ASIA AND THE COMMONS

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case studies 2008

The Asia and the Commons Case Studies 2008 booklet is also available for download from the Creative Commons Australia website, http://creativecommons.org.au/asiaandthecommons

ASIA AND THE COMMONS

case studies 2008

CCi

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commons
AUSTRALIA

Asia and the Commons
Case Studies 2008

This booklet is a joint output of the Creative Commons Clinic research program, funded by the Australian Research Council Centre of Excellence for Creative Industries and Innovation, and

Creative Commons Australia.

cci.edu.au

creativecommons.org.au

Contents

INTRODUCTION

The Asia and the Commons case study project represents an effort to uncover exemplary individuals and organisations engaged in the commons in the Asia-Pacific region. It is part of the Creative Commons Clinic research program, funded by the Australian Research Council Centre of Excellence for Creative Industries and Innovation at the Queensland University of Technology. It is being undertaken in collaboration with Creative Commons Australia as part of the iCommons Local Context, Global Commons initiative.

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

This booklet was produced in the lead up to *ACIA: Asia and the Commons in the Information Age* international workshop in Taiwan on 19-20 January, 2008. The case studies assembled to date represent activities in nine countries, broader regions such as the Arab nations, and global efforts towards sustainability and social justice, revealing creative ways of participating in the commons. Featured are remix artists, performers, open-source software programmers, filmmakers, collecting institutions and publishing houses focused on democracy and change, who demonstrate a diverse set of motivations to engage with the shared ideals of openness and community collaboration.

By documenting successful activities surrounding free culture, peer-to-peer networks and open content licensing across the Asia-Pacific region, the case studies project supports the objectives of the ACIA workshop:

1   Strengthening the Asia Commons by bringing in more members and improving links to related organisations within the Asia Pacific region;

2   Promoting the commons in the region, and providing a forum to develop practical strategies for this promotion;

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3   Providing a forum for industry engagement, and in particular
     identifying and presenting successful commercial uses of
     open content licensing within the region;

4   Providing a forum for discussion of topics of importance to the
     Asia Commons (e.g., the meaning of 'open' in our age, and
     the history and role of the commons in Asia).

We hope that you enjoy reading these vignettes, and are inspired to contact
the individuals and organisations involved. This booklet will contribute to
a larger selection of case studies to be presented at the iSummit '08, to be
held in Sapporo, Japan, between 29 July and 1 August, 2008. To this end,
we invite any individual or organisation participating in the commons to
submit their stories to info@creativecommons.org.au. Bountiful thanks go
to all contributors and participants in these projects for helping to make the
commons a flourishing cultural movement.

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CREDITS

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Following Alexis West

Following Alexis West is a documentary film which examines the effect of New Zealand's switch to a proportional representation system has had on its politics and culture.

www.followingalexiswest.com

Where in the world do you find Democracy?

Blogphilo New Media Presents

Following Alexis West

Licence: Creative Commons Attribution-NonCommercial-ShareAlike 3.0; with CC+ for commercial use in non-ShareAlike projects.
Media: Film
Location: New Zealand/United States of America

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Overview

The documentary film *Following Alexis West* chronicles the effects that New Zealand's switch to a proportional representation voting system has had on its culture and politics since 1996. Mirroring the journey taken by French political theorist and lawyer Alexis de Tocqueville to America to examine the workings of democracy in the early nineteenth century, which culminated in the writing of *De la démocratie en Amérique* (*Democracy in America*), the film's producer Brian Boyko travels to New Zealand from the United States to document the country's political and cultural achievements. The documentary examines the way in which New Zealand's reconfigured voting structure may serve to prevent 'gerrymandering, negative campaigning, civic disengagement, and undue influence of powerful lobbies, as well as taking a look at problems with democracy in New Zealand that [are believed not to exist] in America, like restrictions on satire and film classification.' (www.blogphilo.com/main/?page_id=9) Interviews are conducted with prominent New Zealand politicians, political scientists, media figures, bloggers, and 'just plain old folks in the pub,' with a view to gaining insights into the success of the proportional representation voting structure, and ultimately what the relationship is between NZ's parliamentary system and its people.

On the eve of the 2008 US Presidential elections, Boyko seeks to derive invaluable lessons for his homeland, asking 'Where in the world do you find Democracy?' and 'Would you go to the ends of the Earth for what you believe… literally?' Specifically, Boyko is seeking answers to whether the proportional representation system provides a fair compromise between conflicting interest groups, and whether governments formed in New Zealand are stable and able to govern effectively.

To date, 28 hours of footage have been shot in Auckland and Wellington, New Zealand, and are in the process of being digitised and uploaded. Secondary shooting in Austin, Texas, is to follow, with post-production to be complete by March 2008. This will allow the documentary to be submitted to North American and European film festivals from April 2008.

Licence Usage

Following Alexis West is being produced independently, and will seek distributors for the film's commercial release. The documentary project involves the production of three separate end-formats: a 90-minute feature, released to American and European film festivals; a 56-minute New Zealand-only separate edit 'By Popular Demand'; and over 20 hours of raw footage. According to Boyko, the digitised raw footage will most likely be released under the Creative Commons Attribution-NonCommercial-Share Alike 3.0 licence, whereby it will be offered to the New Zealand film archive, the South Seas Film School, and the University of Texas School of Communication Radio-Television-Film program for educational purposes, as well as released online for further historical and other non-commercial projects. In addition, Boyko hopes to utilise the new CC+ model for commercial use for non-ShareAlike projects.

