(cc) creative
commons

N E W S L E T T E R

Issue No. 8   **August 2008**

MESSAGE

Dear All,

Almost six (I know — six!) years ago, Creative Commons was launched with a "simple" goal - to help build a pool of content of every material-type that anyone could access. In order to do this, we empowered you — the citizen publishers of the Web — by providing the legal and technical tools needed to help you take advantage of all that the internet has to offer. And because of you and your contributions over the years, the commons is thriving. Millions of digital objects are under CC licenses — 75 million photographs on Flickr alone. Hundreds of scholarly and scientific journals, open educational resources, architectural drawings, scientific illustrations, songs, blogs, novels and movies.

As a CC supporter, you know this story - you know the commons is growing. So over the last two issues of this newsletter I've tried to bring you stories and information that you may not know. Glimpses inside the world of CC (the organization) of what we are doing to help YOU continue to build the commons — and this newsletter is no different, as it highlights the work of Eric Steuer — our Creative Director who is working ceaselessly to help make CC as user-friendly and ubiquitous as possible.

As always, if you have any suggestions for how I can make this newsletter any better, please let me know.

All the best,

Alex Roberts. "Melissa Reeder." CC BY 3.0

Melissa Reeder
Development Manager
Creative Commons

NEWS FLASH

On Aug. 13th, the United States Court of Appeals for the Federal Circuit (the leading IP court in the U.S.), held that "Open Source" or public license licensors are entitled to copyright infringement relief, agreeing with a brief submitted by Creative Commons and several other organizations. This is huge for Creative Commons and the open movement.

Read more at *http://creativecommons.org/weblog/entry/8826*

CONTENTS

The Inside Scoop

CULTURE COMMONS

Eric Steuer, Creative Commons' Creative Director

As the creative director of Creative Commons, I help guide CC's strategy for increasing the amount, breadth, and quality of creative work available to the public for free and legal use, sharing, and remixing. There are several key components of this work; each plays a role in helping Creative Commons succeed in getting more (and better) cultural material added into the commons.

I work with websites, technology companies, and media sharing platforms to implement CC-licensing tools inside their systems. Flickr is a great example of how sites that offer the easy ability to attach Creative Commons licenses to content are immensely useful in growing the commons. By current count, there are more than 77 million Flickr photos under CC licenses. This an incredible number, and this success is largely due to the fact that Flickr offers a simple and intuitive interface for adding CC licenses to photos, as well as very clear messaging about how Creative Commons works.

A handful of recent interesting implementations of CC-licensing tools in this same fashion include Lingro (a collaboratively-built multilingual dictionary under CC BY-SA), Obama in 30 Seconds (a project encouraging the public to create Barack Obama campaign ads under CC BY-NC-SA), Zhura (a screenwriting website that offers CC licensing options to users to enable easy collaboration), GreenYour.com (a user-developed database of simple ways to make your everyday choices more environmentally friendly), and Rifflet (a site where musicians can post unfinished songs for others to hear, build upon, and rework).

I also work with musicians, filmmakers, and artists to figure out the best ways to incorporate CC licenses into their releases and projects. A few recent examples of high profile creators that have used CC licenses include Loops (choreography by master dancer/choreographer Merce Cunningham that is released under CC BY-NC-SA), Tracey: Re-Fragmented (the online counterpart of the film The Tracey Fragments, where all of the film's footage and music (performed by the excellent band Broken Social Scene) are available under CC BY-NC-SA for people to use for their own endeavors), and NOVA's Car of the Future project (where PBS and NOVA released 240 clips of raw footage from the making of their Car of the Future documentary under CC BY-NC).

As part of our outreach work, Creative Commons has become more active in creating, curating, and producing CC-licensed media projects. Most notably, we are about to

launch an art and music exhibit (it's both a live, physical installation that will travel, as well as an online exhibition) called Into Infinity (check it out at http://intoinfinity.org). All of the works in Into Infinity are licensed under CC BY-NC. We have reached out to hundreds of artists and musicians for submissions; in the process of directly bringing new and interesting creative work into the commons, we are exposing influential creators to the Creative Commons approach to copyright. In turn, we hope that they will expose their communities, friends, and fans to more open and permissive ways of creating and distributing work.

I also spend time presenting Creative Commons' goals and mission in public fora, including panels, conferences, and media. With this work, I intend to educate influential "point people" about Creative Commons, so that they are equipped to share what they have learned about CC with others. As one of the leading organizations that deals with intellectual property issues, Creative Commons is routinely invited to provide expertise in the media and at high profile events and conferences. Some of the most fruitful relationships we have made — and some of the most important projects we have developed — have come as a result of being at events where companies and creators go to interface with people and learn about new approaches to making, distributing, and monetizing creative work.

Inside Scoop

Recent success stories from CC users

Nine Inch Nails

Contrary to what many people believe, giving the world instant, free, and legal access to cultural material is not the death knell for industries like the music business. In fact, the freedoms that CC licenses facilitate actually provide myriad new opportunities for commercializing creativity.

Creative Commons works closely with musicians and music businesses to develop innovative new models for distributing creativity. While there are a variety of examples of how our work in this regard has paid off, an obvious recent success story involves Nine Inch Nails, one of the world's most loved bands. Nine Inch Nails licensed its two most recent albums under CC BY-NC-SA licenses, as a way of engaging with fans more freely and more directly. The albums were downloaded millions upon millions of times over the ensuing months, and tracks from the albums were subsequently shared on blogs, remixed and mashed-up, and used as source material for new creative works many times over. Meanwhile, the band made millions of dollars from selling CDs and merchandise associated with the releases, proving that the reputational and publicity benefits of making music available to the world for free and legal sharing, remixing, and reuse can be incredibly good business.

This development is critical, as it signifies to music fans — and perhaps, most importantly, to other creators — that CC licenses are not just soft expressions but hard legal tools used by serious artists as important components of emerging business models. Since the Nine Inch Nails releases, CC licenses have been built into the business models that power recent projects by well-known musicians like Radiohead, Deerhoof, and Curt Smith of Tears for Fears.

OLPC sound samples

The One Laptop Per Child project has organized a giant sound library with more than 7000 sound samples that have been donated by institutions like the Berklee College of Music and companies like digital audio software makers M-Audio and Digidesign. The samples are released under a CC BY license so that kids can use them to learn about music and musicmaking. They're also, of course, available to adults around the world, who are encouraged to use them freely and legally for teaching, demos, and creating music.

The samples, which have only been online for a few months, have already been downloaded and used thousands of times. While this is great in and of itself, of even more value to the world is the fact that this project provides a simple model for creating freely usable libraries of high quality cultural material. Inspired by the OLPC project, there are new efforts under way to create similar libraries of CC BY-licensed photography and clip art geared towards kids (but that can be also used by the general public).

Media That Matters film festival

The Media that Matters film festival showcases short movies, documentaries, music videos, animations, and experimental work addressing social themes ranging from gay rights to global warming. All of the films are created by young filmmakers (many of whom are under 21) who are looking for their work and ideas to be exposed as broadly as possible.

Arts Engine, the non-profit that organizes and hosts the festival, releases the films after the festival under a CC BY-NC-ND license and also sells region-free unencrypted CC-licensed DVDs of all the films that can be shown in any non-commercial setting. The organization uses CC licensing to promote the festival, films, and filmmakers to people outside of New York, who would be unlikely to be able to attend the festival in person. A short from the Media That Matters film festival, entitled "A Girl Like Me," recently made its way on to The Oprah Winfrey Show, and has since racked up almost a million views on YouTube.

Esther Wojcicki Joins Creative Commons Board!

by **Tim Hwang**
10 July 2008
http://creativecommons.org/weblog/entry/8470
http://creativecommons.org/press-releases/entry/8469

Great news being released today that Esther Wojcicki, prominent education innovator, has officially joined the Creative Commons board! We're thrilled (and lucky) to get her experience and advice on all our developing education related initiatives.

Education Innovator Esther Wojcicki Joins Creative Commons Board

Creative Commons (CC), a global non-profit focused on the preservation and growth of an openly shareable and remixable media landscape, officially announced today that education innovator Esther Wojcicki has joined its Board of Directors.

Wojcicki has been a prominent figure in American education. As the leading mind behind the creation of the country's largest high school journalism program, she has won numerous awards, including the prestigious title of Teacher of the Year from the California State Teacher Credentialing Commission. Most recently, she received special recognition for her work from the National Scholastic Press Association.

