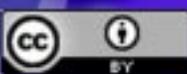




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N E W S L E T T E R

Issue No. 2

August 2007

MESSAGE

Dear All,

The second ccNewsletter is chock full of interesting information, use cases, and stories that illustrate the need for Creative Commons within this growing digital world. It also highlights what is happening internally here at CC and calls attention to the work of others that we believe is important to the vitality of the free culture movement.

Melissa Reeder

Development Coordinator
Creative Commons



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Cover: **Guerrero, Berne.** "C-Flame." CC BY 3.0. Includes images (all CC BY 2.0) from **quatro.sinko.** "Ring of Fire." <http://www.flickr.com/photos/93932066@N00/718320900/>; "Medieval Fortifications." <http://www.flickr.com/photos/93932066@N00/557485013/>; "Getting the brainstorming juices flowing." <http://www.flickr.com/photos/93932066@N00/557484809/>; **creativecommons/Creative Commons - SF HQ.** <http://www.flickr.com/photos/creativecommons/556069232/>; <http://www.flickr.com/photos/creativecommons/645836136/>; <http://www.flickr.com/photos/creativecommons/644972127/>; "DSC03543" <http://www.flickr.com/photos/creativecommons/559583784/>; "Lawrence Lessig, CEO, Creative Commons." <http://www.flickr.com/photos/creativecommons/559982955/>; "Eva!" <http://www.flickr.com/photos/creativecommons/556070572/>; "Fouad Bajwa, Creative Commons Pakistan" <http://www.flickr.com/photos/creativecommons/559947441/>; "Karien Bezuidenhout, Shuttleworth Foundation" <http://www.flickr.com/photos/creativecommons/559601404/>; "Grete Pasch" <http://www.flickr.com/photos/creativecommons/559950765/>; "Joanne Boule, Free High School Science Texts" <http://www.flickr.com/photos/creativecommons/559582586/>; "Michelle Thorne, CC & Mount Holyoke Collge" <http://www.flickr.com/photos/creativecommons/569811553/>; "Fumi Yamazaki, Technorati Japan" <http://www.flickr.com/photos/creativecommons/559982007/>; "Mark Surman" <http://www.flickr.com/photos/creativecommons/559583334/>; "Neeru" <http://www.flickr.com/photos/creativecommons/559951617/>; "Gustavo Rodriguez, Cultura Libre, Creative Commons Venezuela" <http://www.flickr.com/photos/creativecommons/559984489/>; "Russel John, Creative Commons, Bangladesh" <http://www.flickr.com/photos/creativecommons/559983651/>; "Mavzuna Abdurakhmanova, OSI Tajikistan" <http://www.flickr.com/photos/creativecommons/559581258/>; "Nathaniel Stern, Artist in Residence" <http://www.flickr.com/photos/creativecommons/559602626/>; "Tommy, a fabulous host" <http://www.flickr.com/photos/creativecommons/569367838/>; "Joichi Ito, Chair of Creative Commons Board" <http://www.flickr.com/photos/creativecommons/559604490/>; and "Ronaldo Lemos, Fundacion Getulio Vargas, Brazil" <http://www.flickr.com/photos/creativecommons/559582270/>

Backgrounds: **Guerrero, Berne.** Monochrome adaptation of the image of **quatro.sinko.** "Ring of Fire." CC BY 2.0 <http://www.flickr.com/photos/93932066@N00/718320900/>

"Gustavo Rodriguez, Cultura Libre, Creative Commons Venezuela" <http://www.flickr.com/photos/creativecommons/559984489/>; "Russel John, Creative Commons, Bangladesh" <http://www.flickr.com/photos/creativecommons/559983651/>; "Mavzuna Abdurakhmanova, OSI Tajikistan" <http://www.flickr.com/photos/creativecommons/559581258/>; "Nathaniel Stern, Artist in Residence" <http://www.flickr.com/photos/creativecommons/559602626/>; "Tommy, a fabulous host" <http://www.flickr.com/photos/creativecommons/569367838/>; "Joichi Ito, Chair of Creative Commons Board" <http://www.flickr.com/photos/creativecommons/559604490/>; and "Ronaldo Lemos, Fundacion Getulio Vargas, Brazil" <http://www.flickr.com/photos/creativecommons/559582270/>

Inside CC

CC AT OSCON, ERIC STEUER ON SLIDESHARE

by **Cameron Parkins**

30 July 2007

<http://creativecommons.org/weblog/entry/7588>

We had a great time at OSCON^[1] last week - Nathan Yergler,^[2] CTO, and Jon Phillips,^[3] Business + Community Developer, gave two presentations on CC and the open source community while Mozilla and CC held a party to the jams of the one and only Menomena.^[4] Although somewhat delayed, here is a nice digital trail of our escapades:

- * Nathan Yergler - Integrating CC Licensing with Applications^[5] (via slideshare.net)^[6]
- * Jon Phillips - Refining Copyright Oscon 2007^[7]
- * Mozilla/CC Party - Photos^[8] (via flickr)^[9]

In other CC news, Eric Steuer, Creative Director, posted two of his most recent presentations on slideshare.net as well - check them out at <http://www.slideshare.net/ericcc/creative-commons-presentation-for-the-july-11-2007-yahoo-creative-talk-pdf-format/> and <http://www.slideshare.net/ericcc/creative-commons-presentation-for-the-2007-stanford-professional-publishing-course-pdf-format/>.

Endnotes

- 1 <http://conferences.oreillynet.com/os2007/>
- 2 http://conferences.oreillynet.com/cs/os2007/view/e_sess/14608
- 3 http://conferences.oreillynet.com/cs/os2007/view/e_sess/14607
- 4 <http://www.menomena.com/>
- 5 <http://www.slideshare.net/nyergler/integrating-cc-licensing-with-applications/>
- 6 <http://www.slideshare.net/>
- 7 <http://www.slideshare.net/rejon/refining-copyright-oscon-2007/>
- 8 <http://www.flickr.com/photos/9345516@N06/sets/72157601022823190/>
- 9 <http://flickr.com/>

Inside CC

ANNOUNCING CCLEARN - THE EDUCATION DIVISION OF CREATIVE COMMONS

by **Ahrash Bissell**

25 July 2007

<http://creativecommons.org/weblog/entry/7583>

Creative Commons^[1] is pleased to announce the launch of a new division focused on education: ccLearn.^[2]

ccLearn is dedicated to realizing the full potential of the Internet to support open learning and open educational resources (OER).^[3] Our mission is to minimize barriers to sharing and reuse of educational materials — legal barriers, technical barriers, and social barriers.

