(cc) **creative commons**

N E W S L E T T E R

Issue No. 6   April 2008

MESSAGE

Dear All,

Over the past 10 months I've compiled and sent you newsletters that (to me) relay the most interesting and informative links from the CC blog - a one stop (email) shop for current CC-related news. But now that I have a number of these newsletters under my belt, I'm beginning to wonder how I can make them better. So, in an attempt to improve the ccNewsletter, I've decided to tweak the format. From now on, in order to provide you with a more comprehensive overview of what we are working on here at CC, each newsletter will begin with an update from one of CC's projects. The first being Creative Commons International.

Melissa Reeder
Development Manager
Creative Commons

Alex Roberts, "Melissa Reeder."
CC BY 3.0

CONTENTS

CREATIVE COMMONS INTERNATIONAL

Creative Commons International (CCi) is a project of Creative Commons that works towards linguistically and legally adapting the Core Creative Commons licenses to copyright legislations around the world. A dynamic, international network of legal experts and policy-makers volunteer to port and maintain the licenses in their jurisdiction. To date, there are 44 jurisdictions with ported licenses, and six more scheduled to launch in 2008. This network consists of over 200 active affiliate members from nearly 70 countries. Through coordination with CCi, these leaders promote a culture of creativity and legal sharing in the digital environment and beyond.

This network of volunteers is one of the foremost reasons behind the growth and dissemination of Creative Commons and we are forever indebted to them for their work and dedication to CC and the broader "open" movement. This newsletter is dedicated to all of the affiliates. Thank you so much for your hard work, your dedication, and most notably - your patience, as we figure out how we can best support you.

LAUNCHES

Nine jurisdictions successfully ported the Creative Commons licensing suite in 2007-2008. The completion of the license porting is celebrated at a launch event hosted by the local jurisdiction project.

India — January 26, 2007 in Bombay: The Indian versions of the Creative Commons licenses were launched in the IIT Bombay's auditorium in Mumbai, at a ceremony held as part of the 'IIT Techfest,' IIT Bombay's Annual International Science and Technology festival.
- Creative Commons Licenses Launch in India (http://creativecommons.org/press-releases/entry/7222)
- Chitra Katha - Creative Commons Short Film Contest (http://cc-india.org/index.php?q=node/27)

Switzerland — May 24-26, 2007 in Zurich: The Swiss version of Creative Commons licenses were launched in Zurich at a ceremony held as the finishing highlight of this year's Tweakfest, Switzerland's Festival for Media, Culture, and Digital Lifestyle. The event was hosted by Digitale Allmend in coopreration with Openlaw.
- Launch of Creative Commons Switzerland (http://www. edri.org/edrigram/number5.11/creative-commons-switzerland)

- Launch of Swiss Creative Commons Licenses [audio files] (http://www.archive.org/details/creativecommons_ ch_2007_05_26)

Macedonia — June 19, 2007 in Skopje: Alongside the successful launch event attended by 120 visitors, Metamorphosis Foundation published the opening of the Macedonian portal intended for encouraging e-content development and their promotion.
- Macedonian versions of Creative Commons licenses presented (http://www.metamorphosis.org.mk/content/ view/929/26/lang,en/)
- Creative Commons Content Portal for Macedonia (http://www.cc.org.mk/)

Greece — October 13, 2007 in Athens: The launch was celebrated at the Ceremonies Hall in the University of Athens, with a keynote address from Prof. Lawrence Lessig. The porting of the licenses to Greek law was headed by Legal Project Leads Marinos Papadopoulos and Prodromos Tsiavos, with support from Public Project Lead Theodoros Karounos.
- Creative Commons Licenses Launch in Greece (http://creativecommons.org/weblog/entry/7721)
- Greek Creative Commons 3.0 Launch [video] (http://www. youtube.com/watch?v=G_GpEcliqqc)

Luxembourg — October 15, 2007 in Luxembourg: The launch of the Creative Commons licensing suite at the Public Research Center Henri Tudor (CRP) in Luxembourg marked the 40th jurisdiction worldwide to offer Creative Commons licenses adapted to national law.
- Luxembourg 40th Jurisdiction to Offer Ported Creative Commons Licenses (http://creativecommons.org/weblog/entry/7737)
- CC-lu Launch Event 15.10 [program] (http://www.luxcommons.lu/?page_id=60)

New Zealand — October 27, 2007 in Wellington: The launch was celebrated in Wellington at the National Library in cooperation with Te Whāiinga Aronui The Council for the Humanities. The event was followed by a free seminar hosted by Creative Commons Aotearoa New Zealand on the new licensing environment in the digital world.
- Launch announcement (http://creativecommons.org/weblog/entry/7768)

- Webcast & video files from launch
  (http://www.r2.co.nz/20071027/)

Serbia — December 15, 2007 in Belgrade: The much-anticipated global celebration of Creative Commons' fifth year was amplified with the announcement of the launch of the locally ported Creative Commons licensing suite in Serbia. In collaboration with slobodnakultura.org, Wikimedia Serbia, and New Media center Kuda_org, the Creative Commons Team in Serbia successfully adapted the Creative Commons licenses both linguistically and legally to Serbian national law.

- Serbia announces ported licenses on Creative Commons' fifth year
  (http://creativecommons.org/weblog/entry/7911)
- CCBit music compilation
  (http://creativecommons.org.yu/lounge/CCBit)

Philippines — December 15, 2007 in Manila: Following the unveiling of the Philippine localized Creative Commons licenses in December, citizens gathered on January 14th in Manila at the Arellano University School of Law to celebrate in full the public launch of the country's completed licenses and its strides towards fostering the global commons movement.

- Philippine Launch Celebration: a vibrant member of the global commons
  (http://creativecommons.org/weblog/entry/7971)
- Philippine Laws and Jurisprudence Databank - The Lawphil Project (http://www.lawphil.net/)
- Maiden Issue of CC PH newsletter
  (http://philippinecommons.org/2008/03/14/maiden-issue-of-cc-ph-newsletter/)

Puerto Rico — February 21-24, 2008 in San Juan: The University of Puerto Rico Cyberlaw Clinic will host the launch of Puerto Rico's localized Creative Commons licenses, marking the forty-fourth jurisdiction worldwide to port the Creative Commons licensing suite.

- Puerto Rico Launches Localized Creative Commons Licenses
  (http://creativecommons.org/weblog/entry/8053)
- CD of the CC PR launch [images, music, publications] (http://pr.creativecommons.org/cd-de-lanzamiento/)

VERSION 3.0

The Netherlands and Croatia (http://creativecommons.org/weblog/entry/8150) upgraded their licenses to version 3.0, and six newly launched jurisdictions (Greece, Luxembourg, New Zealand, Serbia, Philippines, and Puerto Rico) started at 3.0.

UPCOMING JURISDICTIONS

The following jurisdiction projects are currently porting the licenses and are expected to launch in the coming months.

Thailand:
- CC in Thailand: license draft in public discussion (http://creativecommons.org/weblog/entry/7854)
- License Drafts
  (http://creativecommons.org/international/th/)

Hong Kong:
- CC Hong Kong begins public discussion
  (http://creativecommons.org/weblog/entry/7949)
- License Drafts
  (http://creativecommons.org/international/hk/)

Ecuador:
- License drafts from Ecuador and Norway enter public discussion
  (http://creativecommons.org/weblog/entry/8046)
- License Drafts
  (http://creativecommons.org/international/ec/)

Norway:
- License Drafts
  (http://creativecommons.org/international/no/)

Romania:
- License Drafts
  (http://creativecommons.org/international/ro/)

CCI RELATED EVENTS

- **ACIA: International Workshop on Asia and Commons in the Information Age**
  (http://creativecommons.org/weblog/entry/7821; http://creativecommons.org/weblog/entry/7994; http://meeting.creativecommons.org.tw)

- **COMMUNIA: public domain & alternative licensing experts convene in Europe** (http://creativecommons.org/weblog/entry/7698)
- **2nd COMMUNIA workshop: Ethical Public Domain** (http://creativecommons.org/weblog/entry/8121)
- **1st CC Korea International Conference** (http://creativecommons.org/weblog/entry/8077; http://creativecommons.org/weblog/entry/8120; and http://www.creativecommons.or.kr/conference/eng/)
- **CCi Legal Day**: At the iSummit 2008 in Saporro, Creative Commons will again invite its international network of project leads and teams to participate in a workshop about the legal and international aspects of the Creative Commons licenses. Similar to last year's CCi Legal Day, this special meeting will be held one day ahead of the actual iSummit events. The agenda opened March 2008 with a call for discussion topics. (http://wiki.creativecommons.org/CCi_Legal_Day_2008)
- **CC Nordic Meeting** (http://wiki.creativecommons.org/CC_Nordic_meeting)
- **CC Birthday Parties** (http://wiki.creativecommons.org/Birthday_Party)
- **CC Salons**
    Chennai:
    http://wiki.creativecommons.org/Chennai_Salon
    Belgrade:
    http://creativecommons.org.yu/cc_salon

CCI POINTS OF INTEREST

- **Dutch Collecting Societies Welcome CC**: On August 23, 2007, Dutch collecting societies Buma and Stemra and Creative Commons Netherlands launched a pilot project that seeks to provide Dutch musicians with more opportunities to promote their own repertoire.
    http://creativecommons.org/weblog/entry/7622
    http://www.creativecommons.nl/extra/bumapilot
- **Danish Collecting Society KODA teams up with CC Denmark**: Creative Commons Denmark announced that KODA, the Danish Authors' Society, is now offering noncommercial Creative Commons licensing to its members - making it the second country worldwide to do so. http://creativecommons.org/weblog/entry/8012 http://www.creativecommons.dk/?p=11
- **Tone release Small Arm of Sea** [first album released under KODA-CC DK partnership]
    http://creativecommons.org/weblog/entry/7988

- **German Public Broadcaster [NDR] adopts CC license:** The Norddeutscher Rundfunk (NDR), a public radio and television broadcaster belonging to Germany's national broadcasting consortium ARD, announced today that they will begin to use CC licenses for some of their programs.
    http://creativecommons.org/weblog/entry/7838
    http://creativecommons.org/weblog/entry/7842
    http://www1.ndr.de/ratgeber/technik/creativecommonsindex2.html
- **Public Broadcasters opt for CC**
    http://creativecommons.org/weblog/entry/7987
- **Revised guidelines for international license porting process**
    http://wiki.creativecommons.org/Worldwide_Overview
- **CcAU: Asia and the Commons Case Studies 2008 (**http://www.creativecommons.org.au/asiaandthecommons)
- **Visit Planet Creative Commons**: Visit the Planet Creative Commons home page to get the CC blog, CC jurisdiction blogs, and various CC community blogs all at one time. http://creativecommons.org/weblog/entry/8091
- **First CC-Licensed Photography Contest in China**: CC in China Mainland partnered with the online photo-sharing community nphoto.net and one of China's largest internet portals, sohu.com, to co-sponsor the first CC-licensed photography contest in China Mainland.
    http://creativecommons.org/weblog/entry/7659
    http://creativecommons.org/weblog/entry/7786
- **Panda Punk Lab: Inauguration in Chile:** Because the indemnification received by the violation of a Creative Commons license - the first case in Chile and Latin America - the "Panda Punk Lab" was inaugurated in Chillán, Chile, to the benefit of more than 200 students.
    http://creativecommons.org/weblog/entry/7817

Launches

CREATIVE COMMONS LICENSES LAUNCH IN INDIA

by **Mia Garlick**
26 January 2007
http://creativecommons.org/press-releases/
entry/7222

San Francisco, CA, USA and Berlin, Germany — January 26, 2006 — Creative Commons, a nonprofit dedicated to building a body of creative work free to share and build upon, today unveiled a localized version of its innovative licensing system in India.

Creative Commons copyright licenses are available free of charge from the group's [1] website. The licenses allow authors and artists to mark their works as free to copy or transform under certain conditions—to declare "some rights reserved," in contrast to the traditional "all rights reserved"—thereby enabling others to access a growing pool of raw materials without legal friction.

With Creative Commons India joining the effort, Creative Commons is proud to announce that its licenses now are offered in localized versions in a total of 35 jurisdictions around the world.

Staff at Creative Commons' offices in San Francisco and Berlin worked with project leads Lawrence Liang from the Alternative Law Forum (ALF) in Bangalore and Shishir K.Jha from the Indian Institute of Technology Bombay (IIT Bombay) to adapt the standardized copyright licenses to Indian law.

Today the Indian versions of the Creative Commons licenses will be launched in the IIT Bombay's auditorium in Mumbai, at a ceremony held as part of the 'IIT Techfest', IIT Bombay's Annual International Science and Technology festival. The Techfest with its lectures, workshops and exhibitions offers students a platform to explore the realms of science and technology in the 21st Century.

At the launch Joichi Ito, Chairman of Creative Commons, will give the keynote address. Speakers Nandu Pradhan, President and Managing Director of Red Hat India, film director Anurag Kashyap, Professor Deepak Phatak of IIT Bombay, project lead Lawrence Liang as well as Catharina Maracke, Creative Commons International Coordinator, will speak about topics related to culture, law and technology.

Says Project Lead Shishir Jha, "Creative Commons India will seek to inspire everyone to share the subcontinent's abundant wealth of visions and ideas by standing tall on the shoulders of her intellectual and creative giants."

Joi Ito. "CC India Launch" CC BY 2.0 http://www.flickr.com/photos/joi/369952597/

About IIT Bombay

IIT Bombay, set up by an Act of Parliament, was established in 1958, at Powai, a northern suburb of Mumbai. Today the Institute is recognised as one of the centers of academic excellence in the country. The institute has 12 departments of engineering, basic sciences and the humanities, 11 research centers, 3 postgraduate degree schools and 5 interdisciplinary programs. IIT Bombay is largely a residential institution with over 4 thousand students and over 400 faculty. It offers undergraduate, postgraduate and doctoral degrees. Over the years, there has been dynamic progress at IIT Bombay in all academic and research activities, and a parallel improvement in facilities and infrastructure, to keep it on par with the best institutions in the world. For more information, visit the IIT Bombay website.[2]

See also
• Creative Commons Launch [from CC India] http://cc-india.org/index.php?q=node/23

Additional Activities
• Chitra Katha - Creative Commons Short Film Contest http://cc-india.org/index.php?q=node/27
• Interview with Prof. S. K. Jha - Creative Commons http://mutiny.in/2007/12/05/interview-with-prof-s-k-jha-creative-commons/

Documentation
http://joi.ito.com/archives/2007/01/28/india.html

Endnotes
1   http://creativecommons.org/
2   http://www.iitb.ac.in/

Launch of Creative Commons Switzerland

by **European Digital Rights (EDRI)**
6 June 2007
http://www.edri.org/edrigram/number5.11/creative-commons-switzerland

On 26 May 2007 the Swiss version of Creative Commons licenses were launched in Zurich at a ceremony held as the finishing highlight of this year's Tweakfest, Switzerland's Festival for Media, Culture, and Digital Lifestyle.

The launch was hosted by Digitale Allmend, a Swiss NGO focused on access to digital information and creativity. Openlaw and Digitale Allmend are co-leading the Swiss Creative Commons project in a joint effort. With Switzerland, the Creative Commons licenses are now offered in localized versions in a total of 37 countries around the world.

John Buckman, Creative Commons board member and founder of magnatune.com, gave the keynote address, explaining how he developed his website as a successful example of a Creative Commons based business.

There was live audio and visual performances by DJ Soult and VJ Set from Pixelpunx.ch who released a number of works under the new Swiss Creative Commons licenses that evening.

Urs Gehrig from Openlaw explained the system: "The Creative Commons licensing system simplifies the exchange of cultural goods such as music, video, text and other creative media."

"We see the porting of Creative Commons licences to Switzerland as an important step - firstly because the swiss cultural movement will be able to contribute a variety of interesting works to a global creative community and secondly in achieving a more balanced choice for creators when deciding how their works is distributed and accessible." was the declaration of Martin Feuz from Digitale Allmend.

During the launch, Creative Commons Switzerland announced several upcoming projects that plan to use the Swiss Creative Commons licenses, including netlabels (starfrosch.ch, sonicsquirrel.net), two online cultural TV channels (kulturtv.ch and rebell.tv) or a video art website (lenarmy.ch).

Creative Commons Switzerland
http://www.creativecommons.ch/

**Digitale Allmend - News and videos from CC Switzerland launch
(German)**
http://blog.allmend.ch/

Openlaw
http://www.openlaw.ch

Tweakfest
http://www.tweakfest.ch

Documentation:
Launch of Swiss Creative Commons Licenses [audio files]:
http://www.archive.org/details/creativecommons_ch_2007_05_26

Podcast: John Buckman, Volker Grassmuck at CC CH launch http://blog.allmend.ch/2007/06/14/podcast-john-buckman-volker-grassmuck-am-cc-launch-ch/

Interview Pixelpunx.ch - VJs and Creative Commons Launch: http://blog.allmend.ch/2007/06/02/interview-pixelpunxch-vjs-und-creative-commons-launch/
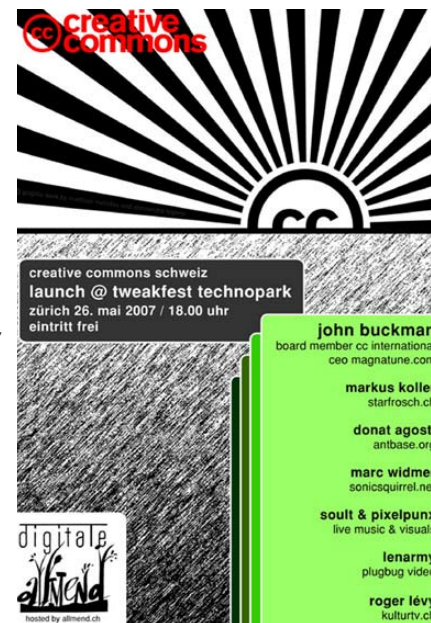
launch flier: Alessandro Frigerio and Matthias Mehldau http://blog.allmend.ch/2007/05/20/flyer-creative-commons-launch-schweiz/ CC BY 2.5

Launches

MACEDONIAN VERSIONS OF CREATIVE COMMONS LICENSES PRESENTED

by Metamorphosis.org.mk
19 June 2007
http://www.metamorphosis.org.mk/content/view/929/26/lang,en/

In Skopje, on June the 19th, 2007, Mr. Joi Ito - chairman of Creative Commons promoted the Macedonian version of the world famous licenses that enable the expansion of free culture. After adapting the licenses to the domestic legal system, Macedonia became the 38th member country of the Creative Commons family.