"We're truly excited to have Esther on board. Her presence marks an important step in the developing role Creative Commons seeks to play in supporting open educational content" commented Joi Ito, CEO of CC, "Her experience and advice will be an invaluable part of shaping our future in that arena.

Esther Wojcicki said, "I am thrilled to be joining the talented team of directors, advisors, and staff at Creative Commons, whose collaborative efforts are supporting the expansion of the public domain. I look forward to applying my experience in education and technology, and am eager to work closely with the Board as this pioneering organization continues to grow."

Wojcicki has also been a key pioneer in exploring the emerging interface between education and technology. She helped lay the groundwork for the design of the

Joi Ito. "Esther Wojcicki" http://flickr.com/photos/joi/2593396471
CC BY 2.0 http://creativecommons.org/licenses/by/2.0/deed.en

Google Teacher Outreach Program and Google Teacher Academy, a professional development event which trains teachers to leverage innovative technologies to enhance their classrooms.

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

More About Esther Wojcicki

Esther Wojcicki has been teaching Journalism and English at Palo Alto High School, Palo Alto, California for the past 25 years, where she has been the driving force behind the development of its award-winning journalism program. It is now the largest high school journalism program in the U.S involving 400 students. All the publications can be found at http://voice.paly.net which is the school publication website.

In the spring of 2008, she was recognized for inspiration and excellence in scholastic journalism advising by the National Scholastic Press Association. She has won multiple awards throughout the years. A couple of others included the 1990 Northern California Journalism teacher of the year in 1990 and California State Teacher Credentialing

Esther Wojcicki > 25

ccCore

Creative Commons Launches Collaborative Global Case Studies Project

by **Jon Phillips**
23 June 2008
http://creativecommons.org/weblog/entry/8396

Poster by Blender Foundation (http://www.bigbuckbunny.org/), CC BY 3.0 (http://creativecommons.org/licenses/by/3.0).

Over the past few months several of us at Creative Commons have been collaborating with our colleagues at Creative Commons Australia[1] to create a collaborative system for promoting the great CC stories that will help the world understand how great Creative Commons licenses are for creative works. To highlight the global nature of this launch, it coincides with the CC Australia's conference today (June 24, 2008), "Building an Australasian Commons"[2] where this project is to be presented.

CC's CEO, Joi Ito, said in the press release for this project[3] that it is important to realize that CC is not just a "cute idea," but a crucial fact in the success of many businesses, artists, authors, and professionals. So, highlighted in the Case Studies Project[4] are examples such as the Blender Foundation[5] and their success with applying[6] Creative Commons Attribution licenses[7] to both of their Open Source 3D animations.[8] Also, there are specific highlights on authors like NYTimes bestselling author[9] Cory Doctorow's overall usage of CC[10] to support the dissemination of his books, all the way to detailed case studies about Luxembourg-based (but global!) Jamendo[11] and of course studies on Nine Inch Nails Ghosts I–IV[12] and The Slip album releases.[13] Remember: The goal is to focus on the story of these successes.

We need your help.

We didn't want to just build a system that is static like many corporate case studies that one might get at a conference and immediately chuck into the bin. Rather, we built this on top of our Semantic MediaWiki-based wiki[14] (highlighted in the /participate page[15] above) so that there is a simple human-readable form for adding and editing case studies that anyone out there may use. Since the system is a structured wiki, the data part of the system is sortable, queryable, and mashable. For example, here is a sort through the entire system alphabetically[16] with four columns: pagename, Author, media format and country of the project.

This is an invitation to hop over to the Case Studies project[17] right now, and help us make this project super solid. We need more case studies from around the world in any language. And, if you speak more than one language, please help by translating the case studies.[18] If there is something that bugs you about it, then help us out by committing: its a wiki! If you really want to be a saint, then direct your energy as well to our public roadmap for the project,[19] jump onto our cc-community mailing list[20] to express interest, and chat with us on our IRC chat channel.

And, if that is not enough incentive to participate, Creative Commons Australia today has released at the Creative Commons Australia conference, "Building an Australasian Commons,"[21] a printed booklet with 60 case studies from this system all professionally designed. There will be more printings of these case studies in the future, which might include your contributions.

Look for presentations about this project at upcoming conferences this summer, where newly added case studies will be highlighted on big projectors. Look for this project at Communia/CC Europe meetings June 30-July 1 in Belgium,[22] FSCONS on October 25-26 in Gothenburg, Sweden[23] and other conferences focusing on the local and global.

Hats off as well to all those who have helped including the project party: Jessica Coates, Rachel Cobcroft, Elliot Bledsoe,[24] Timothy Vollmer,[25] Cameron Parkins,[26] Tim Hwang,[27] Greg Grossmeier,[28] and Michelle Thorne.[29] There are many more that have helped as well. If you help, you get plugged!

Please help us by spreading the word on this project, blogging about Case Studies, and adding more to the system.

Endnotes

1 http://creativecommons.org.au/
2 http://creativecommons.org.au/australasiancommons
3 http://creativecommons.org/press-releases/entry/8397
4 http://creativecommons.org/projects/casestudies
5 http://wiki.creativecommons.org/Blender_Foundation
6 http://creativecommons.org/weblog/entry/8203
7 http://creativecommons.org/licenses/by/3.0
8 http://creativecommons.org/weblog/entry/5846
9 http://creativecommons.org/weblog/entry/8351
10 http://wiki.creativecommons.org/Cory_Doctorow
11 http://wiki.creativecommons.org/Jamendo_Study
12 http://wiki.creativecommons.org/Nine_Inch_Nails_Ghosts_I-IV
13 http://wiki.creativecommons.org/Nine_Inch_Nails_The_Slip
14 http://semantic-mediawiki.org/
15 http://creativecommons.org/participate
16 http://wiki.creativecommons.org/Special:Ask/-5B-5BCategory:Casestudy-5D-5D/%3FAuthor/%3FFormat/%3FCountry/sort%3D/order%3DASC

17 http://creativecommons.org/projects/casestudies
18 http://wiki.creativecommons.org/CcWiki:Translate
19 http://wiki.creativecommons.org/Casestudies_roadmap
20 http://creativecommons.org/contact
21 http://creativecommons.org.au/australasiancommons
22 http://communia-project.eu/conf2008
23 http://fscons.org/
24 http://creativecommons.org.au/about
25 http://creativecommons.org/weblog/entry/8355
26 http://superhumanoids.com/
27 http://www.fabulousbitches.org/
28 http://konsilience.wordpress.com/
29 http://en.wikipedia.org/wiki/Michelle_Thorne_(Creative_Commons)

ccCore

Incorporating content license information just made easier

by **Greg Grossmeier**
23 July 2008
http://creativecommons.org/weblog/entry/8507

Creative Commons has announced the release of two very important tools for the developer community. These tools, liblicense and LicenseChooser.js, provide simple and standard ways of reading or writing license information to a variety of files.

liblicense is specifically geared towards the desktop application developer who wants to use license information in media files but does not want to implement the low-level code themselves. LicenseChooser.js, however, is designed to be used in web applications such as a media sharing site for users' pictures or music.

Both of these software packages aim to make the lives of the developers' easier. One way in which that is accomplished is that these tools will continue to be updated as new versions of Creative Commons licenses are released thus moving the burden from the developer to Creative Commons.

There will be a public demonstration of liblicense at OSCON on July 24th.

Creative Commons Launches Web and Desktop License Integration Approach with LicenseChooser. js and liblicense Projects

Creative Commons announced today the release of liblicense and LicenseChooser.js, content licensing tools which make integration of Creative Commons license functionality easy for developers building modern desktop and web applications. These tools enable reading and writing Creative Commons licensing information to a variety of media formats. Many projects already support the ability to read and write content license information through add-ons, including OpenOffice.org, Adobe Creative Suite and Microsoft Office. Other programs, such as the open source vector graphics drawing tool Inkscape, include a default capability to read and write CC license information.

For the desktop, Creative Commons has updated the C language-based software library called liblicense. This Free Software (licensed under GNU LGPL) library provides

functionality to read and write license information into many supported media files. Along with access to license information, the library offers a standard set of icons for graphical representation of selected or discovered licenses. As Creative Commons' international team refreshes the licenses or adds a new jurisdiction, software developers can simply update liblicense to receive these changes. Currently, liblicense is distributed with development versions of the Debian, Ubuntu, and Fedora Linux operating systems. The LGPL license permits adding it to both open source and proprietary software.