- * With legal barriers, we advocate for licensing of educational materials under interoperable terms, such as those provided by Creative Commons licenses, that allow unhampered modification, remixing, and redistribution. We also educate teachers, learners, and policy makers about copyright and fair-use issues pertaining to education.
- * With technical barriers, we promote interoperability standards and tools to facilitate remixing and reuse.
- * With social barriers, we encourage teachers and learners to re-use educational materials available on the Web, and to build on each other's contributions.

ccLearn will be in transition over the remainder of the summer, 2007, reaching full operation this Fall. ccLearn is generously supported by The William and Flora Hewlett Foundation^[4] and is working closely with members of the Foundation's Open Educational Resources Program.^[5] This is an international project, and we will be working with open educational sites and resources from around the world.

Endnotes

- 1 <http://creativecommons.org/>
- 2 <http://learn.creativecommons.org/>
- 3 http://en.wikipedia.org/wiki/Open_educational_resources
- 4 <http://www.hewlett.org/>
- 5 <http://www.hewlett.org/Programs/Education/OER/openEdResources.htm>

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CC SALON SF ON WED, AUG 8 FROM 7-9 PM: BITTORENT AND INTERN PRESENTATIONS!

by **Cameron Parkins**

25 July 2007

<http://creativecommons.org/weblog/entry/7582>

On Wednesday, Aug 8th, from 7-9 PM, we will be returning to Shinesf.com^[1] (1337 Mission St. in San Francisco)^[2] for another Creative Commons Salon!^[3] A quick turn-around (last months was to make up for our absence in June while at iSummit)^[4] with tons of wonderful things in store. Apart from the presentations, it is a great opportunity to meet-up with others interested in Creative Commons' flexible licensing, technology and standards and informally discuss how we can all work together.

Joining us will be Ashwin Navin,^[5] President and Co-Founder of Bittorent, Inc., who will be discussing the overlaps between the CC community and Bittorent and what this means in the near future. Also, all of this summer's interns (of which I am one) will be presenting on what we've been up to for the past two months. It is bound to be a joyous occasion and one that will surely bring tears to the eyes of the rest of the CC staff.

As always, music and drinks will top everything off. Here is the link on Upcoming^[6] - we'll see you there!

Endnotes

- 1 <http://shinesf.com/>
- 2 <http://maps.google.com/maps?q=1337+Mission+St.+San+Francisco&ie=UTF8&z=16&iwloc=addr&om=1>
- 3 <http://wiki.creativecommons.org/Salon>
- 4 <http://www.flickr.com/photos/fcb/565027189/>
- 5 <http://www.ashwinnavin.com/>
- 6 <http://upcoming.yahoo.com/event/199764/>

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CC CANADA PODCASTING LEGAL GUIDE

by **Cameron Parkins**

27 June 2007

<http://creativecommons.org/weblog/entry/7548>

Creative Commons Canada has just released their version^[1] of the Creative Commons Podcasting Legal Guide,^[2] ported specifically for Canadian laws and practices. The guide was handed out this weekend in printed form at the Podcasters Across Borders conference in Kingston, Ontario and is available in PDF format on the CC Canada website.^[3] The guide is released under a CC Canada Attribution-NonCommercial-ShareAlike^[4] licence.

When it was first created, the Podcasting Legal Guide pertained specifically to the U.S., with the hope that other jurisdictions would translate and adapt the guide for their own jurisdiction in order to assist podcasters around the world. CC Canada has done just that, and you can read what one of the original PLG authors has to say about it at <http://www.rulesfortherevolution.com/2007/06/26/podcasting-legal-guide-for-canada/>. We hope this is the first of many adaptations to come and that other jurisdictions will be able to follow in CC Canada's footsteps.

Endnotes

- 1 <http://www.creativecommons.ca/blog/archives/2007/06/26/podcasting-legal-guide-for-canada/>
- 2 http://wiki.creativecommons.org/Podcasting_Legal_Guide
- 3 <http://www.creativecommons.ca/>
- 4 <http://creativecommons.org/licenses/by-nc-sa/2.5/ca/>

We rely on our supporters to continue our work enabling stories like those listed above. Check it out:

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<http://support.creativecommons.org/donate>

CC STORE

<http://support.creativecommons.org/store>

Creative Commons is sustained by the generous support of various organizations including the John D. and Catherine T. MacArthur Foundation, the Hewlett Foundation, and the Rockefeller Foundation as well as members of the public.

Inside CC

CREATIVE COMMONS STATISTICS@ISUMMIT 2007

by **Mike Linksvayer**

28 June 2007

<http://creativecommons.org/weblog/entry/7551>

It has been a long time since we've posted a proper update on Creative Commons license adoption statistics,^[1] so a presentation on this topic was eagerly awaited at this year's Creative Commons international meetings at the iSummit.

I led off with an overview presentation (PDF;^[2] Scribd;^[3] Slideshare).^[4] Here are the major points:

- * Metrics based on search engine queries are conceptually straightforward but highly volatile and hard to verify, but the overall growth trend looks good.
- * We're also seeing strong growth at leading CC-enabled content repositories and strong growth of innovative CC-enabled repositories.
- * Upcoming challenges including measuring reuse.
- * Big mistake: not encouraging rigorous outside analysis by people who know something about statistics long ago.