More than 120 visitors attended the presentation held in the Holiday Inn hotel; opening statements were made by the translator of the licenses and the coordinator of this process - Mr. Nikolche Mickoski from the Metamorphosis Foundation, Mrs. Neda Zdraveva from the Faculty of Law - the expert for adapting the licenses to the Macedonian legislation, as well as Mrs. Desi Pefeva, representative of the Internet Society Bulgaria, who shared the experiences of using the Creative Commons licenses in her country.

Mr. Ito held an inspirational presentation regarding the main aspects of free culture which enables the sharing of knowledge and benefits of creative work via the Internet. He emphasized that the Creative Commons system is part of the copyright protection system, with which the communication of the authors with their public is facilitated, as well as the communication with other authors that want to use their work as a basis for their own work.

Rejecting the classification of the free culture movement as an effort of idealistically liberal students and law professors, he presented several examples of Creative Commons acceptation by commercial systems interested in providing better services to their clients. He outlined that the extensions in Flicker - photo database owned by Yahoo, and in Microsoft Office, enable their clients to easily integrate and use the licenses. The preparation of a similar extension for OpenOffice is ongoing, and the diversity of all the stakeholders indicates the preparedness of Creative Commons to be an incentive for the promotion of new approaches – for the benefit of everyone. According to him, companies such as Apple - with its iTunes and iPod, realizing that users who share content, such as music over the internet, are not a threat but actually a new market, are rapidly becoming world leaders in this market.

Darko Hristov. "joi ito creative commons macedonia"
CC BY-NC-SA 2.0 http://flickr.com/photos/iofoto/570568949/

Mr. Mickoski and Mrs. Zdraveva outlined some of the specifics during the process of licenses localization, such as the differences in the legal terminology; for instance, the American term "license" means "Agreement for Non-exclusive Transfer of part of the Copyrights" in Macedonian.

Mrs. Pefeva outlined that the main reason for the success of Creative Commons in Bulgaria, which holds the second position in the world with the number of licensed content, is the great support from the authors provided by setting up platforms for their mutual communication. The Government's decision to license the texts of the laws and publish them in an electronic version was particularly positive, since they were made available to the wider public.

Aside from localizing the appropriate section for issuing licenses at the central Creative Commons website, the Metamorphosis Foundation published the opening of the Macedonian portal intended for encouraging e-content development and their promotion – www.cc.org.mk. All e-content authors will be able to learn more about the licenses through the portal, and they will be able to set links to their licensed works. The portal also provides hosting to the authors that cannot publish their work on their own websites.

See also:
Official promotion of Macedonian version of Creative Commons licenses [from CC MK]: http://www.metamorphosis.org.mk/content/view/918/61/lang,en/

Additional Activities:
- Macedonian translation of 11 Shakespeare plays under CC license: http://creativecommons.org/weblog/entry/8156
- Creative Commons Content Portal for Macedonia: http://www.cc.org.mk/

Launches

CREATIVE COMMONS LICENSES LAUNCH IN GREECE

by **Michelle Thorne**
13 October 2007
http://creativecommons.org/weblogentry/7721

We are proud to announce the successful localization of the Creative Commons licenses in Greece. The porting of the licenses to Greek law was headed by Legal Project Leads Marinos Papadopoulos and Prodromos Tsiavos, with support from Public Project Lead Theodoros Karounos.

The launch was celebrated on Saturday, October 13, at the Ceremonies Hall in the University of Athens, with a keynote address from Prof. Lawrence Lessig.

University of Athens, photo by yuankuei (http://flickr.com/photos/please/) licensed under CC BY-NC-ND. (http://creativecommons.org/licenses/by-nc-nd/2.0/)

October 13, 2007 — San Francisco, CA, USA and Berlin, Germany

Creative Commons, a nonprofit organization dedicated to building a body of creative work that is free and legal to share and build upon, unveiled today a localized version of its innovative licensing system in Greece.

With the Creative Commons' project in Greece joining the effort, Creative Commons licenses are now being offered in localized versions in a total of 39 countries around the world.

Staff at Creative Commons' offices in San Francisco and Berlin worked with project leads Marinos Papadopoulos, Theodoros Karounos, and Prodromos Tsiavos to adapt the standardized copyright licenses to Greek law.

Today the Greek version of Creative Commons will be launched in Athens, at an event in the Ceremonies Hall at the University of Athens. Lawrence Lessig, founder and CEO of Creative Commons, will give the keynote address at the ceremony, which will be hosted by Greek Research and Technology Network (GRNET).

"The real value of the Creative Commons licenses," says Marinos Papadopoulos, "comes in clarifying what is useful to both creators and users of intellectual property, while also providing them with the tools to share creations in a mutually acceptable legal environment. By helping both creators and users determine the value of intellectual property sharing, Creative Commons in Greece is helping an explosive growth in creativity."

About GRNET
The Greek Research and Technology Network (GRNET) supports the research and development of Information and Communication Technologies (ICT) within Greece and internationally, through the provision of its high-capacity networking and grid computing infrastructure, the strengthening of e-Learning & e-Business practices, as well as the participation in international research and education efforts. GRNET operates under the auspices of the Ministry of Development and is supervised by the General Secretariat for Research and Development.

Documentation:
- Greek Creative Commons 3.0 Launch [video]: http://www.youtube.com/watch?v=G_GpEcliqqc
- Lawrence Lessig - Creative Commons in Greece [video]: http://www.youtube.com/watch?v=TWFgVW6fjuk
- Creative Commons Licenses Lent a Greek Touch [3rd party, not under CC, for reference]: http://cordis.europa.eu/greece/news_rd185.htm

focalpointx. "Creative Commons launch in Greece" CC BY-SA 2.0 http://www.flickr.com/photos/7634692@N03/1688036668/

Launches

Luxembourg 40th Jurisdiction to Offer Ported Creative Commons Licenses

by **Michelle Thorne**
15 October 2007
http://creativecommons.org/weblog/entry/7737

The launch of the Creative Commons licensing suite in Luxembourg marks the 40th jurisdiction worldwide to offer Creative Commons licenses adapted to national law.

An event[1] to commemorate the launch will be held on October 15th at the Public Research Center Henri Tudor[2] (CRP) in Luxembourg, featuring speeches by John Buckman,[3] founder and CEO of Magnatune.com[4] and Board Member of Creative Commons; Paul Keller,[5] Project Lead for Creative Commons Netherlands;[6] Laurent Kratz,[7] founder Luxembourg's Jamendo,[8] one of the largest music portals offering Creative Commons-licensed works; and Lionel Maurel, scientific coordinator from the National Library of France.[9]

Johann Paul Keller. "Sylvain" CC BY-NC 2.0 http://flickr.com/photos/johannpaul/1589830549/

October 15, 2007 -- San Francisco, CA, USA and Luxembourg, Luxembourg

The launch of the Creative Commons licensing suite today in Luxembourg marks the 40th jurisdiction worldwide to offer Creative Commons licenses adapted to national law. Creative Commons worked in collaboration with Luxcommons ASBL, a local non-profit for researching and developing Open Content headed by Patrick Peiffer, to linguistically and legally port the licenses to Luxembourgish law.

An event to commemorate the launch will be held today at the Public Research Center Henri Tudor (CRP) in Luxembourg, featuring speeches by John Buckman,

founder and CEO of Magnatune.com and Board Member of Creative Commons, and Paul Keller, Project Lead for Creative Commons Netherlands.

The ceremony will also include a presentation by Laurent Kratz, founder Luxembourg's Jamendo, one of the largest music portals offering Creative Commons-licensed works, and Lionel Maurel, scientific coordinator from the National Library of France.

The Creative Commons licenses were "the first instrument of choice" in Luxcommons' efforts to lead innovation in intellectual property and promote Open Content in their region and around the world. The licenses, available free of charge at http://creativecommons.org, allow authors and artists to mark their

works as free to copy or transform under certain conditions, and thereby enable others to access a growing pool of raw materials without legal friction.

About Luxcommons
The non-profit Luxcommons was founded in 2005 with the goals of promoting, researching, and developing of Open Content. Thanks to funding from "2007, Luxembourg and Greater Region, Cultural Capital of Europe," the National Cultural Fund and with the Support of the Technoport Incubator (an initiative of the Henri Tudor Research Center), Luxcommons was able to start transposing the CC 3.0 License to the Luxembourg jurisdiction. For the future, a stronger linking of similar initiatives in the Greater Region and stronger tie-ins with institutional partners is sought to keep the Luxembourgish CC project on stable footing. For more information about Luxcommons, please visit their website http://www.luxcommons.lu/.

Documentation:
• John Buckman: Creative Commons presentation in French in Luxembourg:
[presentation slides & video]: http://blogs.magnatune.com/buckman/2007/10/creative-common.html
• CC-lu Launch Event 15.10 [program from Luxcommons]: http://www.luxcommons.lu/?page_id=60
• launch poster: http://www.luxcommons.lu/wp-content/uploads/2007/09/cc-poster_a3_colour.pdf

Launches

New Zealand Successfully Ports Creative Commons Licenses

by **Michelle Thorne**
26 October 2007
http://creativecommons.org/weblog/entry/7768

October has been one busy month -- The CC Team in Greece[1] held a phenomenal launch[2] at the University of Athens (video,[3] photos[4]), Luxembourg[5] became the 40th jurisdiction to port the CC licenses,[6] CC HQ kicked off our 3rd annual fundraising campaign,[7] and now: New Zealand will now offer Creative Commons licenses adapted to its national law.

The Project Lead in NZ, Dr. Brian Opie, worked with his legal team under the auspices of Te Whainga Aronui The Council for the Humanities[8] in collaboration with Creative Commons to bring the licensing suite to New Zealand.

The launch will be celebrated October 27 in Wellington at the National Library, followed by a free seminar hosted by Creative Commons Aotearoa New Zealand[9] on the new licensing environment in the digital world.

Congratulations, New Zealand!

Additional Activities:
New Zealand Labour Party Goes Creative Commons : http://gpollard.wordpress.com/2007/12/04/new-zealand-labour-goes-creative-commons/, http://labour.org.nz/index.html

Documentation:
Webcast & video files from launch:
http://www.r2.co.nz/20071027/

Endnotes
1   http://creativecommons.org/international/gr/
2   http://creativecommons.org/weblog/entry/7721
3   http://www.youtube.com/watch?v=G_GpEcliqqc
4   http://flickr.com/photos/karpidis/sets/72157602407496488/
5   http://creativecommons.org/weblog/entry/7746
6   http://creativecommons.org/international/lu/
7   http://support.creativecommons.org/
8   http://www.humanities.org.nz/
9   http://www.creativecommons.org.nz/

Carved Maori Pole, photo by dartio (http://flickr.com/photos/dartio) licensed under CC BY-NC-SA. (http://creativecommons.org/licenses/by-nc-sa/2.0/)

aenertia / Joel Wiramu Pauling "S6001198.JPG" CC BY-SA http://flickr.com/photos/aenertia/2063856019/

Launches

Serbia announces ported licenses on Creative Commons' fifth year

by **Michelle Thorne**
15 December 2007
http://creativecommons.org/weblog/entry/7911

December 15, 2007 — San Francisco, CA, USA and Belgrade, Serbia

The much-anticipated global celebration of Creative Commons' fifth year is amplified today with the announcement of the locally ported Creative Commons licensing suite in Serbia. In close collaboration with slobodnakultura.org, Wikimedia Serbia, and New Media center Kuda_org, the Creative Commons Team in Serbia, lead by Nevenka Antic, has successfully adapted the Creative Commons licenses both linguistically and legally to Serbian national law.

The ported the Serbian licenses, available soon online, will be celebrated today in Belgrade at Dom omladine at 5:00pm CET. Speakers at the event include Slobodan Markovic from ICANN, Ivan Jelic & Desiree Miloshevich of the Free Software Network and the Internet Society, and Marcell Mars from CC Croatia and MAMA.

The festivities will continue at the Cultural Center Magacin, where guests will join the CC Serbia Team in greeting the globally synchronized Creative Commons Birthday Parties via webcast. The international birthday parties are being coordinated by local chapters around the world to commemorate Creative Commons' fifth year in a series of celebrations culminating in San Francisco on December 15th from 10pm-2am PST.

The party in Belgrade will then head to Club Andergraund at 10pm CET with live acts from artists MistakeMistake, Crobot, Wolfgang S, Ah, Ahilej, and Electric Divine.

CC Serbia's Public Project Lead Vladimir Jeric thanks the Serbian community for their support, and he expresses the team's appreciation for the public's input during the discussion of the Serbian licenses, which he reports "assured us that we are on the right way regarding meeting the demands from the side of both 'content producers' and 'users.'"

The CC Serbia Team hopes to present the first collection of locally-licensed CC works this spring.

About Slobodnakultura.org

Slobodnakultura.org is an non-formal network based in Belgrade. Acting as a kind of meta-organization coordinating different initiatives and actions by different individuals and organizations, it presents a collaborative platform for discussing and conducting various projects. All of it's projects are formally being conducted trough one or several of it's member organizations with the formal status. Creativecommons.org.yu is the part of slobodnakultura.org, and it helps in building the tools requested from within the society in order to introduce different social codes. Fundraising and management for the localization of the Creative Commons licenses is being carried out by Bureau for Culture and Communication Beograd (birobeograd.info), a member of slobodnakultura.org network. For more information, please visit: slobodnakultura.org and creativecommons.org.yu

About Wikimedia Serbia

Wikimedia Serbia, formed in 2005, is a non-profit independent organization, based in Belgrade. It is included in the international network of non-profit and independent organizations sharing the goals of free knowledge issues as well as improving and participating in the global collection of educational content under free licenses or in the public domain. Wikimedia Serbia supports free knowledge

Philippine Launch Celebration:
a vibrant member of the global commons

by **Michelle Thorne**
15 December 2007
http://creativecommons.org/weblog/entry/7971

Following the unveiling of the Philippine localized Creative Commons licenses[1] in December,[2] citizens will gather on January 14th in Manila to celebrate in full the public launch of the country's completed licenses and its strides towards fostering the global commons movement. The launch activities are scheduled to take place from 1:00pm to 9:00pm at the Arellano University School of Law.[3]

Highlights include: an orientation to projects from the Philippine Commons,[4] a local initiative to promote alternative licensing, free and open source software, open education, and free culture; the public presentation of the CC Philippine Licensing Suite Version 3.0,[5] which has been available online since its soft launch December 15, 2007; and the CC Philippines Concert[6] featuring more than six local rock bands.

San Francisco, CA, USA and Pasay City, Metro Manila, Philippines -- January 14, 2008

Following the unveiling of the Philippine localized Creative Commons licenses in December, citizens of the archipelago will gather today in Manila to celebrate in full the public launch of its completed licenses and the country's strides towards fostering the global commons movement.

Attorney Jaime N. Soriano, Creative Commons Philippines Project Lead and Executive Director of the e-Law Center, announces that the launch activities are scheduled to take place on January 14, 2008 from 1:00pm to 9:00pm at the

Arellano University School of Law.

The event will consist of three parts: 1) an orientation to projects by stakeholders in the Philippine Commons, with the aim of developing a local collaboration promoting alternative licensing, free and open source software, open education, and free culture; 2) the public presentation of the CC Philippine Licensing Suite Version 3.0, which has been available online since its soft launch December 15, 2007; and 3) the CC Philippines Concert featuring more than six local rock bands.

Atty. Soriano and Atty. Michael Vernon M. Guerrero, Deputy Project Lead of CC Philippines, are both pleased to also announce the public launching of the Philippine Commons website, available at www.philippinecommons.org, and the adaption of a CC license to the LawPhil Project, the most popular and comprehensive website on Philippine law and jurisprudence.

The localized CC licenses will also be applied to the Arellano Law and Policy Review; the law school's IT Law Journal, whose first quarter issue features all articles devoted to Creative Commons; and the original works of the Arellano Law Singers. These materials will be presented and shared at ACIA: International Workshop on Asia and Commons in the Information Age, held on January 19-20 in Taipei, Taiwan.

Additional Activities:
Philippine Laws and Jurisprudence Databank - The Lawphil Project: http://www.lawphil.net/

Documentation:
Maiden Issue of CC PH newsletter: http://philippinecommons.org/2008/03/14/maiden-issue-of-cc-ph-newsletter/

Endnotes
1   http://creativecommons.org/international/ph
2   http://creativecommons.org/weblog/entry/7910
3   http://www.arellanolaw.edu/
4   http://www.philippinecommons.org/
5   http://creativecommons.org/international/ph/
6   http://www.philippinecommons.org/2007/12/13/cc-ph-soft-launch-and-cc-5th-birthday/

Share, Remix, Reuse - Legally

Launches

PUERTO RICO LAUNCHES LOCALIZED CREATIVE COMMONS LICENSES

by **Michelle Thorne**
21 February 2008
http://creativecommons.org/weblog/entry/8053

On Feb. 22 in San Juan, the University of Puerto Rico Cyberlaw Clinic[1] will host the launch of Puerto Rico's localized Creative Commons licenses,[2] marking the forty-fourth jurisdiction worldwide[3] to port the Creative Commons licensing suite. The event will be held at 7:00pm at U.P.R.'s School of Law, featuring an exhibition by Puerto Rican artists, a promotional CD release, and keynote by Creative Commons Chairman Joichi Ito.

The Creative Commons Puerto Rico[4] team is lead by Hiram A. Meléndez-Juarbe, Carlos González-Yanes, and Chloé Georas, who coordinated the porting process and public consultation with local and international legal experts. In preparation for the public discussion, a memorandum was prepared by the 2006-2007 class of the University of Puerto Cyberlaw Clinic to analyze the role of moral rights in Puerto Rico's mixed legal tradition. The memorandum is available for download.[5]

Congratulations CC Puerto Rico!

San Francisco, California and San Juan, Puerto Rico — February 22, 2008

Today in San Juan, the University of Puerto Rico Cyberlaw Clinic will host the launch of localized Creative Commons licenses, marking the forty-fourth jurisdiction worldwide to port the Creative Commons licensing suite. The event will be held at 7:00pm at U.P.R.'s School of Law, featuring an exhibition by Puerto Rican artists, a promotional CD release, and keynote by Creative Commons Chairman Joichi Ito.