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"Commons is great for indies like me because we can still make what money off of our work there is to be made – while not denying other people the ability to spread it around and make use of it for non-profit purposes, without requiring meetings with lawyers."'
- Brian Boyko, Producer, Following Alexis West

Motivations

Following Alexis West producer Brian Boyko says that he accepts Creative Commons as a normal, ordinary part of the day-to-day functioning of the web. Inspired by the release of Cory Doctorow's writing under Creative Commons, and the Flickr licence integration, Boyko believes his work should be open to anyone who is willing to use it fairly.

> "If a kid wants to remix Sir Geoffrey Palmer into a rap battle with Eminem, best of luck to him. Creative Commons is great because I don't have to say up front who -can- use the material. Anyone can use the material with the guidelines provided; if you want to step outside the guidelines, well, it's possible, but we need to talk about that."
> (Email interview with Brian Boyko by Rachel Cobcroft, 28 December 2007)

On the issue of the implementation of Creative Commons licences, Boyko believes that their structure is simple and straightforward. If problems arise, he believes, it is due to education: 'People often labour under the delusion that everything is "all rights reserved" or anyone can take it and use it, and that there's no middle ground.'

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Importantly, Boyko believes that Creative Commons greatly increases the utility of a creator's works:

> 'There's a chance Following Alexis West might rot in my attic, unloved and unsold. But even if the main work is a failure (and it's my first movie, so it might well be!) if there is a derivative utility to which my work can be used, I want people to be able to do so.'

Further information about the documentary can be found on the film's blog at http://www.blogphilo.com/main/?cat=4.

Strange Symphonies Blog
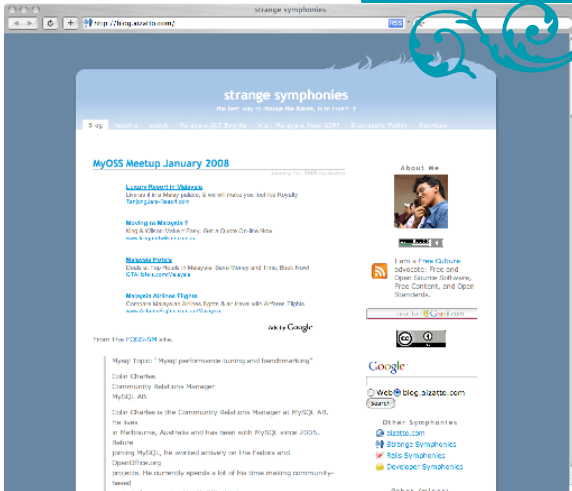
Strange Symphonies is the blog of of Aizat Faiz, a Malaysian free culture advocate working with FLOSS, free content, and open standards.

http://blog.aizatto.com

Licence: Creative Commons Attribution 3.0
Media: Text, Images, Software
Location: Malaysia

Overview

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Aizat Faiz is a self-proclaimed free culture advocate working with FLOSS, free content, and the development of open standards in Malaysia. An undergraduate student enroled in a Bachelors Degree in Computer Science at the Malaysian campus of Monash University, Aizat chronicles the effects which free culture and FLOSS has had on his education and employment. Aizat, aka 'aizatto', 'zatto' or the 'Malaysian Free and Open Source Software junkie,' maintains an interest in developing open standards, XHTML/HTML and the Open Document Format, in addition to programming using PHP and Ruby on Rails. He is a member of MyOSS, the Free and Open Source Software Society of Malaysia (http://foss.org.my), the Malaysia National Computer Confederation Open Document Format Special Interest Group, was rapporteur at the 7th AsiaOSS Symposium, and has had some involvement in the Malaysia-United States Free Trade Agreement. After spending a year studying at the Asia Pacific Institute of Information Technology (APIIT) in Kuala Lumpur, Aizat enroled at Monash University where he entered the eGenting Programming Competition in 2006 (http://www.genting.com.my/rnd/2006/default.htm), and won.

> "As can be seen, the freedom to let me just take code online, read it, study it, remix it, hack it, has been extremely beneficial to me in terms of my education."
> (http://blog.aizatto.com/2007/05/23/why-i-support-free-culture)

Asia and the Commons

Given his strong skills in software development, Aizat has been employed by the United Nations Development Program International Open Source Network to work on the DocBook and WikiBook conversions.

Licence Usage

As a free culture advocate and programmer, Aizat lists numerous resources for FLOSS development on his blog, with posts at http://blog.aizatto.com/category/free-and-open-source-software outlining the latest in programming as well as Asia-based events pertaining to open source initiatives. Many meetings consider FLOSS licensing and support plus provide broader overviews of software and services in business contexts.

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The majority of content of the Strange Symphonies blog is licensed under the Creative Commons Attribution 3.0 unported licence. The site uses graphics from the Tango Desktop Project (http://tango.freedesktop.org/Tango_Desktop_Project), which seeks to develop a consistent graphical user interface experience for free and open source software. Several of Aizat's presentations on FLOSS released under the Creative Commons Attribution 2.5 Generic licence are listed at http://blog.aizatto.com/resume, and encompass introductions to GNU/Linux, the LAMP platform, Ruby on Rails, and privacy/anonymity with Tor. Specific Strange Symphonies blog entries on Creative Commons are found at http://blog.aizatto.com/category/free-culture/creative-commons, which discuss advantages and disadvantages of licence information and various events held at Creative Commons Malaysia, such as the photography workshop organised by Lensa Malaysia in 2007 (http://blog.aizatto.com/2007/04/28/creative-commons-malaysia-photography-workshop-co-organized-by-lensa-malaysia).