With that last point in mind, I've been thrilled to be in correspondence with Giorgos Cheliotis^[5] of Singapore Management University. Giorgos had been doing independent research on open culture and digital media ecosystem topics, including Creative Commons adoption. He has academic papers on the subject in the works and we were very lucky to have him give us a taste at the iSummit. View his presentation: (PDF;^[6] Scribd;^[7] Slideshare).^[8]

While the presentation is based on a snapshot from early this year, it includes some very interesting findings, including an experimental index based on license choices in different jurisdictions (e.g., Sweden seems to be the most liberal so far), while Spain is the standout in terms of overall Creative Commons adoption.

I'm really eager to see the results of this research published and for future research taking into account time series data and additional sources. In the meantime Giorgos' presentation is the place to start if you're interested in CC license adoption statistics. If you're a researcher with interest in this topic see contact information in the presentation.^[9]

Addendum: Giorgos summarizes the main findings on his blog.

Endnotes

- 1 http://wiki.creativecommons.org/License_statistics
- 2 <http://wiki.creativecommons.org/wiki/images/f/f0/Cc-stats-20070614.pdf>
- 3 <http://www.scribd.com/doc/130275/ccstats20070614>
- 4 <http://www.slideshare.net/mlinksva/creative-commons-metrics>
- 5 <http://www.sis.smu.edu.sg/faculty/visiting/giorgos.asp>
- 6 http://wiki.creativecommons.org/wiki/images/3/31/CC-Monitor_Findings_-_iSummit.pdf
- 7 <http://www.scribd.com/doc/130277/CCMonitor-Findings-iSummit>
- 8 <http://www.slideshare.net/mlinksva/cc-monitor-findings-iSummit>
- 9 http://wiki.creativecommons.org/wiki/images/3/31/CC-Monitor_Findings_-_iSummit.pdf
- 10 <http://hoikoinoi.wordpress.com/2007/07/02/cc-stats/>

Inside CC

LESSIG@ISUMMIT ON THE NEXT 10 YEARS

by **Mike Linksvayer**

19 June 2007

<http://creativecommons.org/weblog/entry/7539>

Watch CC founder/CEO Lawrence Lessig's keynote at YouTube^[1] or eyeVio^[2] with required reading on the next 10 years^[3] at his blog.

Endnotes

- 1 <http://www.youtube.com/watch?v=hZFEBm1C0yU>
- 2 http://eyevio.jp/channel/searchword_lessig/14469
- 3 <http://lessig.org/blog/archives/003800.shtml>

Inside CC

SPOON TO HEADLINE CREATIVE COMMONS BENEFIT CONCERT TO KICK OFF WIRED NEXTFEST IN LA

by **Cameron Parkins**

22 June 2007

<http://creativecommons.org/weblog/entry/7541>

We are very pleased to announce that Spoon,^[1] the Austin, TX based rock-quartet, will headline a benefit concert for Creative Commons on September 10, 2007, at the Henry Fonda Theater in Los Angeles!

The concert will function not only as a fundraiser for CC, but also as a kick off for WIRED NextFest,^[2] "a unique world's-fair-style event showcasing future technologies in design, entertainment, communication, healthcare, transportation, sustainable living and more". NextFest will be taking place at the Los Angeles Convention Center between September 13 and 16 - you can read WIRED's press release about the concert and NextFest at <http://www.prweb.com/releases/2007/6/prweb535345.htm>.

If that wasn't enough, the concert will also serve as a reunion of sorts for Spoon and "Keepon the Robot". If you have no clue who or what Keepon is, head over to YouTube^[3] and prepare to be mesmerized. Look at that thing move!

This is incredible news - we've got our calendars marked and are counting down the days. Tickets go on sale this Saturday (June 23rd) at 10AM and are only \$20! Get yours at <http://www.ticketmaster.com/event/09003ECCF63CC858?artistid=772074&majorcatid=10001&minorcatid=60> through Ticketmaster.

Endnotes

- 1 <http://www.spoontheband.com/>
- 2 <http://www.wirednextfest.com/>
- 3 <http://www.youtube.com/watch?v=3g-yrjh58ms>

CC in Science

SCIENCE COMMONS' JOHN WILBANKS IN POPULAR SCIENCE

by **Kaitlin Thaney**

19 July 2007

<http://creativecommons.org/weblog/entry/7574>

This just in from PopSci.com ... ^[1]

"Will John Wilbanks Launch the Next Scientific Revolution?"^[2]

Using innovative copyrights and a Web 2.0 platform, John Wilbanks may just transform how scientific discoveries are made

by Abby Seiff

When Pasteur had his eureka moment, the processes leading up to it were barely different than Archimedes's. The scientist hypothesized, created his tools, and executed his experiments with little need for input from his colleagues. My, how things have changed. As science has become increasingly complex and interconnected, even the smallest a-ha instance demands that researchers spend the bulk of their time on grunt work - combing through relevant journal articles that are poorly annotated, begging colleagues for necessary materials (a biologist may need specific cell lines, for instance), and tracking down data sets. As scientific goals grow more multifaceted, the challenges for research and developments lie not only in the experiments themselves, but also in the transfer of information among peers.

Enter John Wilbanks, executive director of the Science Commons initiative, and the six-year-old innovation of its parent organization, Creative Commons - an intelligent, understandable copyright that's revolutionizing how everything from photos to publications are shared. Wilbanks and his team (which includes Nobel Prize winners Joshua Lederberg and John Sulston) are focused on three areas where roadblocks to scientific discovery are most common: in accessing

NATURE PUBLISHING GROUP LAUNCHES FREE PRE-PRINT SERVICE FOR THE BIOLOGICAL SCIENCES

by **Kaitlin Thaney**

22 June 2007

<http://creativecommons.org/weblog/entry/7536>

<http://sciencecommons.org/weblog/archives/2007/06/18/nature-launches-nature-precedings/>

From the Science Commons^[1] blog^[2] ...

"Today Nature Publishing Group^[3] launches Nature Precedings^[4] – a free document sharing service for the sciences. The service further enables scientists to share their preliminary findings and research in a free environment, while allowing authors to retain copyright in their work. All accepted contributions are released under a Creative Commons Attribution license,^[5] allowing for the material to be reused and redistributed as long as it is attributed to the author under terms specified.