The Creative Commons Puerto Rico team is lead by Hiram A. Meléndez-Juarbe, Carlos González-Yanes, and Chloé Georas, who coordinated the porting process and public consultation with local and international legal experts. In preparation for the public discussion, a memorandum was prepared by the 2006-2007 class of the University of Puerto Cyberlaw Clinic to analyze the role of moral rights in Puerto Rico's mixed legal tradition. The memorandum is available for download: http://creativecommons.org/international/pr/moral-rights.pdf.

"The Cyberlaw Clinic's commitment to 'free culture' has provided the ideal context for the development of the Creative Commons Puerto Rico (CCPR) project," notes Mari´a L. Jime´nez, Director of U.P.R.'s Legal Aid Clinic. "The university has a longstanding tradition as an innovative institution in many legal fields and is deeply committed to the advancement of important social values such as the ones embraced by the Creative Commons project."

The CCPR Project Leads add that they are "fully aware the importance of a rich and culturally diverse public domain for a vigorous democratic society and of the many ways in which cultural growth is stifled by a combination of technology, copyright law and practice, and the entertainment industry's

hold on the creation and dissemination of cultural products." They confirm that "CCPR understands what is at stake and is, thus, very serious about consistently following up on the essential community building and internationalizing dimension of this enterprise."

One of the major assets to the CCPR licenses is the avoidance of unnecessary legal obstacles to creative exchanges. As Rolando Silva, photographer, graphic artist and professor, confirms, "Creative Commons licenses are a neat alternative to the categorical copyright. We were in dire need of more flexible possibilities within copyright laws that permit the dissemination of artistic work without the fear of lawsuits or any such foolishness."

About the University of Puerto Rico School of Law
Founded in 1913, the University of Puerto Rico School of Law is the oldest of its kind in Puerto Rico. The School of Law has been accredited by the American Bar Association since 1945, has been a member of the American Association of Law Schools since 1944 and is the only public law school in Puerto Rico.

The Cyberlaw Clinic of the U.P.R. School of Law promotes principles of liberty and freedom of expression on the internet as well as the development of a technological and legal context that encourages individual and collective creativity. For more information, visit http://cyberclinicpr.org/.

Documentation:
* Public Launch of Creative Commons License in Puerto Rico [from CC PR]: http://www.creativecommons.pr/?p=50
* CD of the CC PR launch [images, music, publications]: http://pr.creativecommons.org/cd-de-lanzamiento/
* pics: http://flickr.com/photos/24156661@N02/sets/72157603992681305/, http://flickr.com/photos/joi/sets/72157603970631839/, http://flickr.com/photos/24156661@N02/sets/72157603992681305/

Endnotes
1 http://cyberclinicpr.org/
2 http://creativecommons.org/international/pr/
3 http://creativecommons.org/international/
4 http://www.creativecommonspr.org/
5 http://creativecommons.org/international/pr/moral-rights.pdf

10 < Luxembourg Launch

Endnotes
1 http://www.luxcommons.lu/?page_id=60
2 http://www.tudor.lu/
3 http://en.wikipedia.org/wiki/John_Buckman
4 http://magnatune.com/
5 http://www.kennisland.nl/nl/mensen/paul/index.html
6 http://www.creativecommons.nl/
7 http://lkratz.blogspot.com/
8 http://www.jamendo.com/
9 http://www.bnf.fr/

12 < Serbian Launch

Community and free knowledge projects building the Community in Serbia and providing the projects in Serbian language. The projects are coordinated by the Wikimedia Foundation, the non-profit parent organization of various multilingual free content projects, such as Wikipedia, the famous online encyclopedia, and Wikimedia Commons, the repository for free video, images, music and other media. For more information: rs.vikimedija.org.

About New Media Center_kuda.org
New Media Center_kuda.org is an independent organization which brings together artists, theoreticians, media activists, researchers and the wider public in the field of Information and Communication Technologies. In this respect, kuda.org is dedicated to the research of new cultural relations, contemporary artistic practice, and social issues. Kuda.org's work focuses on questions concerning the influence of the electronic media on society, on the creative use of new communication technologies, and on contemporary cultural and social policy. Some of the main issues include interpretation and analysis of the history and significance of the information society, the potential of information itself, and the diffusion of its influence on political, economic and cultural relationships in contemporary society. New Media Center_kuda.org opens space for both cultural dialog and alternative methods of education and research. For more information: www.kuda.org.

Additional Activities:
CCBit music compilation:
http://creativecommons.org.yu/lounge/CCBit

Documentation:
http://www.flickr.com/photos/vlidi/sets/72157603507257984/

Version 3.0

VERSION 3.0 CROATIA GOES LIVE

by **Michelle Thorne**
19 March 2008
http://creativecommons.org/weblog/entry/8150

Creative Commons Croatia has successfully completed the versioning of the ported Creative Commons licensing suite in Croatia.[1] Version 3.0 of the six standard Creative Commons licenses is now legally and linguistically adapted to Croatian law and integrated into our licensing process.[2]

CC Croatia, lead by Diana Kovaèeviæ Remenariæ and Tomislav Medak and in affiliation with the Zagreb-based NGO Multimedia Institute [mi2],[3] was one of the first jurisdictions to port the earliest version of the licenses (in 2004) and continues to be one of the most active Creative Commons projects worldwide.[4]

Endnotes
1   http://creativecommons.org/international/hr/
2   http://creativecommons.org/license/?lang=hr
3   http://www.mi2.hr/
4   http://creativecommons.org/international/

Upcoming Jurisdictions

CC IN THAILAND: LICENSE DRAFT IN PUBLIC DISCUSSION

by **Michelle Thorne**
26 November 2007
http://creativecommons.org/weblog/entry/7854

We are pleased to announce that the CC project in Thailand has entered the public discussion for their localized license draft.[1] At this time, we would like to invite members of the community to join the Thai team in discussing and reviewing their license draft, which includes a re-translation of the license into English and an English explanation of substantial legal changes.

For their progress thusfar, we would like to congratulate the CC Team in Thailand, lead by Phichai Phuechmongkol[2] and Worasete Phueksakon[3] of Dharmniti Law Office (DLO); Sunit Shrestha from TRN Institute;[4] and Arthit Suriyawongkul, Sirindhorn International Institute of Technology,[5] Thammasat University.

We look forward to a lively discussion!

Endnotes
1   http://creativecommons.org/international/th/
2   http://thailandlawoffice.com/attorneys?q=node/21
3   http://thailandlawoffice.com/attorneys?q=node/23
4   http://www.trnlab.org/
5   http://www.siit.tu.ac.th/

CC HONG KONG BEGINS PUBLIC DISCUSSION

by **Catharina Maracke**
3 January 2008
http://creativecommons.org/weblog/entry/7949

It's with great pleasure to announce that the CC project in Hong Kong has entered the public discussion for their localized license draft.[1] We would like to congratulate the CC Team in Hong Kong, lead by Dr. Yahong Li and Alice Lee (The University of Hong Kong Faculty of Law)[2] as well as Rebecca MacKinnon[3] (Journalism and Media Studies Center).[4]

Please feel invited to join the Hong Kong team in discussing and reviewing their license draft and help the licenses to be adapted to Hong Kong law. The role of the discussion is to start the public debate and to make the least amount of changes necessary to bring the licenses into accord with Hong Kong law (http://wiki.creativecommons.org/ Worldwide_Overview). We expect the archived discussions to serve as a history of this experience. That way, your input will continue to be useful to anyone from any country even after the discussion for Hong Kong is completed.

Endnotes
1   http://creativecommons.org/international/hk/
2   http://www.hku.hk/law/
3   http://jmsc.hku.hk/cms/component/option,com_magazine/ func,show_article/id,21/Itemid,33/
4   http://jmsc.hku.hk/cms/

Upcoming Jurisdictions

License drafts from Ecuador & Norway enter public discussion

by Michelle Thorne
21 February 2008
http://creativecommons.org/weblog/entry/8046

We are very pleased to announce that the public discussion of localized license drafts has begun in Ecuador and in Norway:

> http://creativecommons.org/international/ec/
> http://creativecommons.org/international/no/

It is a great pleasure to invite all interested parties to join the teams in Ecuador and Norway in discussing these drafts adapted to their respective jurisdictional law.

For their progress and dedication thus far, we would like to thank the CC Ecuador team, lead by Dr. Juan José Puertas Ortega and Carlos Correa Loyola, and team members

Dra. Patricia Pacheco Montoya and Abg. Verónica Granda González, with support from the Universidad Técnica Particular de Loja.[1]

Our warmest congratulations extend as well to CC Norway, whose Legal Lead Peter Lenda and Public Lead Gisle Hannemyr, along with their Legal Advisory Board and affiliate institution Oslo University College,[2] have demonstrated extreme thoughtfulness and commitment in producing the first draft of the CC license ported to Norwegian law.

We welcome your participation in the discussion of these two license drafts!

Endnotes
1   http://www.utpl.edu.ec/
2   http://www.hio.no/content/view/full/4563

CCi Related Events

ACIA: International Workshop on Asia and Commons in the Information Age

by Michelle Thorne
15 November 2007
http://creativecommons.org/weblog/entry/7821

For those of you interested in the vibrant commons of the Asia Pacific region, mark January 19, 2008 on your calendars for the International Workshop on Asia and Commons in the Information Age (ACIA),[1] hosted in Taipei, Taiwan.

The ACIA workshop (like ASIA, with a "C"), is the highly-anticipated, self-sponsored event organized by Creative Commons jurisdiction project teams and other commons-based initiatives, and they are inviting all interested parties to attend the workshop with a focus on the following objectives:

- Strengthening the "Asia Commons" by bringing in more members and improving links to related organizations within the Asia Pacific region;
- Promoting the commons in the region, and providing a forum to develop practical strategies for this promotion;

- Providing a forum for industry engagement, and in particular identifying and presenting successful commercial uses of open content licensing within the region;
- Providing a forum for discussion of topics of importance to the Asia Commons (e.g., the meaning of 'open' in our age, and the history and role of the commons in Asia).

Please visit the ACIA wiki[2] to learn more and to enrich the event with your input and participation. For more background information, check out the original proposal[3] and the iCommons' article "What is Asia Commons?"[4]

Thank you to Tyng-Ruey Chuang (CC in Taiwan), Jessica Coates (CC in Australia), and the other Asia Commoners for their dedication to this great initiative!

Endnotes
1,2 http://meeting.creativecommons.org.tw/
3   http://meeting.creativecommons.org.tw/ac:original-proposal
4   http://icommons.org/articles/what-is-asia-commons

CCi Related Events

ACIA: Asia Commoners meet in Taipei

by **Michelle Thorne**
24 January 2008
http://creativecommons.org/weblog/entry/7994

The workshop, ACIA: the International Workshop on Asia and Commons in the Information Age,[1] which was organized by CC Taiwan[2] and hosted at Academica Sinica[3] on January 19-20 in Taipei, Taiwan, focused on bringing together members of the "Asia Commons" to meet and discuss regional strategies and initiatives. The program[4] opened with a keynote by Terry Fischer on "Solutions to the copyright crisis,"[5] in which he sought to combine legal reforms and business models with digital technologies that compensate creators while enabling cultural and economic benefits. Both Ts'ui-jung Liu, VP of Academia Sinica, and Der Tsai Lee, director of the Institute of Information Science, Academia Sinica, were at the opening ceremonies and delivered greetings to the workshop participants.

CC Vice President Mike Linksvayer chaired a session featuring plans for "The Making a Totally Open Phone",[6] Sony's integration of CC licensing for their eyeVio video sharing service,[7] techniques in musical collaboration with "Jamming with Machines",[8] and "Making Creative Commons Common in Asia"[9] by CC's Jon Phillips (slides).[10]

Later in the day, CC Australia[11] Project Manager Jessica Coates presented open licensing compatibility in "Playing Well With Others"[12] at a panel with Chunyan Wang from CC China Mainland[13] and Alina Ng from CC Malaysia.[14] The CC Team from Australia and the Creative Commons Clinic[15] also announced the release of the Asia and the Commons case studies booklet,[16] a fantastic collection of reports on individuals and organizations engaged in the commons in the Asia-Pacific region.

Their work was followed by Lawrence Liang and his debate about concepts, "How Does An Asian Commons Mean."[17] The ACIA workshop drew to an close with Chu-Cheng Huang's final remarks on the changing phases of property in "From res nullius to res communis,"[18] a session chaired by the event's organizer, Tyng-Ruey Chuang from CC Taiwan.

The social program picked up as the sun set with the CC Asia Mega Mix Concert featuring acts by Monbaza;[19] Pig Head Skin;[19] MoShang[20] (video),[21] Kuo Chou Ching,[22] Chang Jui-chuan,[23] and André van Rensburg, [24] Bust This,[25] Sudev Bangah,[26] and Lisa Diy.[27]

Endnotes
1 http://meeting.creativecommons.org.tw/
2 http://creativecommons.org.tw/
3 http://www.sinica.edu.tw/
4 http://meeting.creativecommons.org.tw/ac:program
5 http://meeting.creativecommons.org.tw/program:solutions-to-the-copyright-crisis
6 http://meeting.creativecommons.org.tw/program:the-making-of-a-totally-open-phone
7 http://meeting.creativecommons.org.tw/program:sony-eyevio-user-generated-media-meets-creative-commons
8 http://meeting.creativecommons.org.tw/program:jamming-with-machines
9 http://meeting.creativecommons.org.tw/program:making-creative-commons-common-in-asia
10 http://rejon.org/2008/01/19/slides-from-acia-and-asia-commons-conference-in-taiwan/
11 http://www.creativecommons.org.au/
12 http://meeting.creativecommons.org.tw/program:playing-well-with-others
13 http://cn.creativecommons.org/
14 http://www.creativecommons.org.my/
15 http://www.cci.edu.au/ccc/
16 http://creativecommons.org.au/asiaandthecommons%20
17 http://meeting.creativecommons.org.tw/program:how-does-an-asian-commons-mean
18 http://www.monbaza.com/
19 http://my.streetvoice.com.tw/pigheadskin
20 http://moshang.net/
21 http://www.youtube.com/watch?v=g90FXXEdluI
22 http://kou.com.tw/
23 http://www.myspace.com/juichuanchang
24 http://www.myspace.com/andrevanrensburg
25 http://www.groovestore.co.kr/album/album_view.php?goods_code=G1196752169
26 http://www.myspace.com/sbinfluence
27 http://www.m2kmusic.net/resources/songwriters/lisa_diy.htm

COMMUNIA: PUBLIC DOMAIN & ALTERNATIVE LICENSING EXPERTS CONVENE IN EUROPE

by Michelle Thorne
5 October 2007
http://creativecommons.org/weblog/entry/7698

COMMUNIA,[1] the European Thematic Network on the Public Domain in the Digital Age, held its kick-off meeting[2] in Turin, Italy on September 28, 2007. The network consists of over 35 members from 21 countries who are dedicated to developing

"the single European point of reference for high-level policy discussion and strategic action on all issues related to the public domain in the digital environment, as well as related topics such as alternative forms of licensing for creative material (including, but not limited to, the Creative Commons licenses), open access to scientific publications and research results, management of works whose authors are unknown (i.e. orphan works)."

The COMMUNIA project, funded by the European Commission[3] and coordinated by Politecnico di Torino,[4] will enrich the next 3 years with a productive schedule of thematic workshops and conferences, with the goal of maintaining a strong link between participants dedicated to analytical and practical results, including "the production of a book; an academic journal; a "best practices" guide for European research and reference centres on the topics covered by COMMUNIA; and a final strategic report containing policy guidelines that will help all the stakeholders - public and private, from the local to the European level - tacking the issues that the existence of a digital public domain have raised and will undoubtedly continue to raise."

The kick-off meeting owes its success to the superb organization efforts of Italian CC Project Lead and COMMUNIA Network Coordinator Prof. Juan Carlos De Martin, Project Manager Andrea Glorioso, Ms. Maria Teresa Medina Quintana, Prof. Angelo Raffaele Meo, and Prof. Marco Ricolfi. Also part of

Communia > 47

2ND COMMUNIA WORKSHOP: ETHICAL PUBLIC DOMAIN

by Michelle Thorne
12 March 2008
http://creativecommons.org/weblog/entry/8121

The second COMMUNIA workshop, Ethical Public Domain: Debate of Questionable Practices,[1] took place on Monday, March 31 in the geographic center of Europe:[2] Vilnius, Lithuania.

The workshop hosted ten rounds of debates on issues concerning to the public domain and related policies and practices, followed by a press conference inviting the media and public to join the discussion.

The workshop in Lithuania was organized by Minciu Sodas,[3] an online laboratory experimenting with humanitarian efforts such as Pyramid of Peace,[4] an innovative project helping Kenyans during political unrest by enabling the donation of mobile phone airtime, which can be shared or traded in the Kenyan mobile phone network for food and medicine.

Also, the First COMMUNIA International Conference[5] will be held in Leuven-La-Neuve (Belgium) from June 30 - July 1, 2008. There is currently a Call for papers for the conference. The deadline for submissions is March 30th, and abstracts addressing one of the following topics are very welcome: Libraries and archives, Public sector Information, Creative works, Scientific research, Publishing intermediaries or Emerging Issues.

COMMUNIA is a project funded by the European Commission and coordinated by Politecnico di Torino. It consists of over 35 members from 21 countries dedicated to developing "the single European point of reference for high-level policy discussion and strategic action on all issues related to the public domain in the digital environment" and related topics, including Creative Commons licensing.

Endnotes
1   http://www.communia-project.eu/ws02
2   http://en.wikipedia.org/wiki/Geographical_centre_of_Europe#Lithuania
3   http://www.ms.lt/
4   http://www.pyramidofpeace.net/
5   http://www.communia-project.eu/conf2008

CCi Related Events

THE 1ST INTERNATIONAL CREATIVE COMMONS KOREA CONFERENCE AND NAVER CC INTEGRATION

by **Jon Phillips**
11 March 2008
http://creativecommons.org/weblog/entry/8120

CEO of Creative Commons, Lawrence Lessig[1] along with VP of Science Commons,[2] John Wilbanks, and myself, Jon Phillips[3] holder of the title[4] of the "human inbox" of Creative Commons [5] will all be participating at the 1st International Creative Commons Korea[6] conference, "Open Culture in CC"[7] on Friday, March 14 in Seoul, Korea. Lessig will go big with his keynote, Wilbanks will be presenting "Information Sharing: A Universal Solvent for Life Sciences" and I will round up the CC pack with my new presentation: Share or Die: Collaborative Media Projects from Art to Business. Yes, that's right! I will be wearing more of my art hat at this one, but will round it up by discussing how individual practice must be sustainable all the way up the ladder to a large scale web company.