"LicenseChooser.js and liblicense will make open content licensing more valuable for developers, publishers, and users, by making such content more discoverable and manageable" said Mike Linksvayer, Vice President of Creative Commons.

One prominent project incorporating the use of liblicense in an upcoming release is One Laptop Per Child (OLPC). While the OLPC project wiki already uses Creative Commons Attribution 3.0 licenses for contributions, Creative Commons has introduced licensing functionality for the XO laptops through the development of liblicense and a series of patches to be integrated. Once it is installed, it allows software interfacing with media on the device to be content license aware. Also, to explain Creative Commons licensing and the basics of copyright law, Creative Commons has created an educational licensing activity that anyone may install onto an OLPC XO laptop. This activity uses the previously released "Sharing Creative Works" comics.

For web applications, Creative Commons has developed LicenseChooser.js, which allows developers to add similar functionality into any web-based project. Creative Commons already provided an XML-based web services API. LicenseChooser.js provides an additional, lightweight method for integrating license selection into web applications. The widget is used by SixApart's TypePad as well as the WordPress plugin WpLicense.

Today, liblicense will be demonstrated at this year's Open Source Conference (OSCON) in Portland, OR. Integration with two Open Source applications will be showcased: the file viewer Eye of GNOME and media player Rhythmbox. The presentation will be given by Nathan Yergler, CTO

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Case Studies - The Book!

by **Greg Grossmeier**
29 July 2008
http://creativecommons.org/weblog/entry/8599
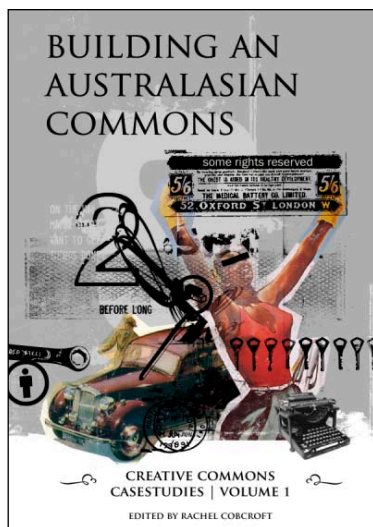
If you have only been reading the updates on the international Creative Commons blog (this one) about the Case Studies project,[1] you have been missing some important news.

Creative Commons Australia,[2] the leaders in the Case Study project, have just released the first draft version of the Case Studies book pdf: Building an Australasian Commons.[3] This is one high quality book that show cases all of the Australian Case Studies. A huge "Congrats!" goes to Rachel Cobcroft and everyone else who has put so much time into this project and produced such a wonderful tool for all to use.

If you like this book enough that you want to print your own copy, **go for it!** However, for those of you that will want to print a large number of these my advice is to wait; there will be a newer, more finalized version soon which will make some changes you will want.

Now, go add your own Case Studies to the project wiki[4] so that the next version might have YOUR case study included!

Original Creative Commons Australia announcement at http://creativecommons.org/au/node/180.

Endnotes

1   http://creativecommons.org/projects/Casestudies
2   http://creativecommons.org.au/
3   http://creativecommons.org.au/materials/Building_an_Australasian_Commons_book.pdf
4   http://creativecommons.org/projects/Casestudies

CCi

Experts in Norway adapt CC licenses to national law

by **Michelle Thorne**
5 June 2008
http://creativecommons.org/weblog/entry/8335
http://creativecommons.org/press-releases/entry/8334

Today the Nordic jurisdictions Denmark,[1] Finland,[2] and Sweden[3] are joined by CC Norway[4] in offering Creative Commons licenses legally and linguistically adapted to national law.

The CC Norway team is headed by Project Leads Gisle Hannemyr and Peter Lenda, who with Haakon Flage Bratsberg, Thomas Gramstad, Tore Hoel, and Vebjørn Søndersrød, coordinated the license porting process[5] with Creative Commons International[6] and conducted public discussion with local and international legal experts.

The Norwegian licenses,[7] available at Version 3.0,[8] constitute the forty-sixth localized Creative Commons licensing suite.

The launch of the licenses will be celebrated on Friday, June 6th at 10:00am during a press conference at Oslo University College.[9] For more information, please read our press release[10] in English and Norwegian.

Takk, thank you, and congratulations to CC Norway!

Experts in Norway adapt CC licenses to national law / Eksperter i Norge tilpasser CC-lisenser til nasjonal lovgivning

The Creative Commons Norway team has successfully ported the Creative Commons licensing suite to Norwegian law. The localized licenses will be unveiled today at a press conference at Oslo University College.

The team responsible for coordinating the porting process and public discussion with local and international legal experts consists of Haakon Flage Bratsberg, Thomas Gramstad, Gisle Hannemyr (Public Project Lead), Tore Hoel, Peter Lenda (Legal Project Lead), and Vebjørn Søndersrød.

"We have taken the initiative to launch the Creative Commons licenses in Norway to promote new forms of production, sharing and distribution of creative works," explains the team's Public Project Lead, Gisle Hannemyr.

"To achieve this, we have been going through a process of adapting the international license to Norwegian copyright legislation. During this process, we have worked together with community stakeholders and copyright experts to reach a result that both reflects the spirit of Creative Commons and the letter of Norwegian copyright law."
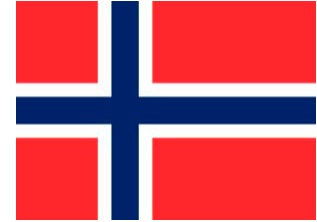
The launch event will be held as a press conference at Oslo University College on June 6th at 10:00 am. The Creative Commons Norway team will be present and give a brief presentation about Creative Commons and the licenses translated into Norwegian. The team will also be available to answer questions.

Norway is the forty-sixth jurisdiction worldwide to port the Creative Commons licensing suite.

About Oslo University College

Oslo University College is a young, dynamic institution based on strong traditions. It was established in 1994 when the Norwegian college system was restructured and 18 smaller colleges in the Oslo area merged. Oslo University College offers the broadest portfolio of professional studies available in Norway. OUC is a dynamic institution based on strong traditions in professional education and research. With 11,000 students, OUC is the fourth largest educational institution in Norway. For more information about Oslo University College, please visit: http://www.hio.no/content/view/full/4563.

Endnotes

1 http://creativecommons.dk/
2 http://creativecommons.fi/etusivu
3 http://creativecommons.se/
4 http://creativecommons.no/
5 http://wiki.creativecommons.org/Worldwide_Overview#The_porting_process
6 http://creativecommons.org/international
7 http://creativecommons.org/license/?lang=no
8 http://wiki.creativecommons.org/Version_3
9 http://www.hio.no/content/view/full/4563
10 http://creativecommons.org/press-releases/entry/8334

AUSTRALIAN VERSION 3.0 DRAFTS IN PUBLIC DISCUSSION

by **Michelle Thorne**
18 June 2008
http://creativecommons.org/weblog/entry/8373

In preparation for the Building an Australasian Commons[1] conference next week, the CC Australia team has released two ported Version 3.0 license drafts for public discussion: Attribution (BY)[2] and Attribution-NonCommercial-ShareAlike (BY-NC-SA).[3]

CC Australia is focusing the discussion on these two particular licenses because they are 1) the simplest license (BY) and 2) the most complex (BY-NC-SA). These two licenses also contain almost all the relevant legal language from the remaining four licenses (BY-SA, BY-NC, BY-ND, BY-NC-ND).

CC Australia has done a magnificent job in explaining[4] their approach to Version 3.0[5] and highlighting some key revisions (see also)[6]:

> Rather than writing the licences as a straight translation from the Unported[7] (ie non-country specific) licences provided by Creative Commons International,[8] we've instead decided to base them on the excellent licences[9] produced last year by our friends in New Zealand,[10] which they in turn based on the England and Wales[11] licences. The great thing about these licences is that they're written in plain English rather than legalese - which means they're much easier for non-lawyers to understand.

There have also been some modifications to improve the readability of the licenses:

> We're also adding some clarifying language on the licensing of derivative works to the BY and BY-NC (Attribution-Noncommercial) licences which isn't in either the Unported licences or the New Zealand licences - so we wanted to see what people thought about this.

> Like the New Zealand and UK licences we are basing the new Australian licences on, our v3.0 licences are very simply drafted. A lot of the language is drawn directly from the Unported licences, however it has been simplified and rearranged to make it easier to understand and follow.