This is the biological equivalent of the physics arXiv,^[6] but with a critical improvement. Placing pre-prints online solves the problem of an individual's ability to access an article. But in the absence of an explicit copyright license, it's unclear what that individual can actually do with the downloaded file. Nature's choice to use CC-BY is a validation of the need to grant rights in advance to users, and of the CC-BY license in a truly Open Access service.

The launch of this Web service is a promising step towards further facilitating the dissemination and open exchange of information in the biological sciences. Precedings features submissions from biomedicine, chemistry and the earth sciences. The Web service fulfills the role of a preprint server but accepts a wider array of document types, including unpublished manuscripts, presentations, white papers and supplementary findings. Curators from Nature Publishing Group review all submissions. Acceptance is determined by the document's relevancy to the field and legitimacy.

From Nature's press release,

'Helping scientists to communicate their ideas is central to Nature's mission, and we are constantle

seeking new ways to achieve this," said Annette Thomas,^[7] Managing Director of Nature Publishing Group. "Precedings is an important new step for us and, we hope, the research community. We are particularly proud to have conceived and developed the service with the help of a group of such highly esteemed organizations; the British Library,^[8] the European Bioinformatics Institute (EBI),^[9] Science Commons,^[10] and the Wellcome Trust.^[11] "

Science Commons joins the list of partner organizations in support of this initiative, and as a member of Precedings' Advisory Committee.

"Science progresses through the open exchange and reuse of ideas and data, but within a system that provides proper credit for their originators," said John Wilbanks,^[12] Executive Director of Science Commons.^[13] "Creative Commons licenses can help to achieve just that, and we are delighted they have found yet another scientific use in Nature Precedings."

To access Precedings, visit <http://precedings.nature.com>.

Endnotes

- 1 <http://sciencecommons.org/>
- 2 <http://sciencecommons.org/weblog>
- 3 <http://www.nature.com/>
- 4 <http://precedings.nature.com/>
- 5 <http://creativecommons.org/licenses/by/3.0/>
- 6 <http://www.arxiv.org/>
- 7 http://www.nature.com/npg_/company_info/exec_committee.html
- 8 <http://www.bl.uk/>
- 9 <http://www.ebi.ac.uk/>
- 10 <http://sciencecommons.org/>
- 11 <http://www.wellcome.ac.uk/>
- 12 <http://sciencecommons.org/about/whoweare/wilbanks/>
- 13 <http://sciencecommons.org/>

CC in Business

AMAROK DEVELOPER HIRED BY MAGNATUNE

by **Mike Linksvayer**

31 July 2007

<http://creativecommons.org/weblog/entry/7590>

Magnatune,^[1] a record label that uses a CC BY-NC-SA^[2] license for all releases (Magnatune founder John Buckman is also on the CC board), has just hired^[3] free software developer Nikolaj Hald Nielsen^[4] to work on Amarok,^[5] a free software media player.

While software and services companies for years have hired many free software developers to continue to work on their free software projects and employees of open content companies have contributed to free software projects, this may be the first time an open content company has hired a free software developer to work on the developer's free software project.

I suspect this will be the first of many such hires. Open content companies are growing and often are highly dependent on free software for infrastructure and end user services.

Congratulations to Magnatune and Nikolaj! There's a placeholder article on the CC Wiki concerning Amarok/CC integration.^[6]

Endnotes

- 1 <http://magnatune.com/>
- 2 <http://creativecommons.org/licenses/by-nc-sa/1.0/>
- 3 <http://blogs.magnatune.com/buckman/2007/07/amarok-magnatun.html>
- 4 <http://amarok.kde.org/blog/archives/462-Hired-by-Magnatune!.html>
- 5 http://en.wikipedia.org/wiki/Amarok_%28audio%29
- 6 <http://wiki.creativecommons.org/Amarok>

CC in Business

COMMUNITY CONTENT AND MONEY

by **Mike Linksvayer**

17 July 2007

<http://creativecommons.org/weblog/entry/7572>

Evan Prodromou just published a great essay on paying wiki contributors.^[1] He says don't, offering solid reasons and alternatives. One alternative that I won't argue with (but probably one of the least interesting—read the essay for more):

Donate. Set aside a good part of the profits from the site (if there are any...) to donations to related charities. Donations to Creative Commons,^[2] the Free Software Foundation,^[3] and Wikimedia Foundation^[4] are probably all good candidates. There may also be domain-specific charities you can contribute to; if you have a site about pets, say, you could contribute to the Animal Rescue Network.^[5]

Relatedly, Evan's talk at SXSW this spring on Commercialization of Wikis^[6] was the best session at SXSW (says me) and a must read for anyone building a community or user generated content site (Evan argues that many such sites have "WikiNature" though they aren't formally wikis).

To wrap up the self-serving nature of this post, Evan recommends CC licensing for commercial wikis. But that should be obvious.

Endnotes

- 1 http://evan.prodromou.name/Paying_wiki_contributors
- 2 <http://creativecommons.org/>
- 3 <http://www.fsf.org/>
- 4 <http://www.wikimedia.org/>
- 5 <http://www.animalrescuenetwork.org/>
- 6 <http://evan.prodromou.name/Talks/SXSW07>

PODTECH PAYS LAN BUI FOR CC LICENSED PHOTOGRAPH

by **Cameron Parkins**

18 July 2007

<http://creativecommons.org/weblog/entry/7573>

Lan Bui, photographer^[1] and vlogger,^[2] recently found himself in a difficult situation in relation to a photo he published on flickr^[3] under a Creative Commons Attribution-NonCommercial 2.0 license.^[4] While at this year's SXSW conference, Lan noticed to his surprise that the photo^[5] had been reproduced on a promotional poster for PodTech,^[6] a technology and entertainment video network. There was no attribution to be found and the use was commercial, violating the terms Lan had chosen.

What followed was a lengthy back and forth between Lan and PodTech. After going through the proper channels to solve the issue, but with no results, Lan posted about the incident^[7] on his blog. Many responded, commented, and weighed in on the matter - some in support of Lan and others in disagreement. For the most part, there was an overarching feeling that Lan, under his specified terms, deserved compensation from PodTech.