These presentations are the tip of the iceberg as brilliant Korean colleagues will cover many topics as they relate to Korean society in the large global context and Chiaki Hayashi from Loftwork[8] in Japan will discuss running a business where Creative Commons licensing is core to its daily function.

I'm quite eager though to interact with our Korean colleagues on the recently announced Creative Commons licensing integration into Naver.[9] And, I should note that by looking at the web traffic at http://creativecommons.org, there is a massive surge from Korea since the Naver announcement. The CC Korea blog states:[10]

> On 26 February, Naver,[11] one of the major portal service providers[12] in Korea, announced that it officially introduces Creative Commons License to its blog[13] and café services and began a grand campaign for promoting CCL with cartoons, videos, etc. As for the largest portal service provider in user size at home, Naver has been struggling with copyright infringements, content and blog posting piracy activities of users. In a hope to find a reliable solution against them, Naver has chosen to introduce the CC license scheme. And it is very welcomed.

> Relatively belated, but thanks to their introduction, most of the Korean portal sites take part in CC licensing. With this announcement, Naver becomes the third next to Daum,[15]

which has already adopted CCL to its blog service in 2005, and Paran[16] in 2007. These portal sites are known to grab more than 90% of Korea's portal market.

The key thing to note with Naver's CC licensing integration and as a service that effectively everyone with a net connection uses, is that Koreans now have CC licensing front-and-center. Many know that Korea takes the crown as the most wired nation with 95% broadband penetration inside the home [17]. Korea, is a hyper-connected homogenous society that now has CC licensing on the most used service in the country. How long will it take for Korea to take the title of the country with the highest level of Creative Commons license adoption per individual?

UPDATE: Michelle already wrote a stellar blog post about the conference, by the way.[18]

Endnotes
1 http://lessig.org/
2 http://sciencecommons.org/
3 http://rejon.org/
4 http://rejon.org/bio
5 Jon Philllips' long form title is Community and Business Development Manager.
6 http://www.creativecommons.or.kr/
7 http://www.creativecommons.or.kr/conference/eng/
8 http://loftwork.com/
9 http://www.creativecommons.or.kr/global/article/46
10 http://www.creativecommons.or.kr/global/article/46
11 http://www.naver.com/
12 http://www.newsweek.com/id/62262
13 http://section.blog.naver.com/BlogEpisode4Ccl.nhn
14 http://cafe.naver.com/SectionNoticeList.nhn?nid=761
15 http://hyphen.daum.net/hyphen/campaign/2008CCKoreaConference.do
16 http://blog.paran.com/blog@hanmir/20742601
17 Trust me. From living in Korea, I've seen four year olds with cellphones on the Internet! What? And, now that I'm living 50% of my time in Guangzhou, China (the other 50 'cent in San Francisco), I'm feeling the burn

1st CC Korea International Conference

CCi Legal Day 2008

by **Michelle Thorne**
28 February 2008
http://creativecommons.org/weblog/entry/8077

Creative Commons Wiki
*http://wiki.creativecommons.org/
CCi_Legal_Day_2008*

"Open Culture in CC" is the theme of the first CC Korea International Conference, [1] a day-long event to be held on Friday, March 14th at the National Museum of Korea (map). [2]

The CC Korea[3] team, lead by Chief Project Lead Jongsoo Yoon, have organized the conference not only to celebrate the 3rd birthday of CC Korea and its localized CC licenses,[4] but as a platform to promote Open Culture in Korea, both qualitatively and quantitatively, by discussing case studies and coordinating future projects.

The program is divided into four tracks, covering topics such as open access and peer review, case studies in public sector content usage, Government Information Licensing Framework (GILF)[5] in Australia, and media tools for CC in businesses.

Speakers at the conference include Creative Commons' own Lawrence Lessig and Jon Phillips, John Wilbanks from Science Commons,[6] Project Lead Brian Fitzgerald from CC Australia,[7] and many representatives from Korean institutions including SuMyoung Lee (Ministry of Culture and Tourism),[8] SeungHoon Chun (Samsung),[9] iSuk Woo (Korea National University), KyoungHee Jung (Hansung University),[10] JungWook Seo (Korea National University), SungWook Moon (KDI School of Public Policy and Management),[11] JongMin Ham (NHN), [12]and ChangShin Park (Newsbank).

Endnotes
1   http://www.creativecommons.or.kr/conference/eng/
2   http://www.museum.go.kr/eng/use/sub_02.jsp
3   http://www.creativecommons.or.kr/
4   http://creativecommons.org/international/kr/
5   http://www.qsic.qld.gov.au/qsic/QSIC.nsf/CPByUNID/6C310
    63F945CD93B4A257096000CBA1A
6   http://sciencecommons.org/
7   http://www.creativecommons.org.au/
8   http://www.mct.go.kr/english/index.jsp
9   http://samsung.kr/news/index.jsp
10 http://www.hansung.ac.kr/eng/
11 http://www.kdischool.ac.kr/new/eng/index.jsp
12 http://www.nhncorp.com/

Creative Commons' second "CCi Legal Day"[1] is scheduled for July 29, 2008.

At the iSummit 2008 in Saporro, Creative Commons will again invite its international network of project leads and teams to participate in a workshop about the legal and international aspects of the Creative Commons licenses. Similar to last year's CCi Legal Day, this special meeting will be held one day ahead of the actual iSummit events. With the increasing growth of Creative Commons worldwide, a structured discussion about policies, legal issues, and questions about interoperability will prove both necessary and fruitful.

We hope that the CCi Legal Day in Sapporo will build upon the initiative that began in Rio de Janeiro and continued in Dubrovnik, and that the event will help set the stage for further detailed collaboration on questions about the international Creative Commons licensing suite.

The agenda will be opened in March 2008 with a call for discussion topics. The CCi team is looking forward to receiving your input and ideas in order to organise a successful and interesting day in Sapporo!

See also
• CCi Legal Day Programme 2008
  http://wiki.creativecommons.org/CCi_Legal_Day_
  Programme_2008

• Archives: CCi Legal Day 2007
  http://wiki.creativecommons.org/CCi_Legal_Day_2007

Endnotes
1   http://wiki.creativecommons.org/CCi_Legal_Day_2008

CCi Related Events

CC Nordic meeting

Creative Commons Wiki
http://wiki.creativecommons.org/CC_Nordic_meeting

2008 Nordic Creative Commons Summit. The summit brings together scholars and practitioners from legal and culture field to discuss best policies of implementing legal open content sharing in Nordic countries.

Background. The translation and localization work is done by volunteer teams in each jurisdiction who are committed to introducing CC to their country and who consult extensively with members of the public and key stakeholders as part of the porting process. Denmark's, Finland's and Sweden's volunteer country teams have adapted the previous version of the licenses and have web pages for instructing the rights owners for how to use the licenses. Norway is in the process of localizing the licenses.

Creative Commons is based to copyright licenses that are translated and localized to each countries local legal system. This ensures that the licenses are easily understood and enforceable in each country The Nordic legal systems has a common heritage when it comes to copyright law. Nordic co-operation can thus help to produce common licensing structure and provide insights for the translation process. Having a face to face meeting also helps the networking of the volunteer members of the movement.

Project description. The project will bring together Nordic Creative Commons licensing researchers and activists for a weekend workshop to Stockholm in September 2008. The workshop will provide networking for Nordic researchers and co-ordinate and discuss the license localizations and free culture promotion. The event will be co-hosted by Helsinki Institute for Information Technology and VINNOVA Centre of Excellence for Sustainable Communications. Expected attendance is 100 people.

The program consists of keynote presentations, workshops and panels. Invited papers are selected and printed in a special "open content, culture and law" publication in a joint publication of Helsinki Institute for Information Technology and VINNOVA Centre of Excellence for Sustainable Communications. The publication will be made available in electronic form for free. The printed material will be made available for academic and cultural institutions.

Information of the summit will be distributed through the international Creative Commons network and using Nordic networks own channels like participating institutions web pages and mailing lists. The event is organized by the Nordic CC network.

Endnotes
1   http://wiki.creativecommons.org/Nordic_CC_network

Birthday Party 2007

Creative Commons Wiki
http://wiki.creativecommons.org/Birthday_Party

Creative Commons turned 5 on 15 December 2007. In celebration, parties were held in Beijing, China (Birthday Party 2007 Beijing); Berlin, Germany (Birthday Party 2007 Berlin); Pasay, Pilippines (Birthday Party 2007 Manila); San Francisco, United States (Birthday Party 2007 San Francisco); Seoul, Korea (Birthday Party 2007 Seoul); Belgrade, Serbia (Birthday Party and Launch Event 2007 Belgrade); Brisbane, Australia (CCau Birthday BBQ Bash);

New York, United States (Celebrate CC's 5th Birthday in NYC); Bangalore, India (Khichdiz, Mixtures of Various Kinds); and Los Angeles, United States (Surprise Birthday Party 2007 Los Angeles)

Dutch Collecting Societies Welcome CC

by **Melissa Reeder**
23 August 2007
http://creativecommons.org/weblog/entry/7622

From Paul Keller[1] — CC Netherlands[2] Project Lead:

On August 23, 2007, Dutch collecting societies Buma and Stemra and Creative Commons Netherlands launched a pilot project[3] that seeks to provide Dutch musicians with more opportunities to promote their own repertoire. This project enables members of Buma/Stemra to use the 3 non-commercial CC licenses for non-commercial distribution of their works. It also allows Dutch composers and lyricists who already use the CC NonCommercial license to join Buma/Stemra[4] and have them collect their royalties for commercial use of their works.

Before now Dutch authors have not been able to make their work available online under the CC NC license while at the same time having Buma/Stemra collect their royalties for commercial use of those works. The Netherlands is the first country to bring such a collaboration between a music copyright organization and Creative Commons, a move applauded by Lawrence Lessig, the founder and chairman of Creative Commons International, as "the first step towards more freedom of choice in the field of exploiting music works in the digital world."

The press release by Creative Commons Netherlands and Buma Stemra can be found at http://www.creativecommons.nl/bumapilot/070823persbericht_en_web.pdf. And for more information about what's going on in the Netherlands check out CC Netherlands website [5]

Endnotes
1 http://www.kennisland.nl/nl/mensen/paul/index.html
2 http://www.creativecommons.nl/
3 http://creativecommons.nl/2007/08/23/cc-nl-start-pilot-flexibel-rechtenbeheer-samen-met-bumastemra/
4 http://www.bumastemra.nl/
5 http://www.creativecommons.nl/

Danish Collecting Society KODA teams up with CC Denmark

by **Michelle Thorne**
31 January 2008
http://creativecommons.org/weblog/entry/8012

Creative Commons Denmark[1] has just announced[2] that KODA,[3] the Danish Authors' Society, is now offering noncommercial Creative Commons licensing to its members - making it the second country worldwide to do so. A similar pilot project[4] was initiated in 2007 by Buma/Stemra[5] in the Netherlands. Both show that collective rights management and Creative Commons licenses can be combined to the benefit of creators. As Paul Keller of Creative Commons Netherlands[6] notes, "Creators can rely on the strength of collective rights management for commercial uses of their works, while taking noncommercial online distribution into their own hands by using Creative Commons licenses."

KODA's adoption of Creative Commons licensing marks a breakthrough for Danish composers and lyricists wanting to explore new ways of making their work available online while at the same time collecting commercial royalties through KODA.

Members must sign an agreement with the KODA in which they indicate which works they wish to license, and for the purpose of this arrangement, only Creative Commons licenses with the "non-commercial" condition can be used.

For more information about this exciting initiative and other Danish projects, please visit CC Denmark's website (Danish). [7] And for those of you who missed it, last week we posted[8] about the first album in Denmark to be released under a CC license in cooperation with KODA: Tone's[9] "Small Arm of the Sea" (download).[10]

Endnotes
1 http://creativecommons.dk/
2 http://creativecommons.dk/?p=11
3 http://koda.dk/
4 http://www.creativecommons.nl/extra/bumapilot
5 http://www.bumastemra.nl/
6 http://creativecommons.nl/
7 http://creativecommons.dk/
8 http://creativecommons.org/weblog/entry/7988
9 http://tonetone.org/
10 http://urlyd.com/section/downloads/tone-small-arm-sea/

CCi Points of Interest

Tone Releases Small Arm of Sea

by Cameron Parkins
21 January 2008
http://creativecommons.org/weblog/entry/7988

Today marks the release of Small Arm of Sea,[1] the debut album by female indietronica singer, songwriter and producer Tone[2] (Sofie Nielsen). While the album itself is unique in its style and substance, seamlessly combining abstract electronic composition techniques with a clear pop sensibility, it is equally as intriguing in terms of distribution. Small Arm of Sea is available both in stores (on both combined CD/DVD w/ visuals or vinyl) and online (for free, non-DRM download), with physical copies containing the text "Copy this album for your friends, please!".

The most interesting aspect of the album's distribution is that Small Arm of Sea is both CC-licensed (BY-NC-ND)[3] and backed commercially by KODA, Denmark's music collecting society. This means that not only is Small Arm of Sea available for free and open sharing, but also operating within in the traditional Danish commercial structure, in which KODA collects royalties for commercial uses. This is the first album of its kind to be released in such a way, and label Urlyd,[4] who are releasing the album, are understandably ecstatic:[5]
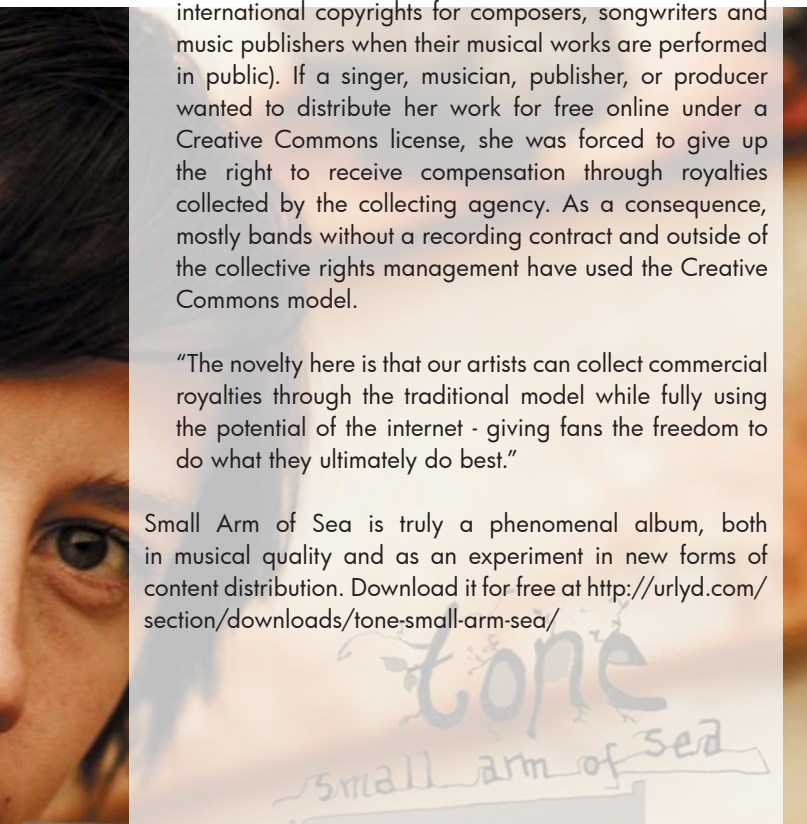
> Until recently the use of Creative Commons licenses was incompatible with services provided by collecting societies such as KODA (KODA administers Danish and international copyrights for composers, songwriters and music publishers when their musical works are performed in public). If a singer, musician, publisher, or producer wanted to distribute her work for free online under a Creative Commons license, she was forced to give up the right to receive compensation through royalties collected by the collecting agency. As a consequence, mostly bands without a recording contract and outside of the collective rights management have used the Creative Commons model.
>
> "The novelty here is that our artists can collect commercial royalties through the traditional model while fully using the potential of the internet - giving fans the freedom to do what they ultimately do best."

Small Arm of Sea is truly a phenomenal album, both in musical quality and as an experiment in new forms of content distribution. Download it for free at http://urlyd.com/section/downloads/tone-small-arm-sea/

Endnotes

1 http://urlyd.com/section/downloads/tone-small-arm-sea/
2 http://tonetone.org/
3 http://creativecommons.org/licenses/by-nc-nd/2.5/dk/deed.en_GB
4 http://urlyd.com/
5 http://urlyd.com/section/label-profile/

German public broadcaster adopts CC license

Heaps of Positive Coverage for CC Licenses on German TV

by Michelle Thorne
20 November 2007
http://creativecommons.org/weblog/entry/7838

by Michelle Thorne
26 November 2007
http://creativecommons.org/weblog/entry/7842

The Norddeutscher Rundfunk (NDR),[1] a public radio and television broadcaster belonging to Germany's national broadcasting consortium ARD,[2] announced today that they will begin to use CC licenses for some of their programs.

The political comedy show Extra 3[3] and critical media magazine Zapp[4] will release segments of their program under a BY-NC-ND license as part of a pilot project lasting for six months.

More information can be found at http://www1.ndr.de/ratgeber/technik/creativecommonsindex2.html (German) and in NDR's official press release[5] (German).

Thanks to Meike Richter, CC Project Leads John-Hendrik Weitzmann (Germany) & Paul Keller (Netherlands), and CC Creative Director Eric Steuer for their involvement in this great initiative!

Endnotes
1   http://www.ndr.de/
2   http://www.ard.de/
3   http://www.ndr.de/extra3
4   http://www.ndr.de/zapp
5   http://www1.ndr.de/unternehmen/presse/pressemitteilungen/pressemeldungndr934.html

We just ran a post[1] about the German public broadcaster NDR,[2] who recently announced it will release segments from some of its programs under a CC license. But the flood of positive feedback and media coverage has prompted us to write another article pointing to a few of the gems (mostly in German):

- The TV magazine Zapp introduces and explains its decision to implement a CC license; [3]
- Articles in Welt,[4] Spiegel Online,[5] heise.de,[6] PCwelt.de,[7] goldem.de,[8] Sat+Kabel;[9]
- and from the blogosphere Netzpolitik,[10] Medienrauschen,[11] Rebellenidyll,[12] Peter Turi,[13] Jan Knöttig, Prospero.net,[14] Tim Schlotfeld/E-Learning,[15] Teddy Krieger,[16] Stohl.de,[17] DWDL,[18] Wortfeld.de,[19] and many, many more!

