

gaging with your audience can't guarantee you success," he said. "And Disney is an example of being able to remain aloof and still being the most successful company in the creative industry in history. But I figure my likelihood of being Disney is pretty slim, so I should take all the help I can get."

His first book was published under the most restrictive Creative Commons license, Attribution-NonCommercial-NoDerivs (CC BY-NC-ND). It allows only verbatim copying for noncommercial purposes. His later work is published under the Attribution-NonCommercial-ShareAlike license (CC BY-NC-SA), which gives people the right to adapt his work for noncommercial purposes but only if they share it back under the same license terms. Before releasing his work under a CC license that allows adaptations, he always sells the right to translate the book to other languages to a commercial publisher first. He wants to reach new potential buyers in other parts of the world, and he thinks it is more difficult to get people to pay for translations if there are fan translations already available for free.

In his book *Information Doesn't Want to Be Free*, Cory likens his philosophy to thinking like a dandelion. Dandelions produce thousands of seeds each spring, and they are blown into the air going in every direction. The strategy is to maximize the number of blind chances the dandelion has for continuing its genetic line. Similarly, he says there are lots of people out there who may want to buy creative work or compensate authors for it in some other way.

**GETTING THE HELL OUT OF THE
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"The more places your work can find itself, the greater the likelihood that it will find one of those would-be customers in some unsuspected crack in the metaphorical pavement," he wrote. "The copies that others make of my work cost me nothing, and present the possibility that I'll get something."

Applying a CC license to his work increases the chances it will be shared more widely around the Web. He avoids DRM—and openly opposes the practice—for similar reasons. DRM has the effect of tying a work to a particular platform. This digital lock, in turn, strips the authors of control over their own work and hands that control over to the platform. He calls it Cory's First Law: "Anytime someone puts a lock on something that belongs to you and won't give you the key, that lock isn't there for your benefit."

Cory operates under the premise that artists benefit when there are more, rather than fewer, places where people can access their work. The Internet has opened up those avenues, but DRM is designed to limit them. "On the one hand, we can credibly make our work available to a widely dispersed audience," he said. "On the other hand, the intermediaries we historically sold to are making it harder to go around them." Cory continually looks for ways to reach his audience without relying upon major platforms that will try to take control over his work.

Cory says his e-book sales have been lower than those of his competitors, and he attributes some of that to the CC license making the work available for free. But he believes people are willing to pay for content they like, even when it is available for free, as long as it is easy to do. He was extremely successful using Humble Bundle, a platform that allows people to pay what they want for DRM-free versions of a bundle of a particular creator's work. He is planning to try his own pay-what-you-want experiment soon.