After a long wait, this compensation eventually came, albeit in an amount much less than Lan had asked for. PodTech sent him a check for less than a third of his original invoice and less than half of his renegotiated claim, a frustrating response to say the least. From Lan: ^[8]

I didn't want lower my offer because I didn't want to set a precedent that others can steal work and then negotiate after the fact as though nothing was done wrong in the first place. What incentive is there for companies to pay creators up front for their work if they can just steal it then only pay up if they get caught, with no penalty, the same amount they would have paid up front? Negotiations are for normal business transactions, which happen before work is used... this was a different story. Although that was my position, I also didn't want to drag the entire thing on for a long time, so I decided to lower my invoice to \$2500. They didn't accept my offer.

From the beginning of this I've told everyone that I was not looking for some quick easy free

cash. This was, for the most part, about setting a precedent so companies (and individuals) think about what they are doing and the repercussions that can ensue when they use others' work outside of the copyright or Creative Commons license that is provided.

I believe in using Creative Commons, it allows my work to be used without someone going through the hassle of contacting me and waiting for me to grant them permission. I am ok with this as long as they follow the rules of the license, but just like if I had an all rights reserved copyright on a photograph, contact me before you use it outside of what Creative Commons grants. This goes for anyone using Creative Commons, you should expect others and companies to respect your copyright. You still own the copyright on your work if you release it under Creative Commons; you are just granting certain use of your work through a Creative Commons license.

It is unfortunate that PodTech did not take into account the terms of Lan's CC licence, as it would from the get-go prevented the entire issue. Perhaps PodTech misunderstood his licence to begin with, but this should not have stopped them from working with Lan to find a mutually beneficial solution. Thankfully Lan was monetarily compensated for his work to an extent - unfortunately it was not on the terms he had chosen.

There has always been a commitment to commercial viability with the licenses CC provides - allowing or disallowing commercial use as a creator sees fit. As CC gains momentum, knowledge of this will become more pervasive, from both a content creator and content consumer standpoint. CC licenses and commercial use fit together nicely and have the ability to marriage the benefits of a "sharing economy" with that of "permission culture".

Lan has decided to end pursuing the matter and instead has chosen to donate the money he received from PodTech

PodTech > 15

CC in Business

JAMENDO ATTRACTS VC FUNDING

by **Mike Linksvayer**

17 July 2007

<http://creativecommons.org/weblog/entry/7571>

Congratulations yet again^[1] to Jamendo, though this time not for adding CC licensed music and features, but for raising money to do even more:^[2]

Jamendo^[3] allows users to listen and download for free more than 40.000 DRM-less music tracks under Creative Commons license. So far, 3 million albums have been legally downloaded from the Jamendo platform, which currently counts 500.000 unique visitors per month. Since January 2007, Jamendo offers to its artists a Revenue Share program: half of the advertising revenue are shared with the registered artists.

Laurent Kratz Founder and CEO of Jamendo commented: "We are very proud to welcome Mangrove as a new shareholder in our company. We share the same vision of the future of music. With this funding, we plan to become the undisputed global player of free music. More than a music sharing platform we are economically supporting and promoting the long tail of music. We have a proven business model where music is not only proposed for free to end consumers but we are also closing an increasing number of partnership agreements and licensing deals."

Exciting stuff. But if you're more interested in the music, Jamendo is nearly at 4000 albums.^[4] One I've been enjoying recently is Devon Miles^[5] - Nine Hundred, supposedly "noisy emo math rock", licensed under Attribution-ShareAlike.^[6] The track "Crash Into June" is particularly catchy.

Endnotes

- 1 <http://creativecommons.org/weblog/entry/7406>
- 2 <http://blog.jamendo.com/index.php/2007/07/17/jamendo-closes-series-a-funding-from-mangrove-capital-partners/>
- 3 <http://www.jamendo.com/>
- 4 <http://www.jamendo.com/en/?p=stats>
- 5 <http://www.jamendo.com/en/album/2397/?refuid=9833>
- 6 <http://creativecommons.org/licenses/by-sa/2.5/>

CC in Business

BLAST MAGAZINE CHOOSES CC

by **Cameron Parkins**

10 July 2007

<http://creativecommons.org/weblog/entry/7564>

Blast Magazine,^[1] an online publication that focuses on "lifestyle issues, trends, fashion, sexuality, romance, movies, music, literature, arts, poker, technology, video games, computers and gadgets in the 18-35 demographic", has recently adopted a CC Attribution-Noncommercial-Share Alike 3.0 License^[2] for all their content. You can read their press release at <http://www.blastmagazine.com/2007/07/letter-from-the-editor-blast-the-open-online-magazine/>.

This is fantastic news - as of late, we have seen more^[4] and more^[5] publishers adopting CC-licenses for their content, an inspiring trend to say the least. By choosing to use CC-licenses, publications like Blast are able to distribute their content in terms that account for the dynamic relationship between reader and author new technologies have helped foster. This flexibility is essential to the way we access and consume content, be it written or otherwise.

Endnotes

- 1 <http://www.blastmagazine.com/>
- 2 <http://creativecommons.org/licenses/by-nc-sa/3.0/>
- 3 <http://wikitravel.org/>
- 4 <http://www.goodmagazine.com/>
- 5 http://journalism.nyu.edu/pubzone/weblogs/pressthink/2006/12/15/newspaper_chain.html

Congratulations, shoutouts, use cases, and interesting tidbits

DIY NOW! (BOOK)

by **Mike Linksvayer**

19 September 2007

<http://creativecommons.org/weblog/entry/7575>

Michael W. Dean and Chris Caulder have made their “guide to making a living making music out of your backpack, from anywhere, and everywhere” available as an ebook download^[1] licensed under CC Attribution-ShareAlike.^[2]

Even better, they’ve put up all the book’s source files up for download and remixing.