Endnotes
1   http://creativecommons.org/weblog/entry/7838
2   http://www.ndr.de/
3   http://www3.ndr.de/ndrtv_pages_video/0,,OID4423446_VID4422126,00.html
4   http://www.welt.de/welt_print/article1384072/Private_Websites_duerfen_NDR-Filme_zeigen.html
5   http://www.spiegel.de/netzwelt/web/0,1518,518668,00.html
6   http://www.heise.de/newsticker/meldung/99279
7   http://www.pcwelt.de/start/dsl_voip/online/news/125337/
8   http://www.golem.de/0711/56079.html
9   http://www.satundkabel.de/modules.php?op=modload&name=News&file=article &sid=27784&mode=thread&order=0&thold=0
10 http://netzpolitik.org/2007/inhalte-des-ndr-unter-creative-commons/
11 http://www.medienrauschen.de/archiv/ndr-oeffnet-sich/
12 http://blog.rebellenidyll.de/2007/11/20/beitraege-des-ndr-unter-creative-commons/
13 http://turi-2.blog.de/2007/11/20/heute2_openndr_t_mobile_iphone~3326212/
14 http://prospero.netbib.de/?p=6678
15 https://www.tschlotfeldt.de/node/602
16 http://teddykrieger.blog.de/2007/11/20/ndr_inhalte_unter_creative_commons_lizen~3324795
17 http://stohl.de/wordpress/?p=6983
18 http://www.dwdl.de/article/news_13486,00.html
19 http://www.wortfeld.de/2007/11/lizenziert/

CCi Points of Interest

PUBLIC BROADCASTERS OPT FOR CC

by **Michelle Thorne**
22 January 2008
http://creativecommons.org/weblog/entry/7987

Public broadcasters often ask themselves: how to better enable tax payers to access the works that they have paid for? This was the question that the BBC, the public broadcaster for the United Kingdom, addressed[1] in 2004 during the debate over its charter renewal. The result of their deliberations was a yearlong pilot, the Creative Archive Licensing Group project,[2] launched in September 2005.

The objective of the Creative Archive was to make BBC material available online to UK citizens. The content was released under a Creative Archive Licence,[3] a license similar in some respects to the Creative Commons Attribution Non-Commerical ShareAlike License,[4] but more restrictive in that it allowed only non-profit educational & personal use, forbade promotional or campaign use, and limited these rights to within the UK.

During the pilot period, the Creative Archive received much praise. At its conclusion in September 2006, the BBC had released[5] nearly 500 clips, full programs, audio tracks, and images. As the recent director of the Creative Archive Paul Gerhardt noted in an interview,[6] viewers respected the licenses, and during the trial period, only two minor licensing breaches had been reported. However, a hurdle[7] for the initiative was the fact that the Creative Archive could only license simple rights material from the BBC, which meant that no third-party programming could be included in the Archive.

Still, as Herkko Hietanen points out in Community Created Content, "[8]The [Creative Archive] was in line with BBC's goal ' to turn the BBC into an open cultural and creative resource for the nation'." [9]The Creative Archive was indeed a significant step for public interest and one of the BBC's most applauded initiatives.[10] And so, although the Creative Archive is not longer in active use, the philosophy of open licensing has continued to grow within the BBC.

Today several departments in the BBC publish content under Creative Commons licenses: album reviews (for example)[11] and a partnership[12] with MusicBrainz, a community music metadatabase that uses CC licenses. Furthermore, under other licensing conditions, the BBC has opened up its website to developers at backstage.bbc.co.uk.

The BBC also offers television and radio programs to stream or download through its iPlayer,[13] although the player's format has been the source of some criticism.[14]

The BBC's dedication to public access has helped inspire several other open projects for European public broadcasters. In November 2007 the Norddeutscher Rundfunk (NDR),[15] a public radio and television broadcaster in Germany's national broadcasting consortium ARD, announced[16] that they will use CC licenses for some of their programs. The six-month pilot has so far generated positive coverage,[17] and it is hoped that its services will be continued.

Also, the Danish Broadcasting Corporation[18] features CC-licensed images and content on its website, and it was the first broadcaster to purchase and air the CC-licensed documentary, Good Copy Bad Copy.[19] In the Netherlands, the public broadcasting network VPRO[20] has implemented CC licenses for its 3voor12 Plundert Musea[21] project, which makes available samples from rare musical instruments, and furthermore the Dutch broadcaster also promotes CC music on its radio show Wissel.[22] Also of note is Images for the Future,[23] a joint project funded by the Dutch government to digitize nearly 3 million photos, 140,000 hours of audio, and 150,000 hours of video & film, which is another great example of efforts to preserve the commons through online public access to cultural resources.

However, despite many positive strides, creators working for public broadcasters still often find themselves at odds with their institutions' more traditional copyright policies. In-house legal departments can be reluctant to embrace user-generated content, remixes, downloads, and third-party material, and at times, they may endorse restrictive DRM while resisting new and open media formats. As more and more publicly-funded content goes online, it is important enable and empower users, rather than leaving enriching material to digitally decay.

If readers have any additional examples of CC license usage in public broadcasting, we invite you to include them on our Content Directories wiki.[24]

Endnotes

1   http://www.bbc.co.uk/foi/docs/bbc_constitution/bbc_royal_charter_and_agreement/Building_Public_Value.pdf
2   http://creativearchive.bbc.co.uk/

REVISED GUIDELINES FOR INTERNATIONAL LICENSE PORTING PROCESS

Creative Commons Wiki
http://wiki.creativecommons.org/Worldwide_Overview

In November CCI revised its guidelines for the international porting process. These guidelines provide an overview for founding of a local CC jurisdiction project with the aim of porting of the CC licensing suite to national law.

Creative Commons International, which oversees the internationalization of the Creative Commons licensing suite, would like project teams in as many jurisdictions as possible to join our efforts to increase the sum of raw source material online and to make access to that material cheaper and easier. We are still looking for expert help all around the world. The following overview is designed to help you understand what helping us would entail:

THE PORTING PROCESS

Affiliate Institution and Legal and/or Public Project Leads are chosen

Building a Team
To begin the process of porting the licenses to a new jurisdiction, a team of committed people within that jurisdiction must be identified. It is important that the team members are dedicated to the project and are willing to cooperate with each other, CCi, and other affiliates around the world.

The following roles will need to be assigned:

Legal Project Lead
Legal Project Lead is responsible for drafting the CC licenses in their jurisdiction
- professional legal credentials
- reputation among copyright and intellectual property experts
- enthusiasm for project
- willingness to work within the CCi guidelines
- ability to communicate in English

Public Project Lead
Public Project Lead is a spokesperson for the CC Project in their jurisdiction
- strong network of collaborators

- experience with hosting and organizing events
- strategies for fundraising
- willingness to work within the CCi guidelines
- ability to communicate in English

Affiliate Institution
The Affiliate Institution officially houses the CC project in their jurisdiction
- locally run, owned, and managed
- mandate of host institution and potential for independence of CC project
- copyright/internet law expertise
- professional network, prestige
- willingness to collaborate
- capacity

Project Leads sign a Memorandum of Understanding (MOU) with Creative Commons

Once the Project Lead(s) and an Affiliate Institution have been identified, please email CCi with the names and contact information of the proposed team members. This information should also include formal titles, institutional positions, email addresses and any appropriate URLs.

CCi will prepare an MOU to be signed by the project leads and a representative from the affiliate institution. The purpose of the MOU is for the jurisdiction project and CC to agree upon several policies and expectations regarding their collaboration and the license porting.

Please return the signed MOU first electronically followed by two originals in the mail to Gipsstrasse 12, 10119 Berlin Germany. CCi will then sign and return one original to you.

Internal administration and Timeline

Mailing Lists
At this time, CCi will announce the Project Leads and the Affiliate Institution on our mailing list and on our website under the column "Upcoming Jurisdictions". There are other recommended Creative Commons mailing lists, which you may choose to join and contribute to as well.

Furthermore, we will provide your jurisdiction with its own mailing list, which can be used to host discussions about

the license drafts and coordinate events. Please invite to your list interested and valuable stakeholders in your region. Examples of key stakeholders include prominent commentators on copyright in your jurisdiction, Wikipedia leaders in relevant region or language, and potential license adaptors in your area.

We encourage you use the mailing list as tool to involve and consult the members of your community, and also keep them informed about developments in Creative Commons projects, both local and worldwide.

Developing a timeline
After the internal administration has been completed, the jurisdiction's project leads will propose a timeline for the porting process. Each step, especially the launch date, should be coordinated with the CCi team. Please find below a suggested timeframe:

- Legal Project Lead produces first draft, including re-translation into English and chart of substantial legal changes: one month
- CCi reviews the first draft: one month
- Public discussion: one month
- Legal Project Lead produces second draft: two weeks
- CCi reviews second draft: one month
- Project Leads arrange necessary translation and customization of the Commons Deed, the FAQs, and other related content: one-two months
- Ported Licenses are posted on creativecommons.org: one week
- The Launch is celebrated!

Legal Project Lead produces a first draft
After a timeline has been agreed upon, then the Legal Project Lead will produce a first draft of the license.

Review the license
The license that you will be working with is the most recent version of Attribution-NonCommercial-ShareAlike (BY-NC-SA).

You should prepare the first draft from CCi's working document, which is a document based on the most recent version of BY-NC-SA, the most comprehensive CC license. Every element required for all 6 generic licenses can be found in BY-NC-SA.

Translate the license (if applicable)
Translate the license verbatim into the first official language of your jurisdiction.

Analyze and adapt the license
Once you have literally translated the license into your jurisdiction's first language, then you must modify the license to be compliant with your applicable copyright legislation

Prepare an explanation in English
Prepare a document that describes any substantial legal changes made to the generic license. A suggested format for this document is (by column): BY-NC-SA original version, BY-NC-SA ported version (in jurisdiction's first language), BY-NC-SA ported version re-translated into English, commentary to changes.

Send the license draft (re-translated into English) and explanation of substantial legal changes
Send the re-translated license draft and the explanation of substantial legal changes to the CCi team.

CCi reviews first draft
Please send the first draft and any other relevant material to Catharina at CCi.

At this point, she will review the draft and work closely with the Legal Project Lead to ensure that the license is as suitable as possible. Depending on the circumstances, this collaboration will be conducted on a public list or offline.

This stage may be intense, since there are often many translation issues to consider. Therefore, it may take several email exchanges and/or phone calls to ensure that all the fine points of the licenses have been addressed and understood correctly.

Please be patient and open to feedback -- we are all working together to write the most comprehensive and accurate licenses as possible for your jurisdiction.

Public discussion
The public discussion is a stage in which the team invites members of the public to participate in the license drafting. Creative Commons will announce the draft on creativecommons.org, and we expect the Legal Project Lead to encourage commentary and criticism from their community.

This step is crucial in the porting process, since it enables the community to develop and improve the license. It is important to conduct the public discussion in an open and fair way and to incorporate the changes that the community deems appropriate.

Before entering the public discussion, please send us:
- the most recent license draft (in the jurisdiction's first language) (PDF)
- an English re-translation of the draft (PDF)
- an explanation of the substantial legal changes in English (PDF)
- name, title, and email addresses of each Project Lead. This information will be made public
- a short biography (2-3 paragraphs, including hyperlinks) about the Affiliate Institute
- a small logo for the Affiliate Institute (jpeg, png, svg, or gif preferred)

Once in the public discussion
- discuss with team members whom to invite and how to ensure maximum involvement by local stakeholders
- agree with team members on to how to structure the discussion
- develop a summary of the list and highlight specific issues to be addressed in the second draft

Legal Project Lead produces second draft

Once the Project Leads agree that enough time in the public discussion has elapsed, then they can begin to work on a second draft. This draft should be a revision based on comments gained in the public discussion.

When the second draft is finalized, we kindly ask for another English re-translation of the draft, and please point out and explain the changes that have been made.

If any interesting and relevant material has surfaced during the public discussion that you would like to share, we encourage you to forward the information to us so that we can inform the CC community. Examples of relevant material include:
- a brief history of copyright law and intellectual property rights in your jurisdiction
- outline and links to major legislation and international treaties that affect copyright and IP rights in your jurisdiction

- how Creative Commons fits into the current legislation
- changes that were made to the licenses to accommodate local legislation and policy

CCi reviews second draft
Please send the second draft and any relevant material to CCi. Catharina will review the second draft and collaborate with the Legal Project Lead to fine-tune the licenses and confirm that all aspects have been addressed.

As with the first draft, this collaboration will be conducted either on a public list or offline.

Again, please be patient at this stage. Sometimes local legal experts continue to make revisions once the second draft has been submitted to CCi. It is sometimes necessary to redraft the licenses several times before reaching a final, stable version.

However, please keep encouraging the input from your community. In the end, it will ensure that all bases have been covered and that your jurisdiction will be able to offer the most complete licenses possible!

Project leads finalize licenses and arrange technical requirements

Transform the licenses
Once CCi, the Legal Project Lead, and the jurisdiction's community have agreed upon the license draft, then the Legal Lead will be responsible for transforming the BY-NC-SA license into the six generic CC licenses:

- BY-NC-ND
- BY-NC-SA
- BY-NC
- BY-ND
- BY-SA
- BY

All of these licenses can be derived from the clauses contained in BY-NC-SA.

Translate informational material
The Project Leads will also be responsible for coordinating the literal translation of CC's informational material. If these documents are already translated into your jurisdiction?s

first language, then you may also like to consider offering translations in other common languages in your region. Furthermore, you should read through all documents to ensure that the specifics of your jurisdiction are reflected in the translations. These documents include, but are not limited to:

- FAQs
- Commons Deed
- Trademark policy (other policies)
- Disclaimer
- Legal Concepts
- Choosing a License
- CC films on dotsub

Creating the XHTML files
Next your team will need to prepare all 6 ported licenses as XHTML files.

To create these files, please go to the /worldwide page on the Creative Commons site. Under "Completed Licenses," click on a jurisdiction's flag. For this step, we recommend that you work from a launched jurisdiction with the same license version that you are porting (e.g., 3.0) and if possible that shares the same language or script as your jurisdiction. These similarities will make formatting the XHTML files easier for you.

If it is not possible to work from an existing jurisdiction, then we recommend working from the unported license.

Please note that no further changes will be possible once they have been published

Launch of the national version of the licenses

Press release
Once the XHTML files for all six licenses have been received, CCi will post the licenses on the /international page along with the Commons Deed in your jurisdiction's language(s). Then CCi will generate a press release to announce the launch. At this time, please send any relevant information about the project or event to CCi. A presskit for high quality graphic files can be found at creativecommons.org/presskit.

The launch event
Whether the launch is in the form of a party, convention, television program, press conference, or all of the above,

will be the decision of the Project Leads. However, the event should attract publicity to make sure the people will know where to find "creative work available for others to create upon and share."

Future collaboration
After the launch, the jurisdiction team and CCi will discuss whether the Project Leads and the Affiliate Institution would like to continue to work with CC as part of an ongoing collaboration. The parties agreeing to stay on board will then sign a Legal/Public Project Lead Agreement, which outlines the expectations and responsibility involved in continued collaboration.

Asia and the Commons Case Studies 2008

Creative Commons Australia
*http://www.creativecommons.org.au/
asiaandthecommons*

The Asia and the Commons case study project represents an effort to uncover exemplary individuals and organisations engaged in the commons in the Asia-Pacific region. From Australia and New Zealand to Malaysia and India—in text and film and music and image—this booklet[1] is a snapshot of the Asian commons. The booklet has been prepared as part of ACIA: International Workshop on Asia and Commons in the Information Age[2] in Taiwan on 19-20 January, 2008.

This research is part of the Creative Commons Clinic[3] research program, funded by the Australian Research Council Centre of Excellence for Creative Industries and Innovation[4] at the Queensland University of Technology.[5] It is being undertaken in collaboration with Creative Commons Australia[6] as part of the iCommons[7] Local Context, Global Commons initiative.[8]

Its primary goal is to examine past, present, and future implementations of commons-based projects to offer insights into the innovative operation and possible future direction of Asia and the Commons.

The case studies assembled to date represent activities in nine countries, broader regions such as the Arab nations, and global efforts towards sustainability and social justice, revealing creative ways of participating in the commons. Featured are remix artists, performers, open-source software programmers, filmmakers, collecting institutions and publishing houses focused on democracy and change, who demonstrate a diverse set of motivations to engage with the shared ideals of openness and community collaboration.

We hope that you enjoy reading these vignettes, and are inspired to contact the individuals and organisations involved. This booklet will contribute to a larger selection of case studies to be presented at the iSummit '08, to be held in Sapporo, Japan, between 29 July and 1 August, 2008.

Case Studies
- Following Alexis West (http://creativecommons.org.au/asiaandthecommons/followingalexiswest)
- Strange Symphonies Blog (http://creativecommons.org.au/asiaandthecommons/strangesymphonies)

- Pig Head Skin & Jesus Rocks! (http://creativecommons.org.au/asiaandthecommons/pigheadskin)
- Creative Commons Taiwan (http://creativecommons.org.au/asiaandthecommons/cctaiwan)
- International IDEA Publishing (http://creativecommons.org.au/asiaandthecommons/ideapublishing)
- 60Sox (http://creativecommons.org.au/asiaandthecommons/60sox)
- Arab Commons (http://creativecommons.org.au/asiaandthecommons/arabcommons)
- Show Some Color (http://creativecommons.org.au/asiaandthecommons/showsomecolor)
- Global Voices Online (http://creativecommons.org.au/asiaandthecommons/globalvoicesonline)
- Foundation for P2P Alternatives (http://creativecommons.org.au/asiaandthecommons/p2pfoundation)
- EngageMedia (http://creativecommons.org.au/asiaandthecommons/engagemedia)
- Moshang & Asian Variations (http://creativecommons.org.au/asiaandthecommons/moshang)
- NLA Picture Australia Click & Flick (http://creativecommons.org.au/asiaandthecommons/nlaclickandflick)
- openDemocracy (http://creativecommons.org.au/asiaandthecommons/opendemocracy)
- Creative Commons Clinic (http://creativecommons.org.au/asiaandthecommons/ccClinic)
- Sony eyeVio (http://creativecommons.org.au/asiaandthecommons/sonyeyeVio)

To this end, we invite any individual or organisation participating in the commons to submit their stories to info@creativecommons.org.au. Bountiful thanks go to all contributors and participants in these projects for helping to make the commons a flourishing cultural movement.