> "This is not just about the software. Even leading institutions such as MIT are releasing their coursework under a Creative Commons license." (http://blog.aizatto.com/2007/05/23/why-i-support-free-culture)

Motivations

Throughout his blog, Aizat celebrates the fact that free culture has given him the ability to 'remix, to hack, to build upon, to enhance, to study, to learn off existing works.' Taking the definition of 'Free Cultural Works' from http://
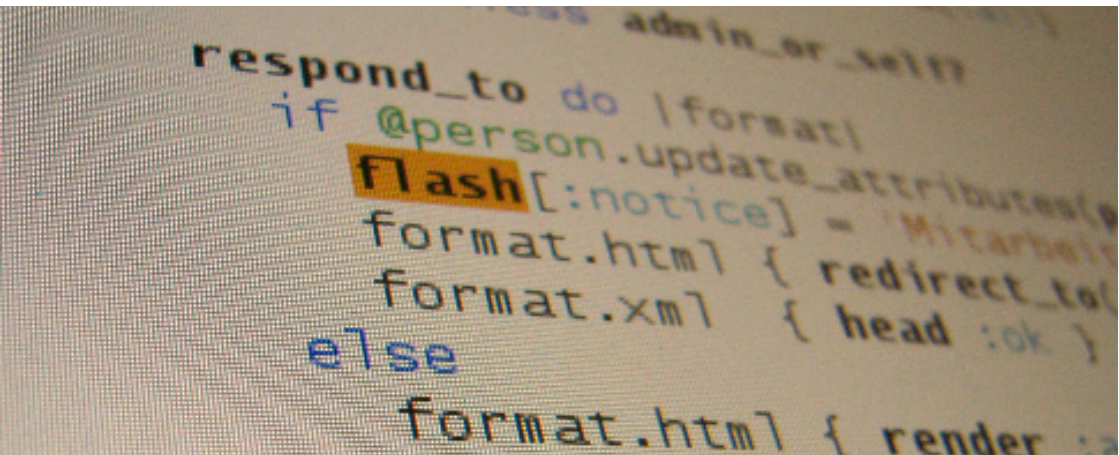
freedomdefined.org/Definition, he emphasises these four key points:

1   The freedom to use the work and enjoy the benefits of using it;

2   The freedom to study the work and to apply knowledge acquired from it;

3   The freedom to make and redistribute copies, in whole or in part, of the information or expression; and

4   The freedom to make changes and improvements, and to distribute derivative works.

All of these, Aizat maintains, are beneficial to a person to let them learn on their own and experiment, as he has done throughout his studies and career, programming in C, OpenGL, SDL, Python and Ruby. Discussing his attachment to the philosophy of free culture and open source software at http://blog.aizatto.com/2007/05/23/why-i-support-free-culture, Aizat provides a variety of answers to the question, 'Why do you support open source technology?' The one-line, non-philanthropic answer he provides is: 'Because I have benefited from Free Culture, and I know that others can benefit as well.' In response, his philanthropic answer is 'Because it's the right thing to do.' Giving the background to his more detailed answer concerning free cultural works, Aizat discusses his education, community involvement, employment, and other gains, such as becoming familiar with legal concepts surrounding copyright, patents, DRM, and contract law.

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"Want to bridge the digital divide? Want to help build local capacity? Want to build the local economy? I believe that Free Culture is the solution. May not be the end all solution, but it will help to play a large part." (http://blog.aizatto.com/2007/05/23/why-i-support-free-culture)

PIG HEAD SKIN (A.K.A. YUEH-HSIN CHU) & JESUS ROCKS!

Yueh-hsin Chu is an independent musician/producer in Taiwan, and leads the band Jesus Rocks! The band released an album of the same name in October 2004 under a Creative Commons Licence.

Pig Head Skin:
www.streetvoice.com/pigheadskin
Jesus Rocks!:
http://youth.pct.org.tw/music

Licence: Creative Commons Attribution-NonCommercial-ShareAlike 2.0 Taiwan Licence
Media: Sound
Location: Taiwan

10 OVERVIEW

Yueh-hsin Chu, better known as Pig Head Skin, has been an icon in Taiwan's music scene since his ground-breaking sampling-rich album Funny Rap (1994). Many found his satirical lyrics about Taiwanese society hilarious while some found them shocking. Since 2001, Yueh-hsin Chu has led the band Jesus Rocks! with members of the Youth Ministry Committee of the Presbyterian Church in Taiwan.

Creative Commons Taiwan commissioned Chu to write a song as part of the launch of Creative Commons Taiwan on September 4, 2004. He wrote *Welcome to My Song* to illustrate the concept of Creative Commons. This song expresses the will of artists to share their works. In the song, Chu writes:*

And he'll be rapping:
Sing the melody and feel free,
An acknowledging credit and I'd be so happy.
Sing the melody and feel free,
If you gig'ed it and made money, grant me a due share of it.
Sing the melody and feel free,
If you don't gig for the money, you just sing and feel free.
Brothers, what's the worry about the word proprietary?
Sisters, the more open you be, the more you feel rich.

*Lyrics translated to English from Holo by Deng Liu

Chu and Creative Commons Taiwan worked together to produce a CD album of the same title for distribution at the launch. The *Welcome to My Song* CD proved to be popular and was used after the launch for many outreach events. The entire CD album was released under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 Taiwan Licence, and is available from Creative Commons Taiwan's website at http://creativecommons.org.tw/files/cc-tw-dvd/cd.html.