Via Boing Boing.^[3]

Endnotes

- 1 <http://www.diynew.org/>
- 2 <http://creativecommons.org/licenses/by-sa/2.0/>
- 3 http://www.boingboing.net/2007/07/19/free_ebook_digital_m.html

FINDING AND QUANTIFYING AUSTRALIA’S ONLINE COMMONS

by **Mike Linksvayer**

30 August 2007

<http://creativecommons.org/weblog/entry/7562>

Finding and Quantifying Australia’s Online Commons^[1] is an in-depth look at open license use in Australia, in particular analysis of Creative Commons license adoption.

Thanks to both Jessica Coates of CC Australia^[2] and Jordan Hatcher^[3] for pointing this excellent resource out following last month’s presentations on CC statistics.^[4]

Endnotes

- 1 <http://www.law.ed.ac.uk/ahrc/script-ed/vol4-1/bildstein.asp>
- 2 <http://creativecommons.org.au/>
- 3 <http://twitchgamer.net/>
- 4 <http://creativecommons.org/weblog/entry/7551>

RHIZOME INTEGRATES CREATIVE COMMONS LICENSES INTO ARTBASE

by **Cameron Parkins**

27 July 2007

<http://creativecommons.org/weblog/entry/7584>

Rhizome,^[1] “an online platform for the global new media art community”, announced yesterday that it will integrate Creative Commons licenses into its online art archive, the Artbase.^[2] From here onwards, artists who contribute to ArtBase will have the option to license their work under a Creative Commons License of their choosing, greatly adding to ArtBase’s flexibility. From Rhizome:^[3]

“By implementing Creative Commons, Rhizome aligns itself with sites like Blip.tv, Flickr and Digg, who nurture not only a community of free creativity, but of free culture,” says [Fred] Benenson. Lauren Cornell, Executive Director of Rhizome, adds that “It’s in the spirit of Rhizome to foster collaboration amongst artists. I’m happy that Rhizome is able to make these licenses available, and to support the practice of sharing cultural material within the arts.”

It is fantastic that a leading institution in new media art such as Rhizome has added the ability for CC-licensing in its online publishing interface. As more online repositories, be they artistic or otherwise, add CC-licensing options, the stronger the commons grows. As such, license-adoption from online communities is an essential part of CC’s overall goal, enabling content-creators and content-consumers easy tools to license and remix larger and larger bodies of work.

You can read more about Rhizome at <http://rhizome.org/info/>.

Endnotes

- 1 <http://rhizome.org/>
- 2 <http://rhizome.org/art/>
- 3 <http://rhizome.org/thread.rhiz?thread=26665&page=1>

Congratulations, shoutouts, use cases, and interesting tidbits

WELLCOME IMAGES LAUNCHES WITH CC LICENSES

by **Cameron Parkins**

10 July 2007

<http://creativecommons.org/weblog/entry/7565>

Wellcome Images,^[1] an online image repository “depicting 2,000 years of mankind and medicine”, recently launched their enormous collection online under a Creative Commons Attribution, Non-commercial Licence 2.0.^[2] From their press release: ^[3]

Launched on 15 June 2007, ‘Wellcome Images’ is the world’s leading source of images on the history of medicine, modern biomedical science and clinical medicine. All content has been made available under a Creative Commons License, which allows users to copy, distribute and display the image, provided the source is fully attributed and it is used for non-commercial purposes.

Wellcome Images is constantly updated with new clinical, and biomedical and historical images from the Wellcome Library, Europe’s leading resource for the study of history of medicine which recently re-launched as part of the new and forthcoming Wellcome Collection.

This is absolutely amazing news. Projects like Wellcome Images are phenomenal resources for those in the academic world, allowing students and teachers alike open access to a wealth of information. By utilizing CC-licensing, Wellcome Images is more able to fully realize the true spirit of academia - an unblocked and open pursuit of knowledge and understanding.

Endnotes

- 1 <http://images.wellcome.ac.uk/indexplus/page/Home.html?s=YfQYbi59MkW>
- 2 <http://creativecommons.org/licenses/by-nc/2.0/uk/>
- 3 <http://images.wellcome.ac.uk/indexplus/page/News.html>

RAND EUROPE SURVEY ON EVALUATION OF INTERNET SELF REGULATION, INCLUDING CC

by **Mike Linksvayer**

10 July 2007

<http://creativecommons.org/weblog/entry/7563>

A note from Chris Marsden of RAND Europe:

I am working on a report for the European Commission on the efficacy of self- and co-regulation in various online sectors, looking at organisations such as Creative Commons, the W3C, and others.

We’d be most grateful if CC members had time to participate in one part of the project, a survey:

<http://web3.rand.org/resurvey/TakeSurvey.asp?SurveyID=3JK663L0368KG>

Note that you do not need to fill in all the questions - you can simply press ‘Next’ to skip pages where you need to. It would help us if you could be very specific in answering question 5.

Our assessment will cover self-regulatory organisations’ efficiency, effectiveness and sustainability in order to identify conditions under which such institutional arrangements can best stimulate innovation without compromising safety, security and fundamental rights. The ultimate aim is to support EC efforts to further these objectives by initiating and/or mediating self- and co-regulation.

The evaluation will be based on documentary, quantitative, elite interview and electronic survey evidence, analyzed within a logical framework reflecting existing knowledge of the evolution of self-/co- regulation. The findings and recommendations will be validated by means of a key stakeholder workshop and reported in a form suitable for wide dissemination and discussion.

Thanks to Veni Markovski^[1] of CC Bulgaria^[2] for bringing the survey to our attention.