Download the booklet at http://creativecommons.org.au/materials/AATC/Asia%20and%20the%20Commons%20booklet.pdf

Endnotes
1 http://creativecommons.org.au/materials/Asia%20and%20the%20Commons%20booklet.pdf
2 http://meeting.creativecommons.org.tw/
3 http://www.cci.edu.au/ccc
4 http://www.cci.edu.au/
5 http://www.qut.edu.au/
6 http://creativecommons.org.au/
7 http://icommons.org/
8 http://icommons.org/nodes/local-context-global-commons

CCi Points of Interest

Visit Planet Creative Commons

by **Mike Linksvayer**
1 March 2008
http://creativecommons.org/weblog/entry/8091

In the universe of blogs and other syndicated content, a planet is a service that aggregates a specific set of blogs, usually all relevant to a particular community, so that one may easily follow conversations (or at least blogged updates) in the community or drop in and see what is happening in a community without having to visit many individual blogs (and having to figure out which ones to visit).

Planet Debian[1] and Planet GNOME[2] were the first two planets. Now a planet aggregator is a well established communications channel for many large free software communities, complementing mailing lists, IRC, wikis, and individual and project blogs. Planet Mozilla[3] is another good example.

We've been syndicating CC jurisdiction project blogs on the CC home page[4] for a while. Now you can see more and subscribe at planet.creativecommons.org/jurisdictions/. Or visit the Planet Creative Commons[5] home page to get this blog, CC jurisdiction blogs, and various CC community blogs all at one time.

You can read about the software that runs the Planet on the CC wiki,[6] including CC engineer Nathan Kinkade's plugin to read syndicated license information.[7]

Endnotes
1   http://planet.debian.org/
2   http://planet.gnome.org/
3   http://planet.mozilla.org/
4   http://creativecommons.org/weblog/entry/7710
5   http://planet.creativecommons.org/
6   http://wiki.creativecommons.org/Planet_Venus
7   http://wiki.creativecommons.org/Syndication

First CC-licensed Photography Contest in China

by **Michelle Thorne**
19 September 2007
http://creativecommons.org/weblog/entry/7659

CC in China Mainland[1] has partnered with the online photo-sharing community nphoto.net and one of China's largest internet portals, sohu.com, to co-sponsor the first CC-licensed photography contest[2] in China Mainland. The first submissions were received on September 1st, 2007, and at the time of this posting, entries now number around 3,500 and span three major categories: society & humanity, nature & landscape, and portrait.

The contest is open to both professional and amateur photographers, and as the blog from CC in China Mainland reports,[3] all entrants will select a localized CC license for their photos.

Judging will be carried out in two phases, the first consisting of open, online voting ending October 15, followed by a selection by a panel of experts. Awards will be presented to the winners on November 3rd at the National Library of China[4] accompanying the opening of a critically-acclaimed photography exhibition.

Official contest page: http://cc.nphoto.net/

Endnotes
1   http://cn.creativecommons.org/en/
2   http://cc.nphoto.net/
3   http://cn.creativecommons.org/en/index.php/2007/09/19/
    first-cc-licensed-photography-contest-in-china/
4   http://www.nlc.gov.cn/old/english.htm

CC China Photo Contest

Panda Punk Lab: Inauguration in Chile

by Joi Ito
4 November 2007
http://creativecommons.org/weblog/entry/7786

by Michelle Thorne
14 November 2007
http://creativecommons.org/weblog/entry/7817

Yesterday, I attended the Creative Commons China[1] Photo Content ceremony at the National Library in Beijing. There were 10,000 submissions of professional and amateur works licensed under various CC licenses. There were three categories: Society, Nature and Portraits. Winners were chosen by a panel of judges including famous photographers, professors and other notable people. The photographs were amazing. There is a web page of the winning photographs. [2] Don't forget to click the link underneath the winning photos for the second place winner gallery.

While we have silly people in the West saying that for every free photo on Flickr a professional photographer loses their job, we have professional photographers in China licensing their best works under CC licenses. As far as I could tell, the amateur and professional photographers seemed integrated and supportive of each other.

After the awards ceremony, we have a workshop with presentations from an illustrious and interesting group of speakers. Overall a groundbreaking and well executed event. Congratulations Chunyan and the CC China team!

I'm uploading photos from my trip in a Flickr set.[3] I found out yesterday that there is a Firefox Plugin to bypass the Chinese block on Flickr.[4]

Endnotes
1   http://cn.creativecommons.org/en/
2   http://cc.nphoto.net/contest2007/winners.html
3   http://www.flickr.com/photos/joi/sets/72157602918061297/
4   https://addons.mozilla.org/en-US/firefox/addon/4286

JUMP系列 Photographer:老0

Claudio Ruiz[1] from Creative Commons in Chile[2] reports the inauguration of the Panda Punk Lab, a multimedia lab in Chillán City offering educational software running on an Ubuntu Linux operating system:

" Because the indemnification received by the violation of a Creative Commons license - the first case in Chile and Latin America - the "Panda Punk Lab" was inaugurated yesterday (Monday), which will benefit more than 200 students of the E-120 "María Saavedra" School, Chillán.

During the ceremony, the Director of Studies of NGO Derechos Digitales,[3] Alberto Cerda, emphasized how this donation ratifies the validity of the CC licenses to share and spread intellectual works, and protect them from non-authorized uses.

The case was born in April of 2007 when designer Armando Torrealba realized one of his works - a panda bear drawing with pink punk hair - was used by a retail store for publicity without his authorization. After NGO Derechos Digitales' intervention, the enterprise indemnified the professional with a non-specified amount,[4] part of which was destined to the implementation of this laboratory."

Endnotes
1   http://www.quemarlasnaves.net/acerca/
2   http://www.creativecommons.cl/
3   http://www.derechosdigitales.org/
4   http://www.derechosdigitales.org/2007/04/13/creative-commons-logra-triunfo-historico-en-la-proteccion-de-los-derechos-de-autor/

Image: Inauguración Laboratorio PPunk, photo by Derechos Digitales (http://flickr.com/photos/ongderechosdigitales/) licensed under CC BY-SA. (http://creativecommons.org/licenses/by-sa/2.0) More photos. (http://flickr.com/photos/ongderechosdigitales/sets/72157603138857040/)

CC News

CREATIVE COMMONS ANNOUNCES NEW LEADERSHIP, NEW FUNDING

by **Eric Steuer**
1 April 2008
http://creativecommons.org/weblog/entry/8176

Today, Creative Commons is excited to make two important announcements.

First, we're thrilled about a major new grant of $4 million from the William and Flora Hewlett Foundation,[1] consisting of $2.5 million to provide general support to Creative Commons over five years, as well as $1.5 million to support ccLearn.[2]

We're also pleased to announce some changes to CC's leadership that reflect. Lawrence Lessig[3] is stepping down as CEO of Creative Commons, to focus on his newly-launched project, Change Congress.[4] He will be replaced by entrepreneur, venture capitalist, and free culture advocate Joi Ito.[5] Lessig will remain on the Creative Commons board.

From Larry:

> "Both pieces of news we are announcing today reflect Creative Commons' maturation from a startup into crucial infrastructure for creativity, education, and research in the digital age."

Founding board member and Duke law professor James Boyle[6] will become chair of the board, replacing Ito, who will remain on the board.

San Francisco, CA, USA — April 1, 2008

Creative Commons, a nonprofit organization that works to expand the body of creative work available to the public for legal sharing and use, today announced both a leadership evolution and a major new grant of $4 million from the William and Flora Hewlett Foundation to support its activities. "Both pieces of news we are announcing today reflect Creative Commons' maturation from a startup into crucial infrastructure for creativity, education, and research in the digital age," said the organization's founder, Stanford law professor Lawrence Lessig. Creative Commons celebrated its fifth anniversary last December.

Lessig has announced a shift of academic focus from copyright to political corruption. He recently launched Change Congress, a movement to increase transparency in the US government's legislative branch. In order to concentrate on this effort, Lessig is stepping down as CEO of Creative Commons. He will be replaced by entrepreneur, venture capitalist, and free culture advocate Joi Ito. Lessig will remain on the Creative Commons board.

"Although I have changed my focus, I'm still very much committed to Creative Commons and the Free Culture cause," Lessig said. "The work I intend to do with Change Congress is in many ways complementary to the work of Creative Commons. Both projects are about putting people in power and enabling them to build a better system. I could not be more pleased to hand off the leadership of Creative Commons to the extraordinarily passionate and qualified Joi Ito."

"Under Larry's management, Creative Commons has grown from an inspirational idea to an essential part of the technical, social, and legal landscape involving organizations and people in 80 countries," said Ito. "With it, the organization has grown in size and complexity, and I am excited to increase the level of my participation to help manage this amazing group of people. The Hewlett Foundation has been a major supporter of ours from the beginning and we could not be more grateful for their support going forward into the future."

Founding board member and Duke law professor James Boyle will become chair of the board, replacing Ito, who remains on the board. "Jamie has demonstrated his commitment to Creative Commons from its founding," said Lessig. "He led the formation of Science Commons and ccLearn, our divisions focused on scientific research and education respectively. There is no person better suited to lead the Creative Commons board."

Boyle is optimistic about Creative Commons' future. "If one looks at all the amazing material that has been placed under our licenses – from MIT's Open Courseware and the Public Library of Science to great music, from countless photographs and blogs to open textbooks – one realizes that, under Larry's leadership, the organization has actually helped build a global 'creative commons' in which millions of people around the world participate, either as creators or users. My job will be to use the skills of the remarkable people on our board – including a guy called Larry Lessig, who has promised me he isn't going away any time soon – to make sure that mission continues and expands."

The Hewlett Foundation grant consists of $2.5 million to provide general support to Creative Commons over five years and $1.5 million to support ccLearn, the division of Creative Commons that is focused on open educational resources. "The William and Flora Hewlett Foundation has been a strong supporter of openness and open educational resources in particular," said Catherine Casserly, the Director of the Open Educational Resources Initiative at Hewlett. "Creative Commons licenses are a critical part of the infrastructure of openness on which those efforts depend." The Hewlett grant was a vital part of a five-year funding plan which also saw promises of support from Omidyar Network, Google, Mozilla, Red Hat, and the Creative Commons board.

Creative Commons also announces two other senior staff changes. Diane Peters joins the organization as General Counsel. Peters arrives from the Mozilla Corporation, serves on the board of the Software Freedom Law Center, and was previously General Counsel for Open Source Development Labs and the Linux Foundation. She has extensive experience collaborating with and advising nonprofit organizations, development communities, and high-tech companies on a variety of matters.

Vice President and General Counsel Virginia Rutledge, who joined Creative Commons last year from Cravath, Swaine & Moore LLP, will take on a new role as Vice President and Special Counsel. In her new role, Rutledge will focus on development and external relations, while continuing to lead special legal projects.

Endnotes

1 http://www.hewlett.org/
2 http://learn.creativecommons.org/
3 http://www.lessig.org/
4 http://change-congress.org/
5 http://joi.ito.com/
6 http://www.law.duke.edu/boylesite/

APPROVED FOR FREE CULTURAL WORKS

by **Mike Linksvayer**
20 February 2008
http://creativecommons.org/weblog/entry/8045

We've just added the seal you see at right to Creative Commons licenses that qualify as Free Culture Licenses[1] according to the Definition of Free Cultural Works — Attribution[2] and Attribution-ShareAlike.[3] Public domain[4] is not a license, but is an acceptable copyright status for free cultural works according to the Definition.

One obvious way to think of the definition is as an application of the principles of free software[5] to content. These demand the freedom to modify without any discrimination against uses or users, which means that Creative Commons licenses containing the NonCommercial or NoDerivatives terms do not qualify. Of course you don't have to agree with the definition of freedom used by the free software movement and the Definition of Free Cultural Works, and even if you do agree, there may be reasons for using a more restrictive license in some cases. However, this seal and approval signals an important delineation between less and more restrictive licenses, one that creators and users of content should be aware of.

A very practical reason users should be aware of these distinctions is that some important projects accept only freely (as defined) licensed or public domain content, in particular Wikipedia and Wikimedia sites, which use the Definition of Free Cultural Works in their licensing guidelines. Indeed, clear marking of qualifying CC licenses as free is one of the issues to be addressed[6] for a potential migration of Wikipedia to CC Attribution-ShareAlike.[7]

Free Cultural Works > 47

CC News

CC0 beta/discussion draft feedback and next step

by **Mike Linksvayer**
16 February 2008
http://creativecommons.org/weblog/entry/8045

On January 15 we launched discussion[1] of two new tools in a beta US version, both branded "CC0" — a Waiver of all copyrights in a work, and an Assertion that there are no copyrights in a work. After taking account of your feedback (thank you!), a lot of internal discussion has led us to plan some changes. We are now planning to have the next iteration of the beta ready for discussion by March 31, but will describe the overall changes below for early feedback as we work toward that iteration.

- Many found the use of "CC0" for both the Waiver and Assertion tools to be confusing. Going forward, we plan to separate the tools more clearly. As a legal tool, the CC0 Waiver can be thought of as the "no rights reserved" option within the CC licensing suite. The Assertion is something different — not a legal tool, but a method of enabling statements of fact about the public domain.

- Thinking of the CC0 Waiver as part of the licensing suite is also in keeping with the legal reality that in some situations the tool will probably function as a license rather than a waiver. So we want to begin with a "Universal" (not "Unported") version of the tool. We do not want to give US legal code a special status here. This means we need to address now some additional legal issues, such as moral rights and the question of rights in databases. Much discussion of the moral rights issue has already taken place within the CC community, and we will make use of that input. Open Data Commons[2] has provided an example of how database rights might be addressed. We would

like to use this opportunity to engage at the beginning of our process with CC international jurisdiction projects[3] and other experts to make sure CC0 is the most universal waiver/maximally thin license possible.

- Avoiding confusion between the Waiver and the Assertion will also help with efforts to educate about the existence of the "public domain" in every jurisdiction, whether called by that name or not. The Assertion tool should now include the ability to indicate reasons why a work would be in the public domain under the law of jurisdictions other than the US.

- We also want to be clear that there is no need to buy into CC0 branding in order to use CC-built metadata to communicate the rights associated with any particular work. Our goal is interoperability — it's the "Rights Expression Language" part of ccREL,[4] not the "cc", that we care about the most.

We hope these changes will help clarify messaging and make it easier for us to build — with your help — the simplest and most effective tools for global usage. Primary discussion of this work will continue on the cc-licenses list.[5] Please join in!

Endnotes
1   http://creativecommons.org/weblog/entry/7978
2   http://www.opendatacommons.org/
3   http://creativecommons.org/international
4   http://wiki.creativecommons.org/ccREL
5   http://lists.ibiblio.org/mailman/listinfo/cc-licenses

CC Press Kit Relaunched

by **Alex Roberts**
27 March 2008
http://creativecommons.org/weblog/entry/8164

We are pleased to announce a brand new Press Kit page.[1] Based on user requests and feedback, we have completely redesigned it to make it easier for you to find and use specific CC graphics.

As before, all graphics are available in various formats for any purpose, including large format transparent PNGs — which work well in presentations. The page also features

direct links to vector versions of our icons and license buttons, and are recommended for use in videos and printed works.

Please read our policies page[2] for information on how our logos may be used, and see our marking project[3] for examples and best practices on marking your work.

Endnotes
1   http://creativecommons.org/presskit
2   http://creativecommons.org/policies
3   http://creativecommons.org/projects/Marking

Science Commons News

A COMMONS-SENSE APPROACH TO WINNING THE DRUG DISCOVERY LOTTERY

by Kaitlin Thaney
24 February 2008
http://creativecommons.org/weblog/entry/8065

In a new piece[1] [free reg. req.] this week from GenomeWeb Daily News, Aled Edwards[2] — director and CEO of the Structural Genomics Consortium[3] — describes the drug discovery process as a "lottery," and argues that increasing the chances for discovery will require that people in "academia, industry, and funding bodies collaborate and keep new structural data accessible to all researchers who might be interested in using it."

The sentiment echoes those of Science Commons' own John Wilbanks, who earlier this year wrote a post on the Nature Network[4] comparing drug discovery to a game of roulette. It's a game, says Wilbanks, that people win by "betting on every square, then patenting the one that wins and extracting high rents from it." The biggest problem in this scenario, he argues, isn't the existence of patents, but the sheer complexity of the human body, and how much we still have to learn about it:

> Human bodies make microprocessors look like children's toys in terms of complexity. …Complexity is the problem both in terms of our understanding of bodies and drugs and in terms of reworking the models around discovery. This system regularly and utterly defeats the best efforts of many entrepreneurs and policy reformers to change things for the better.

So what's the solution? According to Wilbanks, it's a "commons approach," which entails precisely the kind of collaboration that Edwards advocates:

> It requires open access to content, journals and databases both. It requires that database creators think about their products as existing in a network, and provide hooks for the network, not just query access. It requires that funders pay for biobanks to store research tools. It requires that pharmaceutical companies take a hard look at their private assets and build some trust in entities that make sharing possible. It requires that scientists share their stuff (this is the elephant in the lab, frankly). It requires that universities track sharing as a metric of scientific and societal impact.

It is not easy. But it is, in a way, a very **simple change**. It just requires the flipping of a switch, from a default rule of "sharing doesn't matter" to one of "sharing matters enormously." It is as easy, and as hard, as the NIH mandate on open access. It's a matter of willpower.

Edwards points out that governments and academic institutions spend "hundreds of billions of dollars" each year on activities related to drug development, and biotech and pharmaceutical companies "spend another $50 billion." Yet the pace of discovery remains static — and according to Edwards, may even be slowing down.

Clearly, the current approach isn't working. We at Science Commons are encouraged that more people are coming to understand that it's time for a new approach to tilt the odds in our favor — so that we can save not only time and money, but also human lives.

Endnotes
1 http://www.genomeweb.com/issues/news/145120-1.html
2 http://www.utoronto.ca/AlEdwardsLab/al_edwards_bio.html
3 http://www.thesgc.com/
4 http://network.nature.com/blogs/user/wilbanks/2008/01/09/complexity-and-the-commons
5 http://lists.ibiblio.org/mailman/listinfo/cc-licenses

Science Commons News

Response to STM statement on author addenda

by **Kaitlin Thaney**
14 March 2008
http://creativecommons.org/weblog/entry/8065

The International Association of Scientific, Technical & Medical Publishers (STM)[1] recently released a statement this March called "Statement on journal publishing agreements and copyright agreement 'addenda.'"[2] It dismisses concerns of scholars, scientists, and universities that publisher copyright agreements leave authors without sufficient rights to share or re-use their own articles as "rhetorical." The statement suggested that "standard journal agreements" already allow authors to retain rights that various copyright addenda, like the ones offered by Science Commons,[3] SPARC,[4] MIT,[5] and others, were designed to address. Thus, they seem to suggest, the addenda are superfluous at best.