This includes another neat idea:

> The main feature is a series of lists that set out clearly what users can do, what they can't do, and what they must do. Other than that, they contain the same basic statements as to disclaimers, warranties and introductory materials that are included in all the CC licences.

As did the other jurisdictions who have implemented Version 3.0, CC Australia is working hard to ensure that their ported licenses align with the Unported licenses. One notable exception affects the strict requirement to include a URL link to the respective CC license every time a work is used. CC Australia explains the change:

> We've followed the UK and NZ example by loosening this up a bit, to allow you to provide this reference to the licence in any manner reasonable to the medium you are working in. This ensures, for example, that someone playing a song on their radio station can attribute the CC licence just by mentioning it, and perhaps providing a link on the station's website, without breaching the licence. You could arguably do this under the Unported licence too, but we wanted to make it clear.

The community is discussing these issues and more on CC Australia's mailing list.[12] Come join the conversation!

CCi

Singapore proudly celebrates the launch of the localized Creative Commons Licenses

by **Patricia Escalera**
25 July 2008
http://creativecommons.org/weblog/entry/8521

We are delighted to announce the successful localization of the Creative Commons licenses in Singapore,[1] the 47th worldwide to do so. The CC Singapore team, led by Associate Professor Samtani Anil and Assistant Professor Giorgios Cheliotis, has worked under the auspices of the Centre for Asia Pacific Technology Law & Policy (CAPTEL)[2] and in collaboration with Creative Commons International to port the licenses to Singaporean law.

The launch event will be celebrated on Sunday, July 27, at the International Symposium on Electronic Art.[3] The ceremony will be followed by several panels organized by CATPEL and Creative Commons Singapore on copyright issues in digital media and a keynote address from Professor Lawrence Lessig. For more information we invite you to read our press release.[4]

Congratulations, CC Singapore!

Singapore Announces Ported Creative Commons Licenses

Today Creative Commons Singapore announces the completion of the locally ported Creative Commons licensing suite. In close collaboration with Centre for Asia Pacific Technology Law & Policy (CAPTEL), the Creative Commons team in Singapore, led by Associate Professor Samtani Anil and Assistant Professor Giorgos Cheliotis, adapted the licenses both linguistically and legally to Singaporean national law. The Creative Commons licenses, now ported to 47 jurisdictions, enable authors, artists, scientists, and educators the choice of a flexible range of protections and freedoms in efforts to promote a voluntary "some rights reserved" approach to copyright.

The Singaporean Creative Commons licenses, available soon online, will be celebrated today in Singapore City at the International Symposium on Electronic Art. The event will also feature a panel, organized by CAPTEL and Creative Commons Singapore, to introduce the audience to key copyright issues in the digital age and also share tips for creators and users to avoid common pitfalls in the field of copyright law.

The panel will, in addition, explain the aims and philosophy of the Creative Commons initiative and the specific nature and uses of the Creative Commons licensing suite in Singapore. Stanford law professor and Creative Commons founder Lawrence Lessig will address the audience to commemorate the completion of the licenses.

Following the event, the CC Singapore team hopes to initiate a series of educational talks to explain the philosophy of Creative Commons and the practical ways in which users can implement the licenses.

Project Lead Samtani Anil adds, "We also believe the launch of the Singapore CC licenses will lead to a better appreciation of the ambit, contours, and limits of the existing copyright regime in Singapore in relation to the sharing and dissemination of culture and the advancement of innovation. This, we believe, will sensitize various stakeholders to the avenues that are open to them to share their works in accordance with their wishes and needs."

The CC Singapore team is supported by team members Assistant Professor Warren Chik, Vinod Sabnani, Tham Kok Leong, Lam Chung Nian, Harish Pillay and Ankit Guglani.

About Centre for Asia Pacific Technology Law & Policy

The Centre for Asia Pacific Technology Law & Policy (CAPTEL) is a research center founded to investigate and research issues on how businesses and economies are being affected by the challenges of new technologies on law, regulation and policy. CAPTEL is located at the Nanyang Business School, Nanyang Technological University. Please visit http://captel.ntu.edu.sg for more information.

Endnotes
1   http://creativecommons.org/international/sg/
2   http://captel.ntu.edu.sg/
3   http://isea2008singapore.org/conference/conf_panels.html
4   http://creativecommons.org/press-releases/entry/8517

Science Commons

Announcing the Health Commons

by **Kaitlin Thaney**
12 June 2008
http://creativecommons.org/weblog/entry/8358

Over on the Science Commons blog,[1] Donna Wentworth[2] writes:

> *People make chairs more productively, hamburgers more productively, cars more productively, everything else in the world except medicines.* — Aled Edwards, Director and CEO of the Structural Genomics Consortium[3] (via CBC News Canada)

The drug discovery process is badly broken. Despite the scientific and technological advances that make genetic decoding commonplace, the time it takes to go from gene target to cure still stands at 17 years.

Science Commons' mission is to speed the translation of basic research to useful discoveries, and we believe that a new approach is necessary to find more cures, faster. Today, we're opening up the Health Commons,[4] a project aimed at bringing the same efficiencies to human health that the network brought to commerce and culture.

The project, founded by Science Commons in collaboration with CommerceNet,[5] CollabRx[6] and the Public Library of Science (PLoS),[7] is introduced in a 6-minute video presentation and white paper posted on the Science Commons website. The paper, Health Commons: Therapy Development in a Networked World [PDF],[8] is co-authored by John Wilbanks, Vice President of Science at Creative Commons, and Marty Tenenbaum, an Internet commerce pioneer and founder of CommerceNet and CollabRx.

"Biomedical knowledge is exploding, and yet the system to capture that knowledge and translate it into saving human lives still relies on an antiquated and risky strategy of focusing the vast resources of a few pharmaceutical companies on just a handful of disease targets," explains Wilbanks in the project introduction.

The Health Commons proposes a different approach: enabling more companies, foundations, laboratories or even individuals to conduct research on disease targets

efficiently, by providing better access to the resources that large pharmaceutical companies assemble and integrate "in house." To do this, Health Commons will facilitate the emergence of a "virtual marketplace," or ecosystem, through which participants can more easily access the data, knowledge, materials and services for accelerating research.

The components might include databases of the results of chemical assays, toxicity screens and clinical trials; libraries of drugs and chemical compounds; repositories of biological materials (tissue samples, cell lines, molecules); computational models predicting drug efficacies or side effects; and contract services for high-throughput genomics and proteomics, combinatorial drug screening, animal testing and biostatistics.

"The resources offered through the [Health] Commons might not necessarily be free, though many could be," explains Wilbanks. "However, all would be available under standard pre-negotiated terms and conditions and with standardized data formats that eliminate the debilitating delays, legal wrangling and technical incompatibilities that frustrate scientific collaboration today."

Science Commons welcomes your interest in the Health Commons. If you'd like to collaborate with us to accelerate drug discovery, we encourage you to contact us.[9]

Endnotes
1 http://sciencecommons.org/weblog/
2 http://sciencecommons.org/about/whoweare/wentworth/
3 http://cbc.ca/technology/story/2008/05/30/f-strauss-drugresearch.html
4 http://sciencecommons.org/projects/healthcommons/
5 http://www.commerce.net/
6 http://collabrx.com/
7 http://www.plos.org/
8 http://sciencecommons.org/wp-content/uploads/health-commons-whitepaper-launch.pdf
9 science@creativecommons.org

ccLearn

Digital Research Tools (DiRT) Wiki Launched

Agrega, the New Educational Digital Object Platform

by **Jane Park**
6 June 2008
http://creativecommons.org/weblog/entry/8339

by **Jane Park**
19 June 2008
http://creativecommons.org/weblog/entry/8377

Thanks to The Wired Campus,[1] I recently stumbled across this[2] new wiki whilst looking for a visualization tool for a ccLearn research project. The new wiki is called Digital Research Tools, also known as DiRT. DiRT is edited by a team of librarians from Rice University's Digital Media Center and Sam Houston State University's Newton Gresham library. Basically, DiRT reviews the myriad research tools available for free (and some for profit) on the internet in a human-readable way, so that "professors, students, think-tankers, corporate intelligence gatherers, and other inquisitive folks [can] do their work better." These "snapshot reviews" are immensely helpful for even seasoned researchers, since the web is always popping up with new open source tools. To see a list of tools in DiRT's queue and to add your own, check out their del.icio.us[3] page.

