

value lives in things that are scarce. Because the Internet makes a universe of content available to all of us for free, it is difficult to get people to pay for content online. The struggling newspaper industry is a testament to this fact. This is compounded by the fact that at least some amount of copying is probably inevitable. That means you may end up competing with free versions of your own content, whether you condone it or not.<sup>32</sup> If people can easily find your content for free, getting people to buy it will be difficult, particularly in a context where access to content is more important than owning it. In *Free*, Anderson wrote, "Copyright protection schemes, whether coded into either law or software, are simply holding up a price against the force of gravity."

Of course, this doesn't mean that content-driven endeavors have no future in the traditional marketplace. In *Free*, Anderson explains how when one product or service becomes free, as information and content largely have in the digital age, other things become more valuable. "Every abundance creates a new scarcity," he wrote. You just have to find some way *other* than the content to provide value to your audience or customers. As Anderson says, "It's easy to compete with Free: simply offer something better or at least different from the free version."<sup>33</sup>

In light of this reality, in some ways endeavors that are **Made with Creative Commons** are at a level playing field with all content-based endeavors in the digital age. In fact, they may even have an advantage because they can use the abundance of content to derive revenue from something scarce. They can also benefit from the goodwill that stems from the values behind being **Made with Creative Commons**.

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For content creators and distributors, there are nearly infinite ways to provide value to the consumers of your work, above and beyond the value that lives within your free digital content. Often, the CC-licensed content functions

as a marketing tool for the paid product or service.

Here are the most common high-level categories.

MARKET-BASED

### Providing a custom service to consumers of your work

In this age of information abundance, we don't lack for content. The trick is finding content that matches our needs and wants, so customized services are particularly valuable. As Anderson wrote, "Commodity information (everybody gets the same version) wants to be free. Customized information (you get something unique and meaningful to you) wants to be expensive."<sup>34</sup> This can be anything from the artistic and cultural consulting services provided by Ártica to the custom-song business of Jonathan "Song-A-Day" Mann.

MARKET-BASED

### Charging for the physical copy

In his book about maker culture, Anderson characterizes this model as giving away the bits and selling the atoms (where *bits* refers to digital content and *atoms* refer to a physical object).<sup>35</sup> This is particularly successful in domains where the digital version of the content isn't as valuable as the analog version, like book publishing where a significant subset of people still prefer reading something they can hold in their hands. Or in domains where the content isn't useful until it is in physical form, like furniture designs. In those situations, a significant portion of consumers will pay for the convenience of having someone else put the physical version together for them. Some endeavors squeeze even more out of this revenue stream by using a Creative Commons license that only allows noncommercial uses, which means no one else can sell physical copies of their work in competition with them. This strategy of reserving commercial rights can be particularly important for items like books,