map. That's what I'll be using to determine where I go.

In the meantime I'm trying to recharge a bit creatively. Experimenting with sounds, working on some stories, a few web projects, tinkering with songs I've got banked up. Staying on track to finish the album took a level of discipline I'm not used to so it'll be nice to play around a bit again and see what shakes out.

Endnotes
1   http://www.bradsucks.net/
2   http://www.bradsucks.net/albums/out_of_it/
3   http://creativecommons.org/licenses/by-sa/3.0/
4   http://ccmixter.org/stats
5   http://ccmixter.org/
6   http://www.bradsucks.net/blog/
7   http://www.bradsucks.net/forums/
8   http://ccmixter.org/artist-spotlight-q-a?topic=brad-sucks
9   http://creativecommons.org/weblog/entry/9448
10   http://creativecommons.org/licenses/by-sa/3.0/
11   http://ccmixter.org/

10 < DubLab

wait to see all of the creative ways people use them."

"Sampling, remixing, and repurposing other people's work has resulted in some of the greatest art of our times," says Eric Steuer, Creative Commons' creative director. "With this project, we want to make the statement that this sort of creativity should not only be legal, but also explicitly encouraged."

Into Infinity's producers add that new works made from assets offered online will be eligible for submission to the exhibit.

"As the show regenerates and expands, we'll incorporate the best remixes into the show for display online and in our real-world exhibitions," says McNeill.

About dublab

dublab is a nonprofit creative collective devoted to the growth of positive music, arts, and culture. At the core of the organization's operations is a web radio station that broadcasts several streams of dublab's signature "future roots" music. dublab has been broadcasting online since 1999 and now reaches more than 300,000 international listeners monthly. dublab's creative actions include art exhibits, film projects, event production, and record releases. Into Infinity follows along the vibrant conceptual curve of dublab's previous art projects: Up Our Sleeve, The Dream Scene, and Patchwork. Information about all of these projects is available at http://dublab.com/artaction.

Endnotes
1   http://www.dublab.com/
2   http://intoinfinity.org/
3   http://keepdrafting.com/
4   http://www.hawksandsparrows.org/
5   http://www.myspace.com/nosdam
6   http://www.flying-lotus.com/
7   http://www.jimmytamborello.com/
8   http://www.intoinfinity.org/exhibition
9   http://creativecommons.org/licenses/by-nc/3.0/
10   http://www.intoinfinity.org/exhibition/downloads

Bill Enabling Community Colleges to Establish OER Pilot Program is signed into law

by **Jane Park**
30 September 2008
http://creativecommons.org/weblog/entry/9783

Although we've already had a weekend plus a Monday to digest COSL's Open Ed '08,[1] the events from the conference and general good feeling inspired by speakers and individual conversations still drives us forward into the week and the beginning of next month. This year's conference featured several notable speakers; the keynotes themselves were given by WikiEducator's[2] Wayne Mackintosh, Magnatune's[3] Teresa Malango, and MITE's (Monterey Institute for Technology and Education)[4] Gary Lopez . Personally, I attended all three keynotes plus a few other sessions from which I extracted some thought-provoking facts and ideas.

WikiEducator, Commonwealth of Learning: Wayne broke the news that WikiEducator will be moving to the awe-inspiring Dunedin, New Zealand, home to not only breathtaking landscapes but also Otago Polytechnic, the first ever university to have a default CC BY licensing policy. See my interview with Leigh Blackall[5] in April. He also shed light on why many educators use WikiEducator. Surprisingly (or not, depending on your presumptions), the number one reason people go to the site is "to explore new ideas and trends". I found this encouraging; educators are seeking to innovate, to learn in order to innovate. Case in point: the second reason was "to learn wiki skills". Now we've just got to help them do it. Wayne also mentioned catering to different knowledge levels when it came to open source and sharing. He described what he called "capability phases". The phases go something like this: personal teaching resources ? WikiEducator featured resource ? WikiEducator featured collaboration ? peer-reviewed resource. Teachers begin by sharing their personal educational resources developed primarily for their own classroom; then they realize they can create resources on WikiEducator; furthermore, in collaboration with other educators!; finally, they ensure quality by reviewing each other's work and constantly making changes to better place the work in context.

Magnatune — a history: Teresa's presentation provided an outside viewpoint regarding possible business and sustainability models for openly licensed resources. She described how Magnatune was founded with a few core principles around which the business models had to be developed. The principles included respect and fair compensation for the artists, engagement with the consumers, and transparency in all that they do. Much of the conference focused on issues of sustainability and mechanisms for

leveraging the value of OER, so her presentation served as a useful lesson regarding such issues from a different domain. Many of the key tools and technologies developed by Creative Commons, such as the CC Plus protocol,[6] are core elements of the Magnatune site. What possibilties lie ahead for OER?

MITE on How to Build a Financially Self-sustaining OER: Practical Considerations: Gary launched an interesting study of how OER could financially sustain itself, based on MITE's own policy regarding individuals and institutions. Basically, the premise is that individuals shouldn't have to pay, but someone's got to?that leaves institutions who are usually more than happy to pay for a service that would be free for their members. The value I took away from this was this off-shoot idea; that in the age of the internet, we are now living in a service-economy where content is free (either legally or illegally on the internet), but the services required to aggregate, make cohesive, and analyze that content is still needed. In the words of David Wiley, "If my students can Google it, I don't need to teach it." Open education is not just about freeing up content; it's about making that content accessible in ways that are smart, novel, and interesting.