A month after the launch of Creative Commons Taiwan, the band Jesus Rocks! released an album of the same title under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 Taiwan Licence. The album *Jesus Rocks!* was created by Youth Ministry Committee (Pop Music Missionary) of the Presbyterian Church in Taiwan, and was produced by Yue-Hsin Chu and Te-Fu Hsiao. Chu calls *Jesus Rocks!* 'Contemporary Christian Music'. While CC-licensed, this album is also available for sale in many of Taiwan's record stores.

MOTIVATIONS

Creative Commons Taiwan conducted the following interview* with Yueh-hsin Chu on May 24, 2006, in which he expressed his views.

> CC TAIWAN: How did you hear about Creative Commons?

> CHU: You are kidding me! You people contacted me in 2004 to write a song for the launch of Creative Commons Taiwan. Of course I agreed immediately. As a result a CC-licensed album, *Welcome to My Song*, was produced just before the launch.

> CC TAIWAN: What attracted you to the idea of Creative Commons?

> CHU: I see CC licences as a way for one to express goodwill in exchange for goodwill from others. It is like: Here are my works and I am CC-licensing them so you can use them. But please return your goodwill by respecting my rights. Before CC licences, my works were either protected by record labels to a ridiculous extent, or I was doing it all for free, as a charity. CC is a smart charity in interesting ways.

> Creative Commons means a lot to creators. I know of many indie film makers (some of whom are just Mom-and-Pop). They are so glad that

*Interview by Hui-Ju Wu. Abridged English translation by Tyng-Ruey Chuang/

"*I see CC licences as a way for one to express goodwill in exchange for goodwill from others. Before CC licences, my works were either protected by record labels to a ridiculous extent, or I was doing it all for free, as a charity. CC is a smart charity in interesting ways*"
– Yueh-hsin Chu, aka Pig Head Skin

they can now use music from opsound.org for background music in their works. Before that, it would cost them a lot to get those kinds of music usage rights. The paperwork alone will kill you. CC facilitates remix culture. CC somehow is the tender light to inspire the kindness of human beings. It is a lot of fun to live by creating works. CC-licensed works are like energy for a creative life.

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CC TAIWAN: What has been your experience using the CC licence to date? Are CC licences alone sufficient to you?

CHU: It is difficult to tell the effect of using a CC licence for our album, *Jesus Rocks!* I don't know whether we get more gigs just because it is CC-licensed. I don't know either whether the tracks are ripped more often just because of it. Nowadays people are ripping everything, even from 'copy controlled' CDs. Besides, it is really tough to sell any album in Taiwan's music market. It may just be simpler to allow people to copy my music, as long as my goodwill is respected.

It will be worth working out more cases (of CC-licensed albums). Right now we have few cases to speak about. One thing I would like to see is a case of musicians making a living by making CC-licensed music. We are nowhere near there. At sites like http://tw.streetvoice.com, they are already streaming CC-licensed music. Perhaps an artist-owned agency for CC-licensed music will be possible. Right now it is too early to know. I would like to see CC Taiwan doing more in this respect.

CREATIVE COMMONS TAIWAN

The Institute of Information Science, Academia Sinica, continues to support Creative Commons Taiwan as a project within the institute since the project's initiation in November 2003. The Creative Commons Licenses were launched in Taiwan on September 4, 2004.

Creative Commons Taiwan, Institute of Information Science, Academia Sinica, 128 Academia Road, Section 2, Nangang 115, Taipei, Taiwan.

Phone: +886 2-2788-3799 ext. 1307
contact@creativecommons.org.tw
http://creativecommons.org.tw

ORGANISATION PROFILE

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Since May 2006, Creative Commons Taiwan has published a monthly e-mail newsletter (http://groups.google.com/group/CC-Taiwan-newsletter). The newsletter provides regular updates on the usage of Creative Commons Licences in Taiwan and around the world. On January 10, 2007, Creative Commons Taiwan organised an international workshop, *Open & Free: New Enterprise in the Information Age* (http://creativecommons.org.tw/static/conference2007). On January 19-20, 2008, in collaboration with Creative Commons jurisdiction projects in the Asia Pacific region, and with the National Digital Archives Program of Taiwan, Creative Commons Taiwan organised and hosted *ACIA: International Workshop on Asia and Commons in the Information Age* (http://meeting.creativecommons.org.tw).

Creative Commons Taiwan received support from the Taiwan Intellectual Property Office, the Computer Center of the Ministry of Education (CC/MOE), the Council for Cultural Affairs, and the National Science Council. Creative Commons Taiwan works with government agencies and collection holders in Taiwan on pragmatic issues related to the public licensing of their publications.

Creative Commons Taiwan maintains its own logo, which consists of two Traditional Chinese characters at the left ('Chuàng' and 'Yòng'; meaning, 'Create' and 'Use'), and the 'double C in a circle' mark at the right. This logo is designed so that the public in Taiwan can easily recognise it in connection with the ideal of Creative Commons without language barrier.

Current project team: Po-Chiang Chao, Tyng-Ruey Chuang (project lead), Wen-Yin Chou, and Ya-Lei Ku.