So far, the reviews cover tools that allow you to analyze texts, author interactive works, collect and visualize data, conduct linguistic research, and more. All current and future reviews are licensed CC BY.[4]

Agrega,[1] a new educational initiative promoting internet in the classroom, is a collaborative effort on the part of the Spanish Ministry of Education, Social Politics and Sports, Red.es, the Ministry of Industry, Tourism and Commerce, and the Autonomous Communities and Autonomous Cities of Spain (CC.AA). Agrega[2] is Spain's new educational digital object platform, "which consists of a central repository and other autonomous repositories which have educational content for non-university level centres." Its emphasis is on content creation and development for primary and secondary educators by providing a space where various digital content of Spain's Civil Service and the private sector are joined. One way of "commonizing" the content is to catalogue it under common criteria and thereafter to share these cataloguing efforts in Agrega. This will serve to expand the pool of online educational content available to Spanish educators and students, particularly in the fields of finance education and teacher training. The website offers engaging tutorials on how to search for, download and view content on Agrega, in addition to a content catalog.[3]

The digital educational materials in Agrega can be used and adapted according to CC BY-NC-SA.

[The above can also be read] in Spanish, thanks to ccLearn intern Grace Armstrong.[4]

Endnotes

1   http://chronicle.com/wiredcampus/index.php?id=3068&utm_source=wc&utm_medium=en
2   http://digitalresearchtools.pbwiki.com/
3   http://delicious.com/tag/tools4research
4   http://creativecommons.org/licenses/by/3.0/us/

Endnotes

1   http://proyectoagrega.es/
2   http://proyectoagrega.es/acerca.php
3   http://proyectoagrega.es/docs/demo_catalogo_agrega.pdf
4   See original post: http://creativecommons.org/weblog/entry/8377

50 MILLIONTH VIEW OF TEDTALKS

ccLearn (BI)MONTHLY UPDATE - JULY 18, 2008

by **Jane Park**
26 June 2008
http://creativecommons.org/weblog/entry/8410

by **Ahrash Bissell**
18 July 2008
http://creativecommons.org/weblog/entry/8495

Today TED announced[1] the 50 millionth view of a TED talk, marking its success since it first launched online two years ago in June of 2006. TED[2] stands for Technology, Entertainment, Design—and it features talks by various speakers from Bill Clinton to Bono. However, the most viewed talks are actually given by persons previously unknown. They are ideas "flying on [their] own merit[s]", says the executive producer of TED media according to TEDBlog.[3] Almost half of TED's audience comes from outside the U.S., establishing TEDTalks as a global presence. TED Curator Chris Anderson says,

"TED's mission is to spread ideas, and we're now doing that on a scale that was unimaginable two years ago. It's clear there's an appetite out there for big ideas and meaningful stories."

Check out the Top 10 TEDTalks[4] of all time; you'll be surprised by the speakers and their subjects, with number one titled, "My stroke of insight," by neuroanatomist Jill Bolte Taylor. And while you're at it, check out Richard Baraniuk's "Goodbye, textbooks; hello, open-source learning,"[5] a talk by the founder of Connexions,[6] a leading educational platform in the OER movement.

All TED talks are licensed[7] under the Creative Commons license CC BY-NC-ND.[8]

June slipped by before we knew what was happening, so this is a two-month update. These past two months have seen ccLearn giving a presentation at CSU Sacramento relating open education and universal design,[1] attending the first CC tech summit,[2] and plowing along on the various projects already underway. Also, we welcomed a summer intern, Grace Armstrong,[3] who is coordinating with CCi[4] and open education leaders in Latin America and beyond on holding meetings and identifying promising collaborative opportunities. More on this later this summer.

We have also released a great mapping tool for identifying upcoming open educational events, now found on ccLearn's home page.[5] What is unique about this tool is that the data are derived from a wiki-table,[6] and anyone can contribute or edit event info. We encourage you to add any events relevant to open education that you may be aware of. We intend to re-purpose this tool for other mapping exercises as well, and since it is open source, like everything Creative Commons builds, you can also use it for your own mapping needs. One idea that has already been discussed is "mapping the open educational space" at the upcoming iSummit.[7] This exercise could take many forms, and the open, collaborative nature of the wiki allows for a lot of creativity in how the map takes shape.

Look for other developments and research projects to come to fruition in the coming month. The days are getting shorter here in the Northern Hemisphere, but the fire season has just begun.

Endnotes

1 http://blog.ted.com/2008/06/50_million_tedt.php
2 http://www.ted.com/index.php/
3 http://blog.ted.com/
4 http://blog.ted.com/2008/06/counting_down_t.php
5 http://www.ted.com/index.php/talks/richard_baraniuk_on_open_source_learning.html
6 http://cnx.org/
7 http://www.ted.com/index.php/help#talks5
8 http://creativecommons.org/licenses/by-nc-nd/3.0/

Endnotes

1 http://www.slideshare.net/ahrashb/cclearn-and-universal-design-29-may-2008
2 http://wiki.creativecommons.org/Creative_Commons_Technology_Summit_2008-06-18
3 http://creativecommons.org/about/people/#99
4 http://creativecommons.org/international/
5 http://learn.creativecommons.org/
6 http://wiki.creativecommons.org/Open_Education_Events
7 http://icommonssummit.org/

CC Points of Interest

GOOGLE CODE ADDS CONTENT LICENSING; GOOGLE KNOL LAUNCHES WITH CC BY DEFAULT

by **Mike Linksvayer**
23 July 2008
http://creativecommons.org/weblog/entry/8506

A Google twofer for Creative Commons today!

Google Knol[1] opened today, intended to be a platform for authoritative articles about specific topics, also known as knols, by a created single author or collaboratively. The default license for a new knol is CC Attribution.[2] A creator can also choose CC Attribution-NonCommercial[3] or All Rights Reserved.

Separately, Google Code added an option[4] for software projects to specify a separate license for content associated with a software project — CC Attribution or CC Attribution-ShareAlike.[5] This does not change Google Code's selection of free and open source software licenses[6] for source code. (Note: Creative Commons also recommends[7] and uses free and open source software licenses such as the GNU GPL for source code.)

It's really great to see both Google Knol and Google Code launching with and launching support for CC licensing on the same day, and interesting how their choice of licenses to offer differs. Knol defaults to the most liberal CC license, but allows authors to choose a more restrictive (NonCommercial) license, or even the most restrictive option — no public license.

As prior to its launch Knol was often speculatively compared to Wikipedia, it should be noted that the default Knol license (CC BY) could permit using Knol content in Wikipedia (with attribution of course), but knols under more restrictive options could not be incorporated into Wikipedia. On the other hand Wikipedia content could not be incorporated into knols (except in the case of fair use of course), even in the case Wikipedia migrates to CC BY-SA[8] — Knol doesn't offer a copyleft license.

The two CC licenses offered by Google Code are those that are in the spirit of free and open source software,[9] befitting Google Code's user base — free and open source software developers.

Endnotes

1   http://knol.google.com/
2   http://creativecommons.org/licenses/by/3.0/
3   http://creativecommons.org/licenses/by-nc/3.0/
4   http://google-code-updates.blogspot.com/2008/07/introducing-content-licenses-on-google.html
5   http://creativecommons.org/licenses/by-sa/3.0/
6   http://google-opensource.blogspot.com/2008/05/standing-against-license-proliferation.html
7   http://wiki.creativecommons.org/FAQ#Can_I_use_a_Creative_Commons_license_for_software.3F
8   http://creativecommons.org/weblog/entry/8213
9   http://creativecommons.org/weblog/entry/8051

LIBRIVOX: 1500 PUBLIC DOMAIN AUDIO BOOKS

by **Mike Linksvayer**
2 June 2008
http://creativecommons.org/weblog/entry/8327

Seven months ago we noted that LibriVox released their 1,000th public domain audio book.[1] Now they've reached 1,500.[2] That's over 70 audio books released each month, and things are picking up — they released 115 in May.

Check out LibriVox,[3] perhaps the most interesting collaborative culture project this side of Wikipedia — and everything on LibriVox is in the public domain,[4] free for any use, without restriction.

LibriVox founder Hugh McGuire recently posted an explanation of why LibriVox audio books are dedicated to the public domain rather than released under a CC license:[5]

> So LibriVox is a small beacon of light in this policy question, slowly adding to the public domain while all around the public domain is shrinking. this is important in some broad sense beyond anything particular we do at librivox. at least I think it is.