However, despite their insistence that "most" journal publication agreements "typically" allow authors to retain some combination of rights, the reality is that there is no "standard" publication agreement. Publications agreements vary widely in what rights they allow scholars to keep, ranging from full rights of re-use and sharing to sometimes exotic format restrictions (you can distribute the doc or html version but not the pdf) to no rights at all, so that scholars have to purchase copies of their articles if they want to distribute to colleagues. The Sherpa project[6] has a large database showing the variations among journal policies. Unfortunately, even Sherpa's summaries of these policies do not always reflect the most accurate or up-to-date information, because the journals can change their publication agreements or policies from time to time. Some of these policies are buried in fine print, some are only found on obscure journal web pages, and some are not published anywhere and are only communicated to a scholar when they bother to call the publisher. And of course these policies are subject to change at any time.

Copyright addenda are needed because most authors don't have a lawyer, much less a whole legal department or law firm (as most publishers have) to parse the legal language of publication agreements for them. They also don't have the time to search through journal Web sites for hard-to-find policies and to stay up to date with journal policy changes. By attaching a standard addendum, scholars can ensure that they retain those rights that they expect to have without having to be a lawyer themselves. With more private and public funders mandating open access, scholars need now more than ever greater clarity and transparency. Overly general statements about what "typical" or "most" publications agreements allow should hardly be of comfort.

It is, nonetheless, a step in the right direction for journals to acknowledge that authors should be able to retain more rights to their own articles. Authors receive no compensation for their articles, and are often called upon to provide peer review for others without compensation. Journals, of course, provide valuable services, including the coordination of peer review, for which they ought to receive fair compensation. However, this statement by these publishers implicitly acknowledges that the balance has rested too far in favor of restrictive journal policies intended to protect revenue streams, and that this balance has been shifting, and needs to shift further, in favor of authors' freedom and the public interest.

Endnotes
1   http://www.stm-assoc.org/
2   http://www.stm-assoc.org/documents-statements-public-co/2008.3%20STM-PSP-ALPSP%20Statement%20Publishing%20Agreements%2020080310.pdf
3   http://scholars.sciencecommons.org/
4   http://www.arl.org/sparc/author/addendum.html
5   http://info-libraries.mit.edu/scholarly/mit-copyright-amendment-form/
6   http://www.sherpa.ac.uk/

Bayanihan Books, an Open Textbook Initiative

by Jane Park
6 February 2008
http://creativecommons.org/weblog/entry/8034

Bayanihan is a Tagalog term originating from the root word Bayani, or hero. Today, Bayanihan represents an heroic effort on the part of the community, or the actions of a group of people that result in a common good. Greg Moreno's new initiative, Bayanihan Books,[1] is aptly named.

With 17.5 million public school students in the Philippines, affordable access to textbooks is not a simple matter. Textbook companies can monopolize the market, upping prices for students and schools that can't always afford them. Moreno's plan is to compete with these companies by shifting the control of textbook content from a few to many—the community. Textbook making will be a collaborative project, a sort of wiki-style peer editing and review consisting of volunteers. The content will be published under a Creative Commons license specific to the Philippines that allows it to be shared. But the ultimate goal is to have the content be in print and distributed widely to public schools. That's where the publishing companies come in.

The publishing companies will bid on the content, and because they don't have to deal with doling out royalty fees to a community of volunteers, they will only have to shoulder the costs of the actual printing. Then they can distribute the books at minimal cost to schools around the country, while still making quite a profit for themselves. Everyone wins.

Currently, they are working on these two books. [2]

Endnotes
1   http://blog.bayanihanbooks.org/
2   http://blog.bayanihanbooks.org/books

OpenCourseWare Launched at United Nations University

by Jane Park
6 February 2008
http://creativecommons.org/weblog/entry/8035

The United Nations University, an official member of the OpenCourseWare Consortium,[1] has just launched their web learning portal. Joining more than 100[2] other institutions of higher education, UNU is providing open access to an initial dozen[3] training courses, spanning from subjects like Integrated Water Resources Management to the Social Construction of Technology in Development. The courses are aimed towards educators, students, and individuals—pretty much anyone who's interested.

Rather than replacing for-credit courses, the United Nations University recognizes the significance of different approaches to education in the 21st century. As a result, the courses are licensed under the Creative Commons Attribution License 2.5.[4]

Endnotes
1   http://ocwconsortium.org/
2   http://www.ocwconsortium.org/index.php?option=com_content &task=view&id=17&Itemid=32
3   http://ocw.unu.edu/Courses_listing
4   http://creativecommons.org/licenses/by/2.5/

CC Points of Interest

WIKITRAVEL PRESS LAUNCHES FIRST PRINTED TITLES

by **Mike Linksvayer**
3 February 2008
http://creativecommons.org/weblog/entry/8016

Wikitravel Press announced[1] its first printed guidebooks, Wikitravel Chicago[2] and Wikitravel Singapore.[3] Like the Wikitravel site,[4] the books are licensed under CC Attribution-ShareAlike,[5] allowing sharing and adaption, including commercial uses.

Taking collaboratively created material to print is another landmark for the Wikitravel community, and another commercial success for Wikitravel's founders, who sold the site to Internet Brands in 2006[6] and subsequently launched Wikitravel Press[7] (they have an agreement with Internet Brands to use the Wikitravel name in this independent business).

Wikitravel Press titles look like normal guidebooks rather than printouts of related wiki articles, but they aren't stale tomes either — they're updated every month[8] and printed to order. So while the businesses-built-on-liberal-licenses angle is cool, I think currency is another area in which Wikitravel Press will lead the travel guide pack. As someone who has printed out articles from Wikitravel and other online resources in lieu of buying travel books for a couple years (in spite of always ending up with a disorganized mess of papers by the end of a trip), I wouldn't go back to the convenient packaging of a book unless it were nearly as up to date as the web.

Endnotes
1 http://wikitravelpress.com/pr/20080201
2 http://wikitravelpress.com/books/en/Chicago/
3 http://wikitravelpress.com/books/en/Singapore/
4 http://wikitravel.org/
5 http://creativecommons.org/licenses/by-sa/1.0/
6 http://creativecommons.org/weblog/entry/5864
7 http://creativecommons.org/weblog/entry/7596
8 http://wikitravelpress.com/faq

NEBRASKA LIBRARY COMMISSION ADDS CC-LICENSED BOOKS TO COLLECTION

by **Timothy Vollmer**
22 February 2008
http://creativecommons.org/weblog/entry/8056

Congratulations to the Nebraska Library Commission[1] for spearheading an initiative[2] to add Creative Commons-licensed book editions to the library collection. Michael Sauers,[3] Technology Innovation Librarian for the Commission, was asked, "Why don't libraries start cataloging and offering CC-licensed works?"
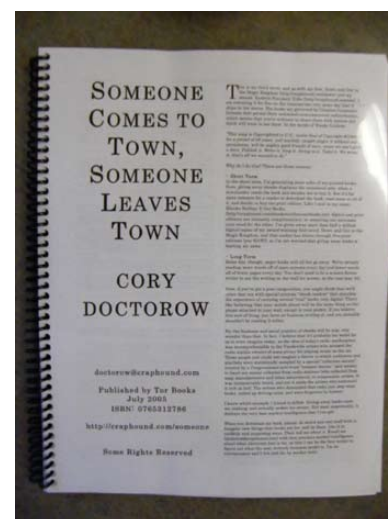
The NLC staff went to work cataloging and then posting electronic versions of CC-licensed works like Cory Doctorow's Down and Out in the Magic Kingdom and Steven Poole's Trigger Happy to the library's web server. Patrons can now access these and other CC-licensed books from the online library catalog. Sauers adds that some of the CC-licensed titles were also printed as spiral-bound books so they could be added to the library's physical collection.

Nebraska Library Commission. "Someone Comes to Town, Someone Leaves Town by Cory Doctorow" CC BY-NC-SA 2.0 http://www.flickr.com/photos/librarycommission/2250621029/

The Nebraska Library Commission now offers nine CC-licensed electronic titles, and hopes to add more. This is fantastic news, and we encourage other libraries to follow their lead. It'd be great for Michael and the NLC to document and share the specifics of the cataloging process so other libraries can try it too!

Check out some photos[4] from the NLC.

Endnotes
1 http://www.nlc.state.ne.us/
2 http://www.nlc.state.ne.us/blogs/NLC/2008/02/nlc_tries_creative_commons_1.html
3 http://www.travelinlibrarian.info/
4 http://www.flickr.com/photos/librarycommission/sets/72157603875045969/

Freeing America's Operating System

by **Mike Linksvayer**
11 February 2008
http://creativecommons.org/weblog/entry/8039

Last November Carl Malamud's Public.Resource.Org announced[1] an initiative to free 1.8 million pages of U.S. case law, publishing them online with no restrictions on reuse.

Today the results of this initiative are available at http://bulk.resource.org/courts.gov/.

From the press release (pdf):[2]

Today's release covers all U.S. Supreme Court decisions and all Courts of Appeals decisions from 1950 on. The release is equivalent to 1,858 volumes of case law in book form, a stack of books 348 feet tall.

The files have all been converted to the XHTML standard and make extensive use of CSS style sheets to allow developers to build new search engines and user interfaces. Since the U.S. Courts do not yet digitally sign their documents, a SHA1 hash is provided on their behalf.

The source of this case law is a transaction previously announced with Fastcase, Inc., a leading provider of American legal research tools. Public.Resource.Org and Creative Commons were represented by the Electronic Frontier Foundation in this transaction.

Purchase of this valuable data was made possible by generous donations from a group that includes the Omidyar Network and several individuals including David Boies, the Elbaz Family Foundation, and John Gilmore.

Quotes, also from the release — David Boies:

Practical access for all Americans to legal cases and material is essential to the rule of law. The Legal Commons is an important step in reducing the barriers to effective representation of average citizens and public interest advocates.

Lawrence Lessig:

Just as markets are premised on the free flow of information, so is our democratic system of government. Creative Commons is proud to be working with Public.

Resource.Org to deliver this important governmental and judicial material back into the public domain.

Carl Malamud (emphasis added):

Developers and interested members of the public are invited to join our open discussion group which will evaluate the format of this public domain data. These cases and codes are America's operating system and for the first time Americans can use them with freedom.

Read whole release,[3] get the data.[4]

Endnotes
1   http://creativecommons.org/weblog/entry/7828
2   http://bulk.resource.org/courts.gov/0_Press_20080211.pdf
3   http://bulk.resource.org/courts.gov/0_Press_20080211.pdf
4   http://bulk.resource.org/courts.gov/

CC Points of Interest

IS IT POSSIBLE TO DESIGN NON-DEFECTIVE DRM?

by **Mike Linksvayer**
28 February 2008
http://creativecommons.org/weblog/entry/8080

DRM[1] (Digital Rights Management, pejoratively known as Digital Restrictions Management) is said to be defective by design[2] — making digital devices and content more annoying, less secure, less compatible, [3]and generally less useful, and especially where protected by recent legislation, in conflict with free speech. If this dysfunction is not included by design, it is at least a direct side effect of a largely futile attempt to make computers worse at copying.

In light of these problems, Creative Commons licenses stipulate[4] the following:

> When You Distribute or Publicly Perform the Work, You may not impose any effective technological measures on the Work that restrict the ability of a recipient of the Work from You to exercise the rights granted to that recipient under the terms of the License.

This is not an outright prohibition of DRM on works distributed under terms of any CC license, but it does rule out existing DRM schemes that would clearly restrict the ability to exercise the rights granted in any CC license.

However, use of Digital Rights Expression, also variously known as Digital Rights Description and Rights Management Information, has always been a core part of Creative Commons' strategy. The point of DRE and other information describing creative works is to describe works, not to facilitate restrictions imposed by your own computer. Computers should help users find[5] and manage[6] content, not help content owners manage and expose users.

We've only begun to exploit the ability of machine-readable code describing works and licenses to make media more valuable rather than less. Look for a paper on what we're now calling ccREL[7] — CC Rights Expression Language — coming soon.

ccREL has nothing to do with DRM, but this hasn't stopped many people with DRM implementations or schemes from approaching us about making CC licenses work with their DRM. Nearly all of these conversations have been very brief as they were clearly futile.

The only exception to that certain futility rule has been Sun's Project DReaM[8] team. While it is far from clear that they have succeeded, theirs is perhaps the first honest attempt (at least outside academia) to specify a DRM system that supports CC licensed content and fair use — which we consider a requirement for supporting CC licenses.

The project has produced two white papers outlining potential support for CC licensed work and fair use, which are now open for comments: DReaM-MMI Profile for Creative Commons Licenses (pdf)[9] and Support for Fair Use with Project DReaM (pdf).[10] A forum[11] has been set up to collect comments.

An introductory post[12] from Susan Landau sets forth the challenge:

> This is just to say that we welcome comments on the DReaM-MMI fair use document and the DReaM-MMI specification for implementing Creative Commons licenses. We're not unaware of the inherent contradiction of a DRM's support for fair use and Creative Commons licenses. What we are seeking to do in DReaM is develop an open-source DRM system, and include in it the things that ought to be part of any DRM system: support for fair use — and Creative Commons licenses.

We are very happy that Project DReaM has taken this step to encourage open discussion, which is certain to generate intense criticism, as anyone familiar with the DRM debates will immediately recognize. However, open criticism by many legal and computer security experts is the only way to properly evaluate a DRM system that aspires to support public licenses and fair use.

There is some existing literature on DRM and fair use. One starting point is a 2003 special issue of the Communications of the ACM on the theme "Digital Rights Management and Fair Use by Design." Unfortunately these papers are not open access, but abstracts and exceprts are available at Cover Pages.[13] Another is the DRM page of the Samuelson Law, Technology & Public Policy Clinic,[14] which features several downloadable papers on DRM and fair use. In brief, there are two extremely difficult problems to overcome for a DRM system to support fair use: determining what constitutes fair use or trusting users and privacy.

Even if Project DReaM has successfully specified support

for CC licensed works and fair use with DRM, there would probably be other hurdles to deploying truly non-defective DRM. The good news is that in the last year many more people have realized that DRM is not good for business or consumers, particularly in the music industry. [15] However, attempts to make DRM work will probably be with us for some time. If it can be shown that it is possible to design a DRM system that supports fair use, consumers and advocates can demand that all DRM systems meet that standard. If not (and admittedly, we suspect this is the case), all the more reason to hasten the abandonment of DRM and the hindrance it poses to innovation, and to embrace technologies that make content more useful and empower users.

Endnotes
1   http://en.wikipedia.org/wiki/Digital_rights_management
2   http://defectivebydesign.org/
3   http://techdirt.com/articles/20080226/092905359.shtml
4   http://creativecommons.org/licenses/by/3.0/legalcode
5   http://search.creativecommons.org/
6   http://creativecommons.org/weblog/entry/7658
7   http://wiki.creativecommons.org/ccREL
8   http://en.wikipedia.org/wiki/Project_DReaM
9   http://www.openmediacommons.org/collateral/DReaM-MMI-CC-v1.0-CClicensed.pdf
10 http://www.openmediacommons.org/collateral/DReaM-MMI-Fair-Use-v1.0-CClicensed.pdf
11 http://www.openmediacommons.org/forums/forumdisplay.php?f=12
12 http://www.openmediacommons.org/forums/showthread.php?t=471
13 http://xml.coverpages.org/ni2003-05-15-b.html
14 http://www.law.berkeley.edu/clinics/samuelson/drm.html
15 http://creativecommons.org/weblog/entry/7641

Loops: Solo Dance, CC-Licensed

by Cameron Parkins
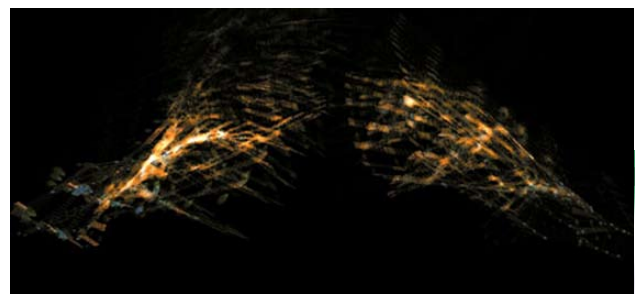22February 2008
http://creativecommons.org/weblog/entry/8057

Loops[1] is an amazing new project, created collaboratively between the Merce Cunningham Dance Company[2] and The OpenEnded Group,[3] to release Merce Cunningham's[4] choreography for his solo dance Loops under a CC BY-NC-SA license.[5]

By releasing Loops under a CC-license, anyone is able to perform, reproduce, and adapt it for non-commercial purposes. Simultaneously, the digital artists of The OpenEnded Group (Marc Downie, Shelley Eshkar, and Paul Kaiser) will release a digital portrait of Cunningham, also entitled Loops, as open source software. This artwork derives from a high-resolution 3D recording of Cunningham performing the solo with his hands and promises to provide ample substance for derivative works.

The public release of the Loops project will take place this Tuesday, February 26 at 6:30 PM in the Merce Cunningham Studio.[6] The event is co-hosted by the New York Public Library for the Performing Arts at Lincoln Center[7] and will include a presentation of the choreography and digital artwork, remarks from Merce Cunningham as well as Paul Kaiser and Marc Downie of The OpenEnded Group, and a reception. The choreography and code will be released simultaneously online the same day.

Endnotes
1   http://www.openendedgroup.com/index.php/in-progress/loops-open-source/
2   http://merce.org/
3   http://www.openendedgroup.com/
4   http://en.wikipedia.org/wiki/Merce_Cunningham
5   http://creativecommons.org/licenses/by-nc-sa/3.0/
6   http://maps.google.com/maps?f=q&hl=en&q=55+Bethune+Street +New+York,+NY+10014&ie=UTF8&om=1
7   http://www.nypl.org/research/lpa/lpa.html

CC Points of Interest

WIRELESS NETWORKING IN THE DEVELOPING WORLD

by **Mike Linksvayer**
25February 2008
http://creativecommons.org/weblog/entry/8066

Wireless Networking in the Developing World[1] is a free book about designing, implementing, and maintaining low-cost wireless networks. The second edition has just been released[2] under a CC Attribution-ShareAlike[3] license with versions in English, Spanish, French, Italian, Arabic,[4] and soon Portuguese.