ASIA AND THE COMMONS

INTERNATIONAL IDEA Publishing
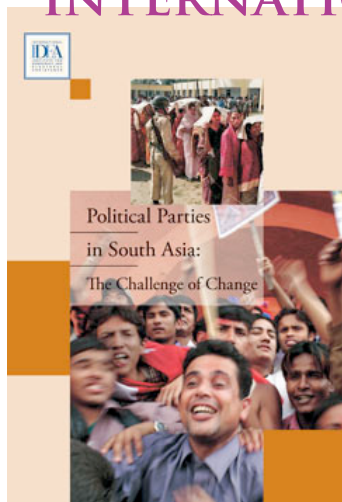
International IDEA is an intergovernmental organisation seeking to strengthen democratic processes and institutions worldwide.

www.idea.int

Licence: Creative Commons Attribution-Noncommercial-Share Alike 3.0 Unported
Media: Text
Location: Global. Headquartered in Stockholm, Sweden, with offices in Asia, Africa, and Latin America

Political Parties in South Asia: The Challenge of Change

OVERVIEW

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The International Institute for Democracy and Electoral Assistance (International IDEA) functions as an intergovernmental organisation to support sustainable democracy. Offering an extensive series of knowledge resources in the form of expert networks, policy proposals and organisational assistance with democratic reform, International IDEA seeks to strengthen global political processes. Based in Stockholm, Sweden, International IDEA has offices in Africa, Asia, and Latin America. Governed by a Council comprising Member States and assisted by a Board of eminent officials, International IDEA has been granted observer status at the United Nations. International IDEA's areas of expertise lie specifically in constitution-building and electoral processes, assessing political parties, and supporting thorough examinations of democracy and gender.

As part of the knowledge resources it generates, each year International IDEA publishes a substantial range of new titles in the areas of democracy assessment, conflict management, electoral processes, political parties, constitutional-building processes and gender. IDEA's research seeks to promote accountability, efficiency and transparency for democratic processes and institutions, and to inform the debate surrounding political participation and capacity building. These publications are found at http://www.idea.int/publications, where titles are able to be browsed by topic, region, and language, then downloaded to disk. Databases containing information on the workings of democracy are able to be accessed through the site and include Voter Turnout, the ACE Electoral Knowledge Network, the Reconciliation Resource Network, and Quotas for Women.

ASIA AND THE COMMONS

Licence Usage

In 2007, International IDEA allowed the application of the Creative Commons Attribution-NonCommercial-Share Alike 3.0 Unported licence to selected titles within its publications. IDEA's CC-licensed works are listed at www.idea.int/publications/cc_publications.cfm, in alphabetical order. As of 20 December 2007, there are 104 International IDEA titles licensed under CC. Guidelines on how to use the CC-licensed documents are available at www.idea.int/publications/how_to_use_ccl_titles.cfm

Titles licensed under CC which pertain to Asia include *Political Parties in South Asia: The Challenge of Change* (www.idea.int/publications/pp_south_asia/index.cfm) by K.C. Suri, with contributions from James Gomez, Roger Hällhag, Sakuntala Kadirgamar-Rajasingham, and Maja Tjernström and *Women in Parliament: Beyond Numbers* (www.idea.int/publications/wip/ba.cfm), written in Bahasa Indonesia by Julie Ballington and Sakuntala Kadirgamar-Rajasingham

Political Parties in South Asia: The Challenge of Change provides a comparative view of the conditions, roles and functioning of political parties in five countries of the South Asian region – Bangladesh, India, Nepal, Sri Lanka and Pakistan. The publication builds on empirical information collected from 49 parties and addresses the challenges of politics as experienced by the key political actors themselves: the political parties. In addition, it includes practical recommendations for reforms in the party domain.

Written by parliamentarians and researchers *Women in Parliament: Beyond Numbers* examines the obstacles women face in getting into parliament, how to overcome such barriers and ways in which they can make a greater impact once they enter parliament. It examines such topics as quotas and electoral systems and includes case studies from Costa Rica, Egypt, India, Jordan, Lebanon, Norway, Russia and South Africa.

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Motivations

International IDEA's move to license its publications under Creative Commons in 2007 was seen to ensure increased access to the organisation's research, thereby promoting the aims of collaboration, reconciliation, and inclusive democracy. As with all CC licences, the copyright of the author is asserted in each instance, and sits alongside an indication of the uses for which no permission needs to be secured, provided that the licence's conditions are followed.
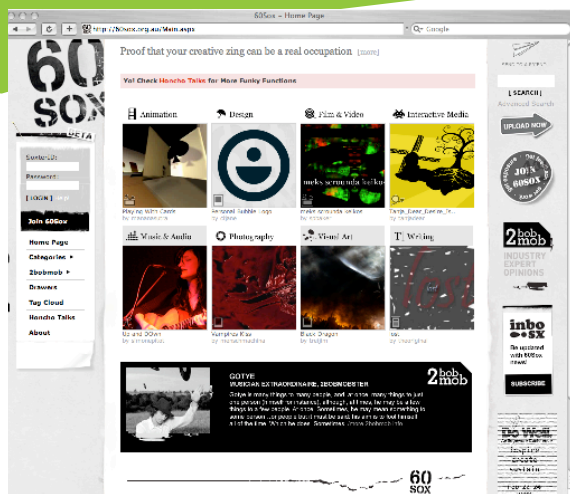
60Sox

60Sox is a multimedia portfolio and networking site providing a central focal point for emergent creativity in Australia and New Zealand.

www.60sox.org.au

Licence: Various Creative
Commons 2.5 Australia licences
Media: Animation, Design, Film
& Video, Interactive Media,
Music & Audio, Photography,
Visual Art, Writing
Location: Australia/New Zealand

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OVERVIEW

60Sox is an online network aimed at connecting emergent creative practitioners and industry professionals in Australia and New Zealand. By providing a home to showcase their digital wares, 60Sox gives creators the opportunity to generate exposure, make industry contacts, and receive feedback and critical appraisal from peers and industry experts, with an aim to improve their chances at getting paid for their work or collaborating with people possessing complimentary skill sets.