The whole essay is well worth reading.

The Onion's AV Club talks CC Publishing with Cory Doctorow

by **Fred Benenson**
12 June 2008
http://creativecommons.org/weblog/entry/8360

In a provocative interview with Cory Doctorow about his new book Little Brother, the non-satirical[1] Onion A.V.[2] club investigates the blogger cum sci-fi author's motivations and strategies for convincing his publisher to simultaneously release his young adult book under CC and hardcover:

> AVC: Was the Creative Commons release strategy a hard sell with Tor that first time out?

> CD: No, it was totally trivial, in fact. I lucked out in two respects. My editor at Tor, Patrick Nielsen Hayden, is super-geeky. We met on a BBS in the '80s, and he runs his own Linux boxes; it just made a lot of sense for him. Furthermore, he's also the senior editor at Tor, he runs the science-fiction and fantasy line at Tor, so he kind of doesn't have to ask anyone when he wants to do this stuff.

> [...]

> Tom Doherty and Patrick both looked at this and said, "You know, electronic books represent the worst ratio of hours spent in meetings to dollars generated in income of anything we've ever tried at this press. *Here's something that's relatively free — all we need to do is give it away, and we can see what people want to do with it. And if it works, great. And if it doesn't work, well, we've learned. And if it's inconclusive, we can try more, because we're a big press, we've got lots and lots of books, and we can try lots of different things.*" [emphasis added] And if it's going to work for anyone, it's going to work for me, because I've got such a good online presence. And you can see that they're now trying this with writers who have a less prominent online presence, and they're finding that by and large, it's working pretty well for them.

[Visit http://avclub.com/content/interview/cory_doctorow/] to read full interview.

Endnotes
1   http://en.wikipedia.org/wiki/The_A.V._Club
2   http://www.avclub.com/

Doctorow: First CC-Licensed Work on NYT Best Sellers List/New Graphic Novel

by **Cameron Parkins**
10 June 2008
http://creativecommons.org/weblog/entry/8351

Hyper awesome super CC-evangelist Cory Doctorow[1] has had two great bits of news pop up in the past couple days, with the first being that his new novel, Little Brother[2] (CC BY-NC-SA[3]) has entered its 4th week on the New York Times Bestseller List![4] A huge accomplishment in its own right, we are especially excited as this is the first case of a CC-licensed novel entering the list, let alone staying there for 4 weeks. Per usual, you can download the novel in PDF form.[5]

In other Doctorow/CC news, Cory Doctorow's Futuristic Tales of the Here and Now, "[6] a six-edition series of comics adapted from [his] short stories by an incredibly talented crew of writers, artists, inkers and letterers" was recently released under a CC BY-NC-SA license, meaning you can mix it up as you see fit (get the PDF[7]) provided it is on a noncommercial basis. Congrats to Cory on both accomplishments!

Endnotes
1   http://craphound.com/
2   http://craphound.com/littlebrother/
3   http://creativecommons.org/licenses/by-nc-sa/3.0/
4   http://www.boingboing.net/2008/06/04/little-brother-goes.html
5   http://craphound.com/littlebrother/download/
6   http://www.boingboing.net/2008/06/09/my-new-graphic-novel.html
7   http://www.archive.org/details/CoryDoctorowsFuturisticTalesOfTheHereAndNow

CC Points of Interest

George Eastman House, Bibliothèque de Toulouse Join Flickr Commons

by **Cameron Parkins**
21 July 2008
http://creativecommons.org/weblog/entry/8497

Dans les jardins de Monte-Carlo | No known copyright restrictions. (http://www.flickr.com/commons/usage/)

Two more amazing photo collections have been added to the continuously growing Flickr Commons,[1] one coming from the George Eastman House[2] and the other from La Bibliothèque de Toulouse.[3] Both groups' photostreams are absolutely amazing to pour over, offering stunning images from the turn of the century that are all released in the public domain. Again, in case you have missed any of our other posts[4] on the Flickr Commons, some info below:

> The key goals of The Commons are to firstly give you a taste of the hidden treasures in the world's public photography archives, and secondly to show how your input and knowledge can help make these collections even richer. You're invited to help describe the photographs you discover in The Commons on Flickr, either by adding tags or leaving comments

The rest of the institutions[5] on the Flickr Commons have all recently added new photos as well, increasing the worth of an already phenomenal resource.

Endnotes
1   http://flickr.com/commons
2   http://flickr.com/photos/george_eastman_house/
3   http://flickr.com/photos/bibliothequedetoulouse/
4   http://creativecommons.org/weblog/entry/8381
5   http://flickr.com/photos/brooklyn_museum/; http://flickr.com/photos/library_of_congress/; http://flickr.com/photos/smithsonian/; http://flickr.com/photos/powerhouse_museum/

VIA's OpenBook Project Takes Off, Wins International Award

by **Tim Hwang**
24 June 2008
http://creativecommons.org/weblog/entry/8401

Big news coming out this month on VIA's OpenBook mini-notebook computer[1] project which incorporates an "open design" approach that makes the CAD design plans for the device available to the public under the permissive terms of a Creative Commons BY SA license.[2] The project invites customers to innovate and solicits suggestions from users on future iterations of the laptop. To spur involvement, they've even recently released a video[3] that opens the laptop up and showcases the electronic guts that enable OpenBook's users the flexibility to add modules and choose openly between wireless options.[4]

Happy to announce that since we first reported on the laptop's debut in May,[5] the project has taken off. Engadget[6] recently reviewed the product, writing simply that the OpenBook made "that Macbook Air look positively last century." And, this month, before an international jury of design experts at this years Taipei Computex,[7] the VIA OpenBook has taken home the Gold Award for Design and Innovation[8] for 2008. Congratulations guys!

Endnotes
1   http://www.viaopenbook.com/
2   http://creativecommons.org/licenses/by-sa/3.0/
3   http://www.viaopenbook.com/index.php?id=13
4   http://www.viaopenbook.com/index.php?Itemid=10
5   http://creativecommons.org/weblog/entry/8320
6   http://engadget.com/2008/05/27/via-openbook-hands-on/
7   http://www.computextaipei.com.tw/
8   http://via.com.tw/en/resources/pressroom/pressrelease.jsp?press_release_no=2389

From Open Software to Open Music

by **Greg Grossmeier**
11 June 2008
http://creativecommons.org/weblog/entry/8354

Jono Bacon, the Community Manager for Ubuntu[1] and full-time metal head, recently announced a new musical project he is undertaking, SeveredFifth.

SeveredFifth is Jono's new music project with the aims of seeing how far one musician can take the concept of Free (as in Freedom) music. Jono:

> "Severed Fifth is really here to ask questions — both musically, and in terms of the new music economy."

To accomplish this goal he is releasing his first album under the name SeveredFifth using a Creative Commons Attribution ShareAlike[2] license. This license is easy to understand to any member of the Open Source Software persuasion (the group with which Jono is currently most active); you are free to make copies, redistribute, or modify it as long as you cite correct attribution and keep it under the same license. Jono:

> "I chose that license because I wanted to secure some key rights for listeners of my music - rights that I feel are important as a listener. I think the choice of license is key to the aims of the project."

Because Jono is empowering his fan base with the use of the CC Licenses, the community of listeners which form around the music are the ones who will improve the project the most. The initial work of creating publicity materials such as the website and photography has been done by some of Jono's friends, but without the contributions of community members the project can not succeed.

"I think the key ingredient here is assembling a group of people who have a shared ethos — this is what we do in Free Software, and this is what I am doing with Severed Fifth — it's incredible what is possible when the right minds come together."

I encourage everyone who has a musical taste which leans towards metal to head on over to SeveredFifth[3] and sign up for the newsletter[4] and join the discussion;[5] great things are sure to happen.