For a bit on why a book on wireless networking in the developing world may be particularly interesting, see last November's post on Building a Rural Wireless Mesh Network,[5] which very conveniently also happens to be available under an Attribution-ShareAlike license.

Endnotes
1   http://wndw.net/
2   http://wiki.wndw.net/mw/index.php/WNDW2_Release
3   http://creativecommons.org/licenses/by-sa/3.0/
4   http://www.lasilky.org/
5   http://creativecommons.org/weblog/entry/7841

RECYCLED COMPUTERS, REMIXABLE CONTENT FOR SCHOOLS

by **Asheesh Laroia**
29 February 2008
http://creativecommons.org/weblog/entry/8081

The Alameda County Computer Resource Center[1] is a Bay Area non-profit whose motto is "Obsolescence is Just a Lack of Imagination." James Burgett, the Director of the ACCRC, writes on their website that they have distributed 16,000 computers as of 2006.[2] Most of the computers they receive would otherwise end in the trash, which means they are saving landfills from computers' toxic waste. Instead:[3]

> [They] give free refurbished computers to schools, non-profit organizations, and economically and/or physically disadvantaged individuals. Our refurbished systems all run a Free software[4] GNU[5]/Linux[6] operating system.

With Andrew Fife from Untangle,[7] they are organizing a Linux installfest in the Bay Area this weekend to get the Bay Area community to help set up those systems. The computers being installed will go to schools in the Bay Area. In addition, they are going to pre-install Creative Commons-licensed photos and music from Flickr and Jamendo. The photos and music were selected as part of our LiveContent project.[8] What better complement to (little-f) free computers than Free Software and Free Content?

With the number of computers they'll be working on, the installfest has four locations. It all takes place on this Saturday, March 1. If you're near Berkeley, San Francisco, San Mateo, or Marin County, check out their wiki and sign up![9]

Endnotes
1   http://www.accrc.org/
2   http://www.accrc.org/AB3001/
3   http://www.accrc.org/
4   http://en.wikipedia.org/wiki/Free%20software
5   http://en.wikipedia.org/wiki/GNU
6   http://en.wikipedia.org/wiki/Linux
7   http://www.untangle.com/
8   http://creativecommons.org/projects/LiveContent
9   http://wiki.untangle.com/index.php/Installfest

CC Points of Interest

Encyclopedia of Life launches, publishes articles under CC licenses

by Timothy Vollmer
2 March 2008
http://creativecommons.org/weblog/entry/8092

The Encyclopedia of Life,[1] an ambitious project to document all of Earth's known species, has released its first 30,000 pages of content. Over the next 10 years, the project aims to aggregate, in one place, information on an estimated 1.8 million species. From the Encyclopedia of Life (EOL) press release:

Intended as a tool for scientists and policymakers and a fascinating resource for anyone interested in the living world, the EOL is being developed by a unique collaboration between scientists and the general public. By making it easy to compare and contrast information about life on Earth, the resulting compendium has the potential to provide new insights into many of life's secrets.

In most cases, Encyclopedia of Life contributing members have made content available using one of the following Creative Commons licenses: Attribution, Attribution-ShareAlike, Attribution-NonCommercial, or Attribution-NonCommercial-ShareAlike. Users can easily note the CC license attached to each article and accompanying media (like photos).

The EOL project incorporates an open collaboration and feedback process, calling on community members and scientists to offer design suggestions and ideas for content development.

Download and read the full press release.[2] More EOL coverage[3] from the New York Times.

Endnotes
1   http://www.eol.org/
2   http://www.eol.org/content/page/press_releases
3   http://www.nytimes.com/2008/02/26/science/26ency. html?_r=1&em&ex=1204261200&en =264ffed20b39b8f4&ei= 5087%0A&oref=slogin

Nine Inch Nails releases Ghosts I-IV under a CC license

by Eric Steuer
2 March 2008
http://creativecommons.org/weblog/entry/8095

Some very exciting news for music fans: Tonight, Nine Inch Nails released Ghosts I-IV,[1] a collection of 36 new instrumental tracks that are available to the world under a Creative Commons BY-NC-SA[2] license.

This music arrived unexpectedly as the result of an experiment. The rules were as follows: 10 weeks, no clear agenda, no overthinking, everything driven by impulse. Whatever happens during that time gets released as… something.

…

The end result is a wildly varied body of music that we're able to present to the world in ways the confines of a major record label would never have allowed - from a 100% DRM-free, high-quality download, to the most luxurious physical package we've ever created.

We'll have a lot more to say about this exciting development very soon. In the meantime, read more[3] about the project and check out the music![4]

Endnotes
1   http://ghosts.nin.com/
2   http://creativecommons.org/licenses/by-nc-sa/3.0/us/
3   http://ghosts.nin.com/main/more_info
4   http://ghosts.nin.com/main/order_options

CC Points of Interest

SOUND COPYRIGHT

by **Mike Linksvayer**
14 March 2008
http://creativecommons.org/weblog/entry/8133

Creative Commons licenses help creators (and users) opt for reasonable copyright by offering[1] (and using)[2] creative works under "some rights reserved" terms, expanding the commons where the default is "all rights reserved".

We also offer tools to mark works that are in the public domain — and are working on a major upgrade of those tools[3] — with a goal of making public domain works more available and more usable, effectively expanding the "no rights reserved" portion of the commons.

However, there's nothing CC tools can do to protect against the stunting of the public domain through fiat, such as the retroactive extension of copyright terms. This is why many friends of CC are involved in efforts like Sound Copyright,[4] a petition to the European Union to stop the retroactive extension of copyright in sound recordings from 50 years to 95 years.

Read about[5] why retroactive copyright extension is bad policy[6] — it offers miniscule incentive for the creation of new works while imposing large costs on the preservation and use of existing works. As a beneficial side effect, you'll better understand the milieu from which Creative Commons arises and why the voluntary adoption of reasonable copyright through tools like ours are crucial to ensuring the existence of a viable commons — an open, participatory culture — for future generations.

Endnotes
1   http://creativecommons.org/license/
2   http://search.creativecommons.org/
3   http://creativecommons.org/weblog/entry/8045
4   http://www.soundcopyright.eu/
5   http://www.soundcopyright.eu/learn
6   http://cyber.law.harvard.edu/openlaw/eldredvashcroft/supct/
     amici/economists.pdf

DIESEL SWEETIES ARCHIVE RELEASED UNDER CC LICENSE

by **Cameron Parkins**
12 March 2008
http://creativecommons.org/weblog/entry/8119

rstevens (the r is for Richard), creator of popular webcomic Diesel Sweeties,[1] announced on his blog[2] that starting today he will be releasing the entire Diesel Sweeties archive for free under a CC BY-NC license.[3] The archive contains close to 2,000 web comics, offering massive potential for to interesting reuses (via Boing Boing):[4]

> By my calculations, DS is going to hit 2000 comics in a little under two months. April is Clango's 8th birthday. I'd like to celebrate by releasing the entire webcomic archive for free in ten volumes. It worked for Nine Inch Nails and Radiohead- not bad company to try and keep!

> These files will be in PDF form, available one per week for ten weeks. You can donate if so inclined, or take advantage of ten classic shirt designs @$10.99. At the end of ten weeks, I plan to release a special anniversary art book.

> All eBooks will be released under a Creative Commons Attribution Non-commercial license. You're free to reformat them into .CBR, Word docs, XML, whatever you like. You're also free to archive and share them with others for free. They're even small enough to email. Just don't use them commercially.

Endnotes
1   http://www.dieselsweeties.com/
2   http://www.dieselsweeties.com/blog/?p=283
3   http://creativecommons.org/licenses/by-nc/3.0/
4   http://www.boingboing.net/2008/03/10/diesel-sweeties-coll.
     html

the COMMUNIA Project team is Mr. Bernardo Parrella as online PR manager.

Endnotes

1   http://www.ec.europa.eu/information_society/activities/ econtentplus/projects/psi/communia/index_en.htm
2   http://www.flickr.com/photos/creativecommons/ sets/72157602218241506/
3   http://www.ec.europa.eu/information_society/activities/ econtentplus/projects/funded_projects/index_en.htm
4   http://www.polito.it/

3   http://creativearchive.bbc.co.uk/licence/nc_sa_by_ne/uk/ prov/
4   http://creativecommons.org/licenses/by-nc-sa/3.0/
5   http://creativearchive.bbc.co.uk/archives/for_download/
6   http://goodcopybadcopy.blip.tv/file/151953/
7   http://creativearchive.bbc.co.uk/archives/2006/06/paul_ gerhardts.html
8   http://turre.com/index.php?option=com_content&task=view &id=20&Itemid=41
9   http://www.bbc.co.uk/foi/docs/bbc_constitution/bbc_royal_ charter_and_agreement/Building_Public_Value.pdf
10 http://www.guardian.co.uk/technology/2004/sep/20/ mondaymediasection.bbc
11 http://www.bbc.co.uk/music/release/c2w6/
12 http://blog.musicbrainz.org/archives/2007/06/the_bbc_ partner.html
13 http://www.bbc.co.uk/iplayer/
14 http://en.wikipedia.org/wiki/BBC_iPlayer#Criticisms

15 http://www.ndr.de/
16 http://creativecommons.org/weblog/entry/7838
17 http://creativecommons.org/weblog/entry/7842
18 http://www.dr.dk/
19 http://www.goodcopybadcopy.net/
20 http://www.vpro.nl/
21 http://3voor12.vpro.nl/plundertmusea/kaft/index.jsp
22 http://www.vpro.nl/programma/wissel/
23 http://www.beeldenvoordetoekomst.nl/en
24 http://wiki.creativecommons.org/Content_Directories

This added signaling is part of an ongoing effort to distinguish among the range of Creative Commons licenses — never say the Creative Commons license, as there is no such thing. Our license deeds have always communicated the distinct properties of each license with icons and brief descriptions. In December of 2006 we added a more subtle free/less free signal — green and yellow background graphics (compare Attribution[8] to Attribution-NonCommercial)[9] — and began suggesting license buttons that include license property icons, so that one has an immediate visual cue as to the specific license being used without clicking through to the deed.

We hope to address further suggestions from the community and roll out further improvements in CC license deeds and the license chooser[10] in the near future — stay tuned!

Endnotes

1   http://freedomdefined.org/
2   http://creativecommons.org/licenses/by/3.0/
3   http://creativecommons.org/licenses/by-sa/3.0/
4   http://creativecommons.org/licenses/publicdomain/
5   http://www.gnu.org/philosophy/free-sw.html
6   http://lists.wikimedia.org/pipermail/foundation-l/2007- December/035677.html
7   http://creativecommons.org/weblog/entry/7888
8   http://creativecommons.org/licenses/by/3.0/
9   http://creativecommons.org/licenses/by-nc/3.0/
10 http://creativecommons.org/license/

CC Points of Interest

WHAT GOOD IS A CC LICENSED SPECIFICATION?

by **Mike Linksvayer**
29 March 2008
http://creativecommons.org/weblog/entry/8165

Proto-lawyer, GNOME hacker and CC friend Luis Villa's brief "CC-licensed specification" rant[1] is correct:

> [I]mplementing a spec may require (among other things) licensing of "pending utility and design patent claims, copyrights, trade dress and trademark rights." Putting a specification under a CC license gives you a copyright license to the text of the specification; it does not give license to the necessary trademarks, or to the patents, and depending on the license chosen, may not even give you the right to make a derivative work [...]

Fortunately all such specifications I'm aware of are published under free CC licenses (or placed in the public domain)[2] so that derivative works and commercial use are legal.

However, liberal copyright terms on the text of a specification are not sufficient (and strictly speaking, perhaps not even necessary) for a protocol (or format or similar) to permit independent implementation, interoperability, and extension, including by free and open source software.

Software patents[3] may be the main legal barrier to such use. This is why patent grants often get the most thorough public vetting of any non-technical aspect of a new specification and why (for example) the debate over the W3C's patent policy[4] several years ago was so important.

There are also non-legal items that will often be more important for a protocol being "open" in practice than the protocol specification's copyright license. For example, the very existence and publication of an unambiguous specification, and the availability of a reference implementation and test suite, preferably under a free and open source software license.

So what good is putting a specification under a liberal copyright license? Is it just about signaling good intentions? As valuable as such signaling may be, it can be abused. I would argue that it is primarily useful for facilitating ongoing collaboration on the specification itself, extensions of the specification, and instructional materials and other non-software works around the specification — in other words, precisely the works and activities impacted by the copyright status of the text.

This is what I intended to highlight in a recent post on IE8 and removing copyright barriers to collaboration with technology communities[5] (emphasis added):

> It's cool that Microsoft not only released the specifications under liberal terms, but followed the lead of the relevant communities, **ensuring that there are no copyright barriers to collaboration with those communities.**

As the post explains, Microsoft released their specifications under the same liberal terms (one under CC BY-SA,[6] another dedicated to the public domain)[7] as related specifications have been released under by others. This simply (but importantly) means that in terms of copyright anyway, the relevant communities are free to fold the Microsoft specifications into their wikis and other materials for ongoing collaboration (and so are you).

My post did not explain (as it should have) that as above, there's much more to making a protocol usable than just placing its specification under liberal copyright terms. Microsoft obviously realizes this, as at the same time they also offered a (patent related) Open Specifications Promise[8] for the specifications in question — though whether the promise is good enough may be subject to debate — see further quotation of Luis below.

I briefly raised another reason to place a specification under a well-known liberal copyright license in a post about the Sitemaps Protocol: Creating a space where Google, Microsoft, and Yahoo! can collaborate:[9]

> This is just a guess, but I imagine that agreeing to release the [Sitemaps protocol][10] under a CC license saved Google, Yahoo!, and Microsoft many hours of legal haggling over copyright in the protocol. It is not a guess that this decision allows anyone, e.g., non-incumbent search engines, to publish and extend the protocol, without asking for permission from the incumbents.

In other words, using a public license (CC BY-SA[11] in this case) for the specification solves one — even if just one

— of what must be a laundry list of issues that must face such a collaboration, and that's valuable. However, I should have been more clear that this enables anyone to publish and extend the protocol specification, at least insofar as copyright is concerned.

The most recent development concerning a significant specification under a CC license is also the most interesting so far, in that the parties involved seem to have made a effort to address all of the known barriers to uses of a protocol (whether they've succeeded is presumably an open question). Tim Vollmer beat me to blogging about OpenSocial,[12] so I'll expand a bit here.

The OpenSocial Foundation Intent Agreement[13] covers copyright in the specification, a patent non-assertion covenant, a patent right in joint development, and a license to the OpenSocial trademark. There's also a reference implementation[14] under the Apache 2.0 license. Of course this appears to be just a proposal, and it is not clear to me whether non-members of the proposed foundation would have any patent or trademark rights with regard to the specification or implementations thereof. But at least they're looking at all of the elements.

Luis again:

> So, creative commons folks: could you please, please scream for me? Or better yet, work with SFLC to create a good license for specifications (since they aren't happy with the OSP),[15] and then ask people who've 'cc licensed' specifications to use that instead?

I suspect free CC licenses are reasonable licenses for specifications — for specification text, as far as that goes. But I agree we should talk about barriers other than copyright in the specification text whenever we talk or are approached about CC licenses and specifications.

We have been approached over the years about developing a license for protocols, specifications, standards, and the like, and would doubtless be happy to work with the Software Freedom Law Center[16] and other parties to develop such a thing, whether it would take the form of a license or a "protocol" that included using liberal copyright terms and other aspects. In such an effort it would be important to consider interoperability with CC licenses, so that specification texts could easily be used in contexts like wikis and instructional materials.

Endnotes
1 http://tieguy.org/blog/2008/03/27/brief-cc-licensed-specification-rant/
2 http://creativecommons.org/weblog/entry/8051
3 http://endsoftpatents.org/
4 http://www.w3.org/TR/patent-practice
5 http://creativecommons.org/weblog/entry/8109
6 http://creativecommons.org/licenses/by-sa/3.0/
7 http://creativecommons.org/licenses/publicdomain/
8 http://www.microsoft.com/interop/osp/default.mspx
9 http://creativecommons.org/weblog/entry/6154
10 http://www.sitemaps.org/
11 http://creativecommons.org/licenses/by-sa/2.5/
12 http://creativecommons.org/weblog/entry/8162
13 http://sites.google.com/a/opensocial.org/opensocial/OpenSocial-Foundation-Proposal/Intent-Agreement
14 http://incubator.apache.org/shindig/
15 http://www.softwarefreedom.org/resources/2008/osp-gpl.html
16 http://www.softwarefreedom.org/

CC Points of Interest

8.5 GB of CC-Licensed Samples for the OLPC

by **Cameron Parkins**
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http://creativecommons.org/weblog/entry/8163

Great news from the OLPC project[1] - 8.5 GB worth of sound library samples have been donated to the project by the Berklee College of Music,[2] Berklee Music Synthesis alumni (including electronic musician BT[3] and the international Csound Developer community),[4] M-Audio,[5] Digidesign,[6] and the Open Path Music group! The samples are being released under a CC BY license and while they are intended for (and facilitated by) the OLPC project, they are available publicly, making this a a huge contribution not only to the OLPC but also to those looking for free, high quality, samples in general.

You can check out all the samples on the OLPC wiki[7] as well as see a breakdown of the OLPC's music making capabilities over at Create Digital Music.[8] The OLPC is paving a new road for contemporary music education with this announcement and it will be absolutely fascinating to see how these samples are put to use by their intended practitioners. From OLPC:[9]

"One Laptop per Child has inspired musicians to donate their sound collections to the children of the world," said Dr. Richard Boulanger, professor of music synthesis at the Berklee College of Music and the organizer of the Berklee collection being donated to OLPC. "By providing extraordinary access to the resources to play, mix, transform, imitate and create sounds, sound effects, music and audio art works, this donation will enable children with XO laptops to learn about music and sound, and to learn about themselves and their world. This collection will inspire and promote incredible music-making on the XO laptop and will invigorate the creative audio work of all computer musicians."

Endnotes
1   http://laptop.org/
2   http://www.berklee.edu/
3   http://en.wikipedia.org/wiki/BT_(musician)
4   http://www.csounds.com/
5   http://www.m-audio.com/
6   http://www.digidesign.com/intl_selector.cfm?
7   http://wiki.laptop.org/go/Sound_samples
8   http://createdigitalmusic.com/2008/03/26/85-gb-of-free-cc-licensed-samples-from-the-olpc-project-and-olpc-music-tools/
9   http://csounds.com/OLPC_SoundSampleArchive.doc.zip