The site acts as a meeting point for emerging creative practitioners and creative professionals by providing members with their own online portfolio space, which others (including industry employers) can access to critique their work, monitor industry trends and source new talent in a variety of creative disciplines. The network is divided into eight creative categories: Animation, Design, Film & Video, Interactive Media, Music & Audio, Photography, Visual Art and Writing. 60Sox uses a combination of website curation and member ratings to sort the original creative content, with highly-rated and selected items obtaining heightened exposure on the main display pages of the website. It is also user moderated, with a 'dodgy' button where members can flag any item that they consider might have inappropriate or infringing content. What sets 60Sox apart from the crowd is the '2bobmob,' a forum of high-profile and successful industry professionals who provide constructive

> *"60Sox is very proud to be flying the CC banner."*
> *— Justin Brow, 60Sox Producer/Curator*

feedback and advice to 60Sox members. These professionals comment on six items from each category per month, and are able to provide their own ratings to boost material to the front page. The 2bobmob includes such experts as author John Birmingham, DJ Kid Kenobi, musician Gotye, designer Gary Emery, games CEO Robert Murray, Nickelodeon's Mick Elliot, and Simon Cahill of Sony/BMG.

Conceived in Brisbane, Australia, by senior researcher and experienced industry producer Justin Brow, the 60Sox project launched in August 2007. It is a collaboration of the Institute for Creative Industries and Innovation (iCi) at the Queensland University of Technology (QUT), the Australian Research Council (ARC), the Queensland and South Australian Governments, the Australian Interactive Media Industry Association (AIMIA), the Southbank Institute of Technology and the Billy Blue School of Graphic Arts.

LICENCE USAGE

As an important part of its ethos of sharing as a vital part of promotion and creativity, 60Sox encourages creators to upload their materials under a Creative Commons licence using its flexible, and easy-to-follow upload system. This best-practice system uses the CC Attribution–NonCommercial-ShareAlike 2.5 Australia licence as its default for uploads, but gives users the option to change this default to another CC licence, or all rights reserved if they wish. By doing so, 60Sox actively promotes the exchange of artistic works in the digital domain and

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LICENCE STATISTICS

DEFAULT LICENCES CHOSEN BY 60SOX MEMBERS:

CC Attribution	41
CC Attribution-NonCommercial-ShareAlike	197
CC Attribution-NoDerivatives	1
CC Attribution-NonCommercial-NoDerivatives	12
Full Copyright	110

LICENCES CHOSEN FOR INDIVIDUAL WORKS:

CC Attribution	21
CC Attribution-NonCommercial-ShareAlike	401
CC Attribution-NoDerivatives	3
CC Attribution-NonCommercial-NoDerivatives	14
CC Attribution-ShareAlike	1
Full Copyright	343

encourages
creative interaction
(e.g. through remixing), but at the same time retains creators' freedom to choose a licensing model to meet their own preferences.

The user interface clearly displays and explains the default licence, which creators can choose to bypass to the main CC licence generator. Members can set a default licence for all of their works, and are reminded of this licence and given the option to change it each time they upload. Further, they can choose a different licence for individual items and change the licence on a work at any time.

As the statistics table shows, the majority of members of 60Sox have embraced the CC option, which is hugely encouraging.

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MOTIVATIONS

60Sox's producer, Justin Brow, says about using the Creative Commons licences:

> "CC allows creators of original creative digital material to determine how they are prepared for their work to be used. This creates a very encouraging platform for the sharing of creativity and development of innovation. I liken this "passing-on" of creativity to cultural development in a digital world."

Justin was initially inspired to adopt the CC licences after meeting Lawrence Lessig in Brisbane in 2005. Lessig conveyed his point with a punch: if everything gets locked down in copyright laws, it really only serves the gatekeepers of content rather than the general populace. Justin felt that if the 60Sox site could encourage innovation in Australia and New Zealand, it would put the nations in a better position to improve international competitiveness in the digital content industries.

Presenting original material showing broad creative skills, this not-for-profit network places Australian and New Zealand's young creators in a prime position to collaborate and critique work which is innovative and inspired, and moreover, to be richly rewarded for their talent.

ARAB COMMONS

An initiative to promote and support the creation and development of Arabic content released under Creative Commons licences.

www.arabcommons.org

Licence: All Creative Commons licences
Media: Books, Articles, Photos, Graphic Designs, Audio Files
Location: Arab countries

ORGANISATION PROFILE

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Arab Commons aims to educate Arab artists, intellectuals and creative workers about the advantages of releasing their works under Creative Commons licences, the flexibility of these licences to cater for the different requirements of rights holders, and the potential that can be unleashed by building a rich and vibrant Digital Commons for Arabic speakers.

Arab Commons is a platform to facilitate the selection of appropriate Creative Commons licences by Arab artists, intellectuals and authors, to aggregate Arabic language creative works released under these licences, and to actively promote and campaign for these works.

Arab Commons aims to:

- Promote Creative Commons culture in the Arab world;

- Raise awareness for the importance of Arabic-language content which is published and distributed under copyright licences that grant the user more freedom in the utilisation of this content;

- Encourage the production and distribution of Arabic-language content under Creative Commons licences; and

- Enrich the common Arabic body of knowledge by supporting open Arabic content creation and development projects;

As of December 2007, the initiative contains:

- 11 full text books;
- 7 poetry books;
- 46 art works;
- 1 magazine;
- 1 podcast; and
- 11 artciles.

Arabic is the native language of more than 200 million people, and is spoken by a much larger number. Despite this, the Arabic Digital Commons still lags behind other languages both quantitatively and qualitatively. The main objective of the Arab Commons is to help address this gap by encouraging the development of the Arabic Digital Commons.