Financial sustainability is still an issue, but if we go back to Wayne's presentation: what about commercial activities that would support OER? There are distribution channels; for example, we've already got sites like Lulu.com,[7] and Flat World Knowledge[8] is another big open textbook initiative set to launch next year. We've also got to think about incentive systems to get educators, researchers, and commercially employed persons to contribute beyond their full-time jobs. And finally, the most important statement that, I think, reiterates David's sentiment: in the development of OER, quality is more about the process than it is about the product. Quality is a very different thing in one country's context than it is in the next. But the process of producing OER, of gaining those critical thinking and analytic skills (remember why some of us went to college?) yields a quality process that can be integrated universally.

Demos: I was busy demo-ing ODEPO[9] while Nathan was just as busy demo-ing the Universal Education Search,[10] but I did get to check out one other tool?the University of Michigan's dScribe.[11] This technology was definitely built around the idea of sustainability. The basic question as I saw

it: How do you make the materials (slides, handouts, images, video, etc.) that an educator uses in the classroom legal so that it can be shared online as OER? Further, how do you do so without draining the school of huge amounts of dollars and other resources? Answer: You build a tool that trains and allows students to gauge and evaluate the course materials for copyright information, and then to search for creative replacements (licensed under a CC or other open license) for those materials that are fully restricted. Ingenious! Props to the U of Michigan; we look forward to seeing progress on this initiative.

Various other sessions I attended were equally inspiring, but the basic sentiment I gathered from everyone was that this year's conference marked great progress in all the projects initiated the year previous. ccLearn is excited about its own projects and looking forward to more dizzying collaboration within the Open Ed community.

Endnotes
1   http://cosl.usu.edu/events/opened2008
2   http://wikieducator.org/Main_Page
3   http://www.magnatune.com/
4   http://www.montereyinstitute.org/
5   http://creativecommons.org/weblog/entry/8235
6   http://wiki.creativecommons.org/CCPlus
7   http://www.lulu.com/
8   http://www.flatworldknowledge.com/minisite/
9   http://wiki.creativecommons.org/ODEPO
10 http://uesearch.creativecommons.org/search/
11 https://open.umich.edu/projects/oer.php#dscribe

3 < Build the Commons

Center. You can read Eben's letter and sign up to receive future letters at http://support.creativecommons.org/letters.

A handful of unique ways to support CC
 • Blog about CC's Campaign launch and why you think it's important to support CC.
 • Include the new Campaign widget on your blog or website to encourage others to support CC. Get one here: http://support.creativecommons.org/widget
 • Stay involved by joining our events mailing list: http://creativecommons.org/events
 • Give an in-kind donation: check out our wish list at http://support.creativecommons.org/other/wishlist
 • Mission Fish lets you support CC when you buy and sell on eBay:
   http://support.creativecommons.org/other/missionfish
 • Use the search engine GoodSearch (like google or yahoo) and CC will get money each time you do.

Simply go to www.goodsearch.com and enter Creative Commons (San Francisco, CA) as the charity you'd like to support. You can also earn money for CC each time you shop online using GoodShop (http://www.goodsearch.com/goodshop.aspx).

Looking Forward
We're at an important juncture in the life of the Commons. We can either work together to ensure the Commons continues to grow and thrive, or we can use it and not give back to it -- or worse, ignore it altogether -- and watch it be restricted and/or stagnate. A healthy and thriving commons is the key to a future full of creativity and innovation across borders, mediums, and disciplines. It is a resource we cannot afford to lose. And just as there is currently a worldwide concern about depleting, contaminating, and destroying the earth's vital natural resources, I believe that if we don't all come together right now, we may feel similar concerns about the Commons as well. We've just barely begun to tap into the potential that CC and the Commons have the power to inspire, so please: help us Build the Commons and join the CC Network today (http://support.creativecommons.org/join).

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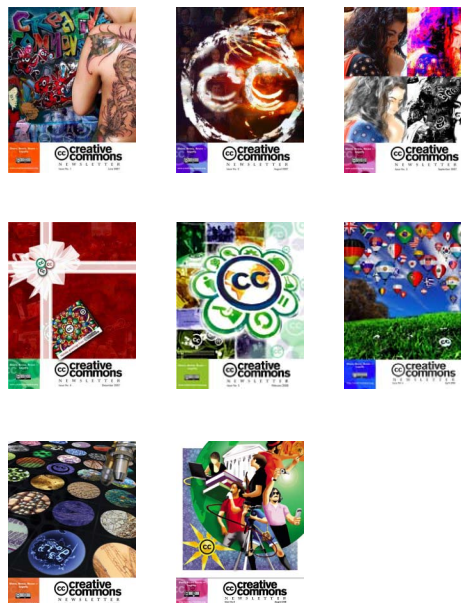**CC Store:** http://support.creativecommons.org/store

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http://wiki.creativecommons.org/CCNewsletter