Endnotes

- 1 <http://blog.veni.com/>
- 2 <http://cc.isoc.bg/>

Congratulations, shoutouts, use cases, and interesting tidbits

MOZILLA VISITS [CC-]BRAZIL

by **Mike Linksvayer**

1 July 2007

<http://creativecommons.org/weblog/entry/7554>

Representatives of two of our favorite organizations recently got together — Mozilla^[1] and CC Brazil affiliate Centro de Tecnologia e Sociedade da Escola de Direito da Fundação Getulio Vargas no Rio de Janeiro.^[2] JT Batson from the Mozilla marketing team wrote about the meeting.^[3] Excerpt:

At Mozilla, we often struggle to relate our core goal (promoting a innovation and choice on the web) to something meaningful for daily users. This challenge isn't unique to Mozilla. One of the main goals of CTS is to ensure that their research and work, which if focused on development, innovation and democracy, is accessible to the average person. In addition to their many blogs aimed at general consumers, they also developed a real world approach to explaining the impact of copyright owners pushing for "permanent" copyright to materials by having 20 different musicians record different tracks from a high profile Brazilian classical musician whose family is fighting to extend the copyright on his work indefinitely. If the copyright expires on January 1, for example, the 20 new tracks will be released on the 2nd and then on the 3rd, the CTS team will promote a contest to see who can do the best remix of the tracks, which could never have been done before in mass because of the copyright. Rather than just issuing a press release bemoaning the problem, their work to make copyright expiration palatable to a broader audience is down right impressive (forgive my butchering of the example).

That is from the first of several interesting posts about Mozilla's trip to Brazil.

Endnotes

- 1 <http://mozilla.org/>
- 2 <http://www.direitorio.fgv.br/cts/>
- 3 <http://jtbatson.blogspot.com/2007/06/today-we-met-with-management-team-from.html>
- 4 <http://60sox.org.au/main.aspx?page=2bobmob%20Who&mode=display>

SUPERSTARS ON CCMIXTER

by **Victor Stone**

6 July 2007

<http://creativecommons.org/weblog/entry/7557>

Salman Ahmad^[1] is the founder of one of the world's most popular bands Junoon.^[2] A household name in South Asia, the band has sold over 25 million albums, played at the United Nations by special invitation and Salman and the band have been the subject of several BBC documentaries. Salman has now decided that his solo catalog should be released under Creative Commons and has signed a contract with Magnatune.^[3]

In celebration Magnatune and Creative Commons are sponsoring a remix contest^[4] featuring Salman's song "Natchoongi."^[4] Submissions are currently being accepted through the end of July.

Meanwhile BBE Records has announced the winners of the DJ Vadim remix contest^[5] and will be releasing these winning entries in a variety of media throughout the the year. Congratulations to grand prize winner Jr Eakee^[6] and all the other winners. Read more and listen to the winners at <http://ccmixter.org/media/thread/1087>. This contest went so well that BBE and ccMixter have agreed to work together to release a lot more material into the Commons so keep an eye out for that.

Endnotes

- 1 http://en.wikipedia.org/wiki/Salman_Ahmad
- 2 http://en.wikipedia.org/wiki/Junoon_%28band%29
- 3 <http://magnatune.com/>
- 4 <http://ccmixter.org/media/files/salman/10757>
- 5 <http://ccmixter.org/salman>
- 6 <http://ccmixter.org/djvadim/files/jreakee/9735>

Congratulations, shoutouts, use cases, and interesting tidbits

FOSS + CREATIVE COMMONS LIVECONTENT FOR LIBRARIES

by **Timothy Vollmer**

20 June 2007

<http://creativecommons.org/weblog/entry/7531>

Creative Commons is developing LiveContent,^[1] a project to connect and expand Creative Commons and open source communities. The first output of LiveContent will be ccLiveCD^[2] for libraries, which will package free and open source software (FOSS) with CC-licensed content. ccLiveCD aims to demonstrate an example of an easy-to-use, viable alternative to proprietary software and further explore possibilities of the FOSS and Creative Commons movements within libraries.

ccLiveCD will come loaded with lots of great content, including a live-boot Linux OS, a combination of free and open source productivity and creativity applications (such as OpenOffice, Inkscape, Gimp and VLC), open document templates, and a variety of Creative Commons-licensed multimedia and educational content.

Worldlabel.com^[3] is providing the support for the development of this project and the distribution of the CD. Watch for ccLiveCD updates, and help further the LiveContent vision by contributing ideas, connections to other projects, and best-of-CC content on the wiki.^[4]

Endnotes

- 1 <http://wiki.creativecommons.org/LiveContent>
- 2 <http://wiki.creativecommons.org/LiveContent#ccLiveCD>
- 3 <http://www.worldlabel.com/>
- 4 <http://wiki.creativecommons.org/>

MAINSTREAMING OPEN MUSIC

by **Mike Linksvayer**

24 June 2007

<http://creativecommons.org/weblog/entry/7543>

Michael Gregoire, curator of the beautiful netBloc compilation series^[1] (previously mentioned at <http://creativecommons.org/weblog/entry/7385> and at <http://creativecommons.org/weblog/entry/7202>; #6 now available)^[2] has published an essay on some of the things needed to make open music a part of mainstream culture:^[3]

Once a listener realizes that net audio is as good or better than mainstream music, they're in. They're part of the movement. They begin to explore the net audio world. The more you explore and listen to net audio, the less you're influenced by the mainstream music-industry. Wouldn't it be great if it were easier for these new listeners to find GREAT new net audio? What can be done to make it easier to dig through the immense numbers of net audio releases?

Music to my ears. I've been harping on the criticality of discovery services and tastemakers (and praising^[4] ones that exist) for a few years.^[5] There's now a lot more^[6] great CC licensed music available than when I started.

Speaking of tastemaking, check out the music of Lee Maddeford.^[7]

Endnotes

- 1 http://blocsonic.com/blog/an_infrastructure_for_take-over
- 2 <http://blocsonic.com/release/view/6>
- 3 http://blocsonic.com/blog/an_infrastructure_for_take-over
- 4 <http://creativecommons.org/weblog/entry/7225>
- 5 <http://creativecommons.org/weblog/entry/5166>
- 6 <http://creativecommons.org/weblog/entry/7389>
- 7 <http://creativecommons.org/weblog/entry/7542>

Congratulations, shoutouts, use cases, and interesting tidbits

CC LICENSED FILM ACHIEVES MASSIVE POPULARITY ON YOUTUBE

by **Cameron Parkins**

19 June 2007

<http://creativecommons.org/weblog/entry/7537>

The Spanish short film, *Lo que tú Quieras Oír*^[1]—released under a CC Attribution-NonCommercial-ShareAlike license^[2]—has achieved a huge amount of popularity on YouTube, totaling close to 10,000,000 views!