Motivations for releasing their creative works vary considerably among authors. Dr. Rayan El Helou (www.rayanhelou.com), for example, who published all his works (five volumes of poetry in total) under a Creative Commons Attribution-NonCommercial-NoDerivatives licence, wanted to make his works available to the widest possible audience with minimal cost. He found the Arab Commons initiative and Creative Commons licences align perfectly with his aims of making his poetry available to everyone, without any geographical, time or even legislative restrictions.

Since its official launch towards the end of 2006, Dr. Rayan's website has attracted a remarkable number of visitors. The site is largely frequented by Arab artists and poets from all over the globe. The number of visitors to the website currently averages 3000 per month, a figure much higher than the initial expectations, and a clear indicator that the use of Creative Commons can pay dividends for both the author and his or her audience.

Hanadi Traifeh (www.hanaditraifeh.com), a young artist from Syria, decided to release the vast majority of her artworks and graphic designs under the Creative Commons Attribution-NonCommercial-ShareAlike licence for a

العموميات العربية 66

ما هي العموميات العربية

ماهي "ويلا" "ريادة العموميه"، العربية المشتركة، والمؤلفين والفنانين والمبدعين العرب

ما هي قوانين حماية الملكية الفكرية الذكرية وما هو تأثيرها على عملك

different reason. She firmly believed that Arabic and Oriental arts are under-represented in the digital sphere, and that may be the reason why very few people from outside the Arab world can appreciate the beauty of Oriental art. Hanadi decided to deliver her share by exposing Arabic art to the global audience browsing the web. She has released more than 40 graphic designs, original art works and photographs under Arab Commons. To date, more than 6000 visitors have viewed her works, many of which have also been used by others, including one Japanese website! Hanadi is currently trying to spread the word and use her achievement to convince others of the viability of using Creative Commons to increase the visibility of art and cultural compositions.

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SHOW SOME COLOR

Show Some Color project by the Fabricatorz production group invites individual women to create videos on their racial identities.

http://fabricatorz.com

Licence: Creative Commons Attribution 3.0 licence
Media: Video, Event
Location: United States of America

OVERVIEW

Fabricatorz is a production company founded by artists Jon Phillips (http://rejon.org) and Deer Fang (http://deerfang.org). This company is a sustainable open collaborative structure so that art, media and commercial projects may be actualised locally and globally. Fabricatorz are the fabricators of our contemporary society. Each project exposes and opens up contemporary production means and processes, iteratively shaping culture beyond the information age.

The inaugural project is a video series project and media event titled *Show Some Color*, funded by Southern Exposure's Alternative Exposure grant in San Francisco. Following from the first 'Show Some Color (part 1)' project (http://deerfang.org/video/show-some-

color-1) where three Asian American women were recorded having a dialogue about who are their ideal type of boyfriends in America, part two of *Show Some Color* opens up the dialogue to the larger San Francisco community and challenge participants to create a five-minute on-camera performance based on their racial identity. This project consists of producing, publicising and recording a public event at 111 Minna Gallery, whereby women will be incentivised to participate in multiple ways of producing video segments of how they interpret their race and ethnicity. Also, independent video producers, specifically the videoblogging community, will be invited to team up with participants and produce their own videos, and have this incorporated in the final product. Thus, the goal of this project is to investigate and report how these women represent themselves via the web to social network services, and finally broadcast on AccessSF public-access television station.

Licence Usage

Show Some Color has adopted the Creative Commons Attribution 3.0 licence. This licence has been used to ensure Fabricatorz has the right to use and create video and photo content with performers and audience in the media

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> "We selected CC Attribution 3.0 Unported license because we want content to spread as far and wide as possible and we want to allow our content to be used freely anywhere and for any reason, with the attribution intact, of course."
> – Deer Fang and Jon Phillips, co-founders Fabricatorz

event, and the right to publish content that created by independent video and photo producers. Forms of various distribution include the website, print and public-access TV.

Two sets of content release forms to clarify rights were distributed to performers, the audience and all personnel entering the event space to sign and return to the project staff. There were approximately fifty licenses signed during the event; twelve videos were produced during the event and licensed; and over three hundred people participated voting for the best performer and video maker.

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MOTIVATIONS

As to how the project came to adopt Creative Commons licensing, Jon Phillips, a co-founder of Fabricatorz, has been around and participated in the beginnings of open content licenses and currently works for Creative Commons as Community and Business Manager.

> "We chose to license under OCL because there are established standard OCLs (Creative Commons licences), we wanted nonexclusive arrangements with participants in our project, and because we specifically envisioned some interesting hacks with the OCLs that have not really happened yet and/or haven't happened with widespread publicity.
>
> We selected CC Attribution 3.0 Unported license because we want content to spread as far and wide as possible and we want to allow our content to be used freely anywhere and for any reason, with the attribution intact, of course."
> (Deer Fang)

GLOBAL VOICES ONLINE

The Global Voices Online project presents writings from an international team of bloggers who monitor online conversations in their regions.

www.globalvoicesonline.org

Licence: Creative Commons Attribution 2.5 Licence (generic)
Media: Text, Podcasts
Location: Operation is global, divided into six regions: Middle East/North Africa; Sub-Saharan Africa; East Asia; South Asia; the Americas; Eastern Europe, Russia, Caucasus and Central Asia

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OVERVIEW

Global Voices Online is an award-winning non-profit project founded in 2004 by the Berkman Center for Internet and Society, Harvard Law School. The project's goal has been to redress the inequities in media attention by leveraging the power of 'citizens' media'. This is achieved by aggregating online materials, such as wikis, weblogs, podcasts, tags, and online chats, thereby drawing attention to the conversations – the 'global voices' – which have hitherto gone unheard. The project works to develop tools, to establish institutions, and to foster relationships in parts of the world where opinion is rarely sought.