Endnotes

1 http://www.ubuntu.com/
2 http://creativecommons.org/licenses/by-sa/2.0/uk/
3 http://www.severedfifth.com/
4 http://www.severedfifth.com/news/
5 http://www.severedfifth.com/forums/

CC Points of Interest

THE SMITHSONIAN JOINS FLICKR: THE COMMONS

by **Cameron Parkins**
20 June 2008
http://creativecommons.org/weblog/entry/8381

The Smithsonian[1] has joined the Library of Congress,[2] the Powerhouse Museum,[3] and the Brooklyn Museum[4] in releasing numerous (over 850 from the Smithsonian alone) photos from their archives online - free of copyright restrictions - to The Commons on Flickr.[5] There are some absolutely stunning photographs available in high-resolution, ranging from portraits of artists, scientists, and inventors to photos of everyday people and places. Some info on The Commons below:

> The key goals of The Commons are to firstly give you a taste of the hidden treasures in the world's public photography archives, and secondly to show how your input and knowledge can help make these collections even richer. You're invited to help describe the photographs you discover in The Commons on Flickr, either by adding tags or leaving comments

In similar news, a wonderful new group, Free Use Photos,[6] has been created as a means for Flickr users to post copyright-free photos. In lieu of a formal way for users to indicate public domain status for their photos, the creators of the group have decided to post information regarding CC0[7] in conjunction with clear language waiving copyright to make clear that all photos posted to the group "are available for use by anyone" with "no need to give credit or to fear rights infringement."

Portrait of Albert Einstein and Others (1879-1955), Physicist | http://www.flickr.com/photos/smithsonian/2575986742/ No known copyright restrictions. (http://www.flickr.com/commons/usage/)

Endnotes
1   http://flickr.com/photos/smithsonian/
2   http://flickr.com/photos/library_of_congress/
3   http://creativecommons.org/weblog/entry/8190
4   http://flickr.com/photos/brooklyn_museum/
5   http://flickr.com/commons
6   http://flickr.com/groups/freeuse
7   http://flickr.com/groups/freeuse/
     discuss/72157605551707358/

CC Points of Interest

THE SPIRIT OF SHARING IN JORDAN

by **Cameron Parkins**
16 June 2008
http://creativecommons.org/weblog/entry/8368

Jordan has long been a geographical area where Creative Commons has looked to expand (you can read about our Jordan-specific jurisdiction work at http://creativecommons. org/international/jo/) - as such, recent news[1] about the promotion of CC, the public domain, and an increased spirit of sharing in Jordan is inspiring.

Two UK artists, Eileen Simpson and Ben White of the Open Music Archive,[2] have been traveling throughout Jordan for the past 6 months, advocating for the establishment of a 'CC Jordan' as a means for local artists to "freely collaborate without harsh licensing restrictions". To Simpson and White, CC licences would act as a means to promote authors, artists, filmmakers, and musicians across the country with Simpson stating, "If we weren't allowed to refer back to previous works, to walk down the path of others, we would just be lost, and the creative community will be stifled." From TechNewsWorld:

> In an effort to highlight the importance of a diverse and vibrant public domain, Simpson and White spent the last six months attempting to sample old Jordanian films and musical works whose copyrights have expired, an experiment to work within restrictions imposed by international and local trademark and copyright laws.
>
> [...]
>
> Unable to find archived material that is now completely accessible in the public domain, they turned to the Jordan Academy of Music, which collected folk songs from the Kingdom for the 2002 celebration of Amman as Arab Cultural Capital. As the recordings are from the shared community and have no accredited author, the folk songs are a part of the public domain and therefore are not owned or controlled by anyone and are considered as "public property."
>
> Simpson and White plan on taking the songs and remixing them with local artists, updating the ballads and encouraging artists to explore the music further. "We all build on the creativity of others, and we should be

able to build on others' work in a fair manner," Simpson told The Jordan Times [...] "The whole concept passes on the spirit of sharing, which in a creative community is important to do," she said, adding that legally allowing creative collaboration would curb intellectual property rights violations.

The article also touches on the amazing work of Abu-Ghazaleh Intellectual Property[3] who we have been working with in an effort to port CC licences to Jordan and the rest of the Arab world.

Endnotes

1 http://www.technewsworld.com/story/63247.html?welcome=1
   212528636&welcome=1212536690 &welcome=1212631647
2 http://www.openmusicarchive.org/
3 http://www.agip.com/

CC Points of Interest

CASH MUSIC

by **Cameron Parkins**
29 July 2008
http://creativecommons.org/weblog/entry/8602

CASH Music,[1] an acronym for 'Coalition of Artists and Stakeholders', has been an impressive member of the CC community since they debuted late last year.[2] Part music label, part creative community, CASH Music has major plans to change the landscape of contemporary artistic output with a particular focus on the dialogue between content creators and consumers. They already have some amazing projects[3] out under their moniker and with more on the way, we decided to catch up with CASH Music partner Jesse Von Doom to learn more about CASH's goals, their business model, and what they have in store for the future.

Can you give our readers some background on CASH Music? How did it begin? Who is involved? On a broad level, what are you trying to accomplish?

CASH is an acronym for Coalition of Artists and Stake Holders. The name was chosen to reflect the goals and the people involved. The idea was born in a simple conversation between Kristin Hersh and Donita Sparks about achieving sustainability in the currently volatile music world. Their managers, Billy O'Connell and Robert Fagan respectively, continued the conversation and became the first two partners in what would be CASH. At the time I was running a graphic and web design firm with my business partner, Jack McKenna. A few business connections and friends-in-common later, Jack and I started working for CASH and quickly became partners ourselves.

Since then we've won the support of seasoned advisors, organizations like Creative Commons, and some talented artists. But it still goes back to that first conversation between Kristin and Donita. We're trying to help find healthy sustainability for artists while giving listeners more of a stake in the music for a new and better experience.

CASH is unsurprisingly identified with music. With that said, you have been working on a variety of projects that don't have musical components. Why is that?

Really, we're trying to show that remixing and sharing aren't the only ways to get involved with music. It's been so rewarding seeing the remixes generated at CASH, ccMixter, and in the wild; but I've also been thrilled to see people downloading and spending time with Adam Gnade's Hymn California novel or flooding Jamie from Xiu Xiu with requests for haiku. People are forming real bonds with the music, the artists, and the communities they're building around the releases. Music has always been a highly participatory art form — and we're trying to harness that in new ways.

At CASH artists have been releasing full mix stems for remixing, tracks with community-added vocals, sheet music, writing that's tied to the music — things that get an audience directly involved with the art. There are also elements of enhancing a release to the public. There are videos, interviews, photos, ebooks, and lyric sheets. Donita Sparks even opened up percentages of licensing for a track off her last album. Listeners could buy shares in a song, letting them participate in the profits from any TV or film licensing.

The idea is that artists are exploring new ways to bring their music to an audience, with the ultimate goal being to strengthen both sides of that exchange.

Can you discuss CASH's business model? There seems to be a combination between giving away things for free, selling collector goods, and asking for donations. How did you come up with this combination? How well has it worked so far?

That's a fair summary of what's up there now, but it's more of an interim solution than a true business model. We're committed to the idea of sustainability, both for the artists involved and for ourselves. That means finding the best model for each artist and helping them to move forward in that direction. When you see an artist offering a subscription, it's because that's what fits with their career, rather than it being something we've shoehorned them into. So our long-term model is based on the idea that if an artist succeeds at his or her goals, then we succeed.

But to answer more directly, I'd say I'm very pleased so far. We've had over 4.5 million downloads, over 100,000 visitors, and hundreds of subscribers from all over the world.

photo by Taryn James
CC BY (http://creativecommons.org/licenses/by/3.0/)

Virtually everything you see on the CASH Music site right now wouldn't be possible without the support we've received from artists and their listeners. Our first project went live eight months ago, and we've been able to work on CASH for the better part of a year as a self-funded endeavor. While not all our projects involve commerce, the ones that do have made significant impact for the artists involved.

We've been especially happy to see people donating to artists. From the very beginning we were determined to provide direct access to music without placing artificial gateways in front of it. There are obvious questions about whether people would balk at giving money to an artist for content they could download for free, but we've seen numerous examples of people trying music and donating what they feel is a fair price. This is a pretty big deal to me. An artist spends time writing the music and money is spent on studio time, all to put out the best possible music. I like to think that people are genuinely considering all that, recognizing the effort, and helping it to continue.

In every CASH project there is some level of CC licensing, be it large or small. Why did you decide to use CC licenses with CASH Music projects?

The real question is how could we have done it without Creative Commons. CC Licensing simplifies the process of community interaction, it pre-clears music for podcasting and sharing, and it lets the artist define what use of their work they see as fair while retaining their copyright and whatever level of commercial rights they choose to keep. I feel that the entire music industry, independents and majors, should be using Creative Commons licenses for shared music.

Have you seen any interesting cases of reuse as a result of using CC licenses?