While the film itself is quite brilliant, the CC license enables its viewers to not only freely distribute the film, but also remix it as long as they give credit, do so with non-commercial intent, and share their new works under the same license. We can only hope that part of the short's online success has been enhanced by this decision to utilize CC licensing.

Don't forget to check out the film's website^[3] (Spanish; English translation via Google)^[4] as well!

Endnotes

- 1 <http://www.youtube.com/watch?v=12Z3J1uzd0Q>
- 2 <http://creativecommons.org/licenses/by-nc-sa/2.5/es/>
- 3 <http://www.loquetuquierasoir.com/>
- 4 <http://translate.google.com/translate?u=http%3A%2F%2Fwww.loquetuquierasoir.com%2F&langpair=es%7Cen&hl=en&ie=UTF8>

9 < PodTech

directly to CC to help further our mission. Lan's belief in the ethos of CC is truly inspiring - CC licenses were created as a means to avoid these content misuses on all levels, and Lan sees his donation as a means to further this goal. He is truly an exemplary member of the CC community.

Endnotes

- 1 <http://www.lanbui.com/blog/>
- 2 <http://www.noodlescar.com/onlocation/>
- 3 <http://flickr.com/>
- 4 <http://creativecommons.org/licenses/by-nc/2.0/>
- 5 <http://www.flickr.com/photos/lanbui/291326125/>
- 6 <http://www.podtech.net/home/>
- 7 <http://www.lanbui.com/blog/2007/05/creativecommons-podtechnet-doesnt.html>
- 8 <http://www.lanbui.com/blog/2007/07/podtech-pays-lan-bui-for-cc-licensed.html>

GPLv3

by **Mike Linksvayer**

29 June 2007

<http://creativecommons.org/weblog/entry/7553>

Congratulations to the Free Software Foundation on the release of the GNU General Public License, Version 3.^[1] The GPL is critical underpinning for free software, but it is hard to overstate its importance for all computing, or indeed society at large.

The FSF took this responsibility extremely seriously, putting GPLv3 through by far the most rigorous versioning process of any public license to date. Creative Commons has some experience^[2] in this respect, but we are mere newbies by comparison.

Note that Creative Commons has always recommended^[3] the GPL and other free software licenses for software. We look forward to transitioning software we create to GPLv3.

Endnotes

- 1 http://www.fsf.org/news/gplv3_launched
- 2 <http://creativecommons.org/weblog/entry/7249>
- 3 http://wiki.creativecommons.org/FAQ#Can_I_use_a_Creative_Commons_license_for_software.3F

6 < John Wilbanks

literature, obtaining materials and sharing data. [...]"

You can read the rest of this article, which includes an interview with Wilbanks,^[3] at <http://www.popsci.com/popsci/technology/f8a1780809ed3110vgnvcm100004eeebccdrd.html>.

Endnotes

- 1 <http://www.popsci.com/>
- 2 <http://www.popsci.com/popsci/technology/f8a1780809ed3110vgnvcm100004eeebccdrd.html>
- 3 <http://sciencecommons.org/about/whoweare/wilbanks/>

Congratulations, shoutouts, use cases, and interesting tidbits

MORE MEDIA FROM CC SALON SEOUL AND UPCOMING CC SALON INFO

by **Cameron Parkins**

8 June 2007

<http://creativecommons.org/weblog/entry/7528>

Following up on our previous post ("CC Salon London and Post-CC Salon Seoul")^[1] comes even more media from the most recent, and wonderfully amazing, ccSalon in Seoul.^[2] The theme, "Code Can be an Art", was engaged through a media-jam encouraging those in attendance to create art from code, presentations by local artists and DJs, as well as a panel discussion focusing on the question "Could code be widely regarded as an artform?". Follow the link to see video as well as an amazing interactive piece created from media generated at the Salon.

The success of CC Salon Seoul only further illuminates the notion that anyone can start a CC Salon wherever they'd like,^[3] helping CC spread. In the near future, there is the upcoming London CC Salon^[4] as well as both the July^[5] and August^[6] CC Salons in San Francisco.

Involving CC in local communities is essential to CC's growth as a movement, but we need your help! If you want to set up a CC Salon in your area, let us know^[7] and we can send some schweg your way.

Endnotes

- 1 <http://creativecommons.org/weblog/entry/7515>
- 2 <http://ccsalon.tistory.com/11>
- 3 http://wiki.creativecommons.org/All_Salons
- 4 <http://lists.ibiblio.org/pipermail/cc-community/2007-May/001836.html>
- 5 <http://wiki.creativecommons.org/Salon>
- 6 http://wiki.creativecommons.org/Salon_Future_Events#Wednesday.2C_August_08.2C_2007
- 7 <mailto:info@creativecommons.org>

DOWNLOAD "GOOD COPY BAD COPY"

by **Eric Steuer**

4 June 2007

<http://creativecommons.org/weblog/entry/7522>



Good Copy Bad Copy^[1] is a terrific new documentary about copyright and culture, directed by Andreas Johnsen, Ralf Christensen, and Henrik Moltke. It features interviews with Danger Mouse, Girl Talk, Siva Vaidhyanathan, Lawrence Lessig, and many others with various perspectives on copyright.

Check out the film's trailer below (via blip.tv)^[2] and download the torrent for the XviD version of the whole movie at goodcopybadcopy.net.^[3]

Endnotes

- 1 <http://www.goodcopybadcopy.net/>
- 2 <http://blip.tv/>
- 3 <http://www.goodcopybadcopy.net/download>

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Creative Commons is a not-for-profit organization, founded in 2001, that promotes the creative re-use of intellectual and artistic works—whether owned or in the public domain. Creative Commons licences provide a flexible range of protections and freedoms for authors, artists, and educators that build upon the "all rights reserved" concept of traditional copyright to offer a voluntary "some rights reserved" approach. It is sustained by the generous support of various organizations including the John D. and Catherine T. MacArthur Foundation, Omidyar Network, the Hewlett Foundation, and the Rockefeller Foundation as well as members of the public.

For more information about Creative Commons, visit <http://creativecommons.org>.