Absolutely! There are two that jump to mind right away:

Kristin Hersh doing vocals[4] for a Xiu Xiu track.[5] This went basically unnoticed and I sort of love that. It was a gem hidden in plain sight, and something I could never see happening otherwise.

Lucas Gonze taking Deerhoof sheet music[6] and cranking out midi and all sorts of helpful files.[7] This is a great example. Deerhoof have released their first single off an upcoming album as sheet music, with the plea that artists record their own versions and submit them back to CASH. We've gotten some great examples of exactly that, but Lucas took the sheet music and created files that open up potential involvement to a much larger community. It was unexpected, impossible without CC licensing, and its proving an invaluable asset to the project.

In just skimming over the projects listed on CASH Music's front page it is immediately obvious that CASH focuses on unique and engaging projects. Can you give us a hint of what may be coming in the future?

You can certainly count on more projects and more artist involvement. We'll continue on in this invitation-only, highly custom way for a while; but there will be a greater role for the public with each new project. Ultimately we're working towards a fully open-sourced, hosted platform that is available to all, and more details on that are forthcoming. We're doing our best to be as open as possible, so fairly regular updates can be expected. In the coming months you'll see new names, new ideas, and plenty of new music.

Endnotes

1 http://cashmusic.org/
2 http://creativecommons.org/weblog/entry/7896
3 http://creativecommons.org/weblog/entry/8509; http://creativecommons.org/weblog/entry/8089; http://creativecommons.org/weblog/entry/8415
4 http://s3.amazonaws.com/cash_users/kristinhersh/misc/AngelOfTheBattlefield.mp3
5 http://xiuxiu.cashmusic.org/singonthissong.php
6 http://deerhoof.cashmusic.org/
7 http://www.soupgreens.com/offendmaggie/

CC Points of Interest

GILBERTO GIL ON DEMOCRACY NOW

by **Cameron Parkins**
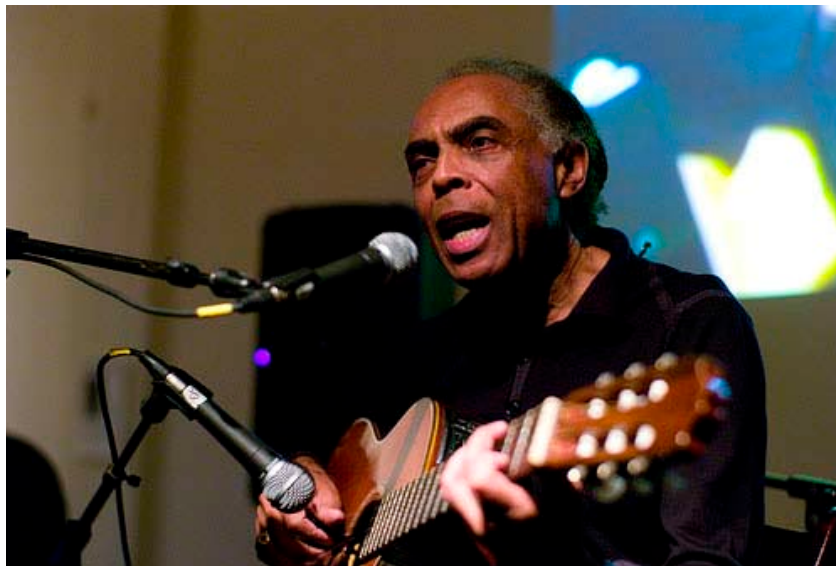25 June 2008
http://creativecommons.org/weblog/entry/8405

Today's Democracy Now! episode[1] features an extensive interview with CC advocate and Brazilian Minister of Culture Gilberto Gil[2] in which he speaks at length abou his experiences with CC licensing in regards to culture, medicine, and the process of "democratizing the distribution of intellectual property rights". You can read or watch the interview here:

> Yeah. The author laws, the author rights, I mean, they belong to—the way they are set and the laws are written and applied and everything, that all belongs to a previous period, you know, previous time, an analog, so to speak, an analog time. Now, the digital area, the digital era enable us to extend and expand cultural products and cultural goods and cultural possibilities to a level that we —

we have to also rewrite and reshape the legal framework and the regulatory framework, so that it can adjust to the new possibilities. *That's what Creative Commons is about, bringing possibilities to manage their own work, you know, to the creators, so that the songwriters, the theater play writers, the book writers, and so and so, can have the possibilities to manage their own work and say — and determine what their work will serve for.*

Gil goes on to discuss his decision to CC license his music, the experience of bringing CC to Brazil with the help of CC founder Lawrence Lessig,[3] and his opinions in general about culture and creativity in a digital age. A great interview that is free to share through Democracy Now!'s decision to release all their original content under a CC BY-NC-ND license.[4]

UPDATE: Gil is also currently on tour,[5] with upcoming dates across the United States and Europe.

Joi Ito. (http://joi.ito.com/) "Gilberto Gil" (http://flickr.com/photos/joi/2116005332/) CC BY 2.0 (http://creativecommons.org/licenses/by/2.0/deed.en)

Endnotes

1   http://www.democracynow.org/2008/6/25/from_political_prisoner_to_cabinet_minister
2   http://en.wikipedia.org/wiki/Gilberto_Gil
3   http://lessig.org/
4   http://creativecommons.org/licenses/by-nc-nd/3.0/us/
5   http://www.gilbertogil.com.br/sec_agenda.php

5 < Esther Wojcicki

Commission Teacher of the Year in 2002. She served on the University of California Office of the President Curriculum Committee where she helped revise the beginning and advanced journalism curriculum for the state of California. In 2005–6 she worked as the Google educational consultant and helped design the Google Teacher Outreach program, which includes the website www.google.com/educators and the Google Teacher Academy. She holds a B.A. degree from UC Berkeley in English and Political Science, a general secondary teaching credential from UC Berkeley, a graduate degree from the Graduate School of Journalism at Berkeley,

an advanced degree in French and French History from the Sorbonne, Paris, a Secondary School Administrative Credential from San Jose State University, and a M.A. in Educational Technology from San Jose State University. She has also worked as a professional journalist for multiple publications and now blogs regularly for HuffingtonPost[1] and HotChalk.[2]

Endnotes
1   http://www.huffingtonpost.com/
2   http://www.hotchalk.com/

8 < Content License Information

of Creative Commons, and Asheesh Laroia, Software Engineer, on Thursday July 24th in room F150.

Links

Desktop Integration Software: liblicense
http://creativecommons.org/projects/liblicense

OSCON "Rights on the Desktop with liblicense" Presentation
http://en.oreilly.com/oscon2008/public/schedule/detail/2857

Web Integration Software: LicenseChooser.js
http://creativecommons.org/projects/LicenseChooser.js

OLPC Creative Commons Page

http://wiki.laptop.org/go/Creative_Commons

Creative Commons Sharing Creative Works Public Domain Released Comics
http://wiki.creativecommons.org/Sharing_Creative_Works

Endnotes
1   http://creativecommons.org/projects/liblicense
2   http://creativecommons.org/projects/LicenseChooser.js

11 < Australian Version 3.0

Endnotes
1   http://creativecommons.org.au/australasiancommons
2   http://creativecommons.org.au/materials/BY_v3_Aus_June_08_draft.pdf
3   http://creativecommons.org.au/materials/BY_NC_SA_v3_Aus_June_08_draft.pdf
4   http://creativecommons.org.au/v3draft
5   http://wiki.creativecommons.org/Version_3
6   http://ccelliott.blogspot.com/2008/06/towards-ccau-version-30.html
7   http://creativecommons.org/weblog/weblog/entry/7249
8   http://creativecommons.org/weblog/international/
9   http://creativecommons.org/weblog/international/nz/
10 http://www.creativecommons.org.nz/
11 http://www.creativecommons.org.uk/
12 http://lists.ibiblio.org/mailman/listinfo/cc-au

16 < LibriVox: 1500 public domain audio books

Endnotes
1   http://creativecommons.org/weblog/entry/7784
2   http://hughmcguire.net/2008/06/02/librivox-115-and-1500/
3   http://librivox.org/
4   http://creativecommons.org/licenses/publicdomain/
5   http://hughmcguire.net/2008/03/31/why-public-domain-and-not-creative-commons/

creativecommons.org

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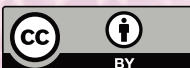
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creativecommons.org/weblog/rss

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Creative Commons newsletters are also posted to the CC Wiki. For back issues please visit:
http://wiki.creativecommons.org/CCNewsletter