> "We believe in the power of direct connection. The bond between individuals from different worlds is personal, political and powerful. We believe conversation across boundaries is essential to a future that is free, fair, prosperous and sustainable - for all citizens of this planet."
> (*Global Voices Online Draft Manifesto*, www.globalvoicesonline.org/wiki/article/Global_Voices_Draft_Manifesto)

Launched by Berkman Fellows Rebecca MacKinnon and Ethan Zuckerman, the Global Voices project draws on an international team of bloggers who monitor online conversations pertaining to, and occurring in their regions. Operationally, the organisation works through six regional editors: from the Middle East and North Africa; Sub-Saharan Africa; South Asia; East Asia;

> *"We believe that sharing our content in this way is most consistent with our main goal: making the voices of bloggers around the world heard by as many people as possible."*
> *– Global Voices Online Draft Manifesto*

the Americas;
and Eastern Europe, Russia, Caucasus and
Central Asia. Feeds are summarised and distilled on
a daily basis, and key bloggers are interviewed to provide diverse
and geographically dispersed perspectives. Materials are translated into
Bangla, Spanish, Farsi, French, Portuguese, Chinese (simplified and
traditional), and will soon be available in German, Hindi, Japanese, Arabic,
and Malagasy.

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Seeking representative samples of Internet reportage, Global Voices
approaches prominent regional members in the blogosphere as emerging
leaders in their local communities to contribute to the site. In the words
of founder Ethan Zuckerman, this is 'someone who is already a good
blogger, already has a readership, already has an understanding of the
communities they're dealing with.' Global Voices encourages direct contact
with the contributors to the site, particularly from news organisations
interested in the stories provided.

'This is a small planet in need of some big ideas. The more people there
are in the conversation, the more likely we are to find them.'
www.worldchanging.com/archives/001769.html

Global Voices was winner of the 2006 Knight-Batten Grand Prize for
Innovations in Journalism, and the 2005 Deutsche Welle award for Best
Journalistic Blog in English.

Global Voices provides significant topical resources for the Asian region. The
site's reach extends from the Middle East and North Africa through Central
Asia and the Caucasus to South Asia and Oceania. In her year in review
published on 4 January 2008, Solana Larsen, co-managing editor of Global

Voices and editor of openDemocracy.net, presents the Asian blogosphere's perspective on the most significant regional moments in 2007 (www.globalvoicesonline.org/2008/01/04/global-voices-a-review-of-2007-and-big-plans-for-2008).

Hong Kong's Oiwan Lam considers the most pertinent news from the country, falling into the categories of freedom of speech, cyber-activism, history, humour, internet & telecoms, and media (www.globalvoicesonline.org/2007/12/31/hong-kong-top-ten-in-blogosphere-2007). Presented both in Chinese and English, Oiwan's entry speaks of bloggers witnessing the 10 year anniversary of reunification with mainland China in April 2007, and the recognition of the book Our Blog City, despite accusations of plagiarism from other blogging sites (http://daimones.blogspot.com/2007/07/blog-post_31.html).

In the Middle East, Amira Al Hussaini presents a perspective from the United Arab Emirates (http://www.globalvoicesonline.org/2008/01/03/arabeyes-have-a-spectacular-new-year), as offered by 'The Big Pharaoh' at www.bigpharaoh.com/2008/01/01/reflections-on-2007-and-hopes-for-2008, which comments on the political stalemate in Lebanon, the ongoing incursions in Iraq, and the US presidential elections. Amira's summary also embraces Egypt, Syrian, Jordan, Libya, and Lebanon. Syrian citizen journalist Yazan Badran (www.globalvoicesonline.org/2008/01/03/syria-bloggers-new-year) welcomes the new year by referencing the work of the 'Syrian in London' (http://sy-in-london.blogspot.com), who discusses a civilian life lived between London and Damascus.

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ASIA AND THE COMMONS

LICENCE USAGE

The Global Voices site is published under a Creative Commons Attribution 2.5 licence. The site's attribution policy (www.globalvoicesonline.org/about/global-voices-attribution-policy) outlines that whilst the site both authorises and encourages people to re-use its content, it is also important that contributors to the site receive appropriate credit. The Creative Commons licence used therefore requires that authorship of all content must be attributed in the manner specified; namely, that:

- A link from the text back to the original post on Global Voices is used;

- The text 'Global Voices' is linked to its URL: http://globalvoicesonline.org, or that the following hyperlinked badge is used:

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MOTIVATIONS

'We believe that sharing our content in this way is most consistent with our main goal: making the voices of bloggers around the world heard by as many people as possible.' - Global Voices Online Draft Manifesto (/www.globalvoicesonline.org/wiki/article/Global_Voices_Draft_Manifesto)

The philosophy underlying Global Voices' decision to use the Creative Commons Attribution 2.5 generic licence for all materials has been to 'make it easy for… content to be re-published on other websites, commercial and non-commercial, so long as those sites credit [Global Voices] as the original source.'

Contributors to Global Voices seek to 'respect, assist, teach, learn from, and listen to one another.' Whilst they 'continue to work and speak as individuals,' they also seek to 'identify and promote [their] shared interests and goals,' thus supporting the ideals of civil society (www.globalvoicesonline.org/wiki/article/Global_Voices_Draft_Manifesto).

Foundation for P2P Alternatives

The Foundation for Peer-to-Peer Alternatives is a global cybercollective which researches, documents and promotes peer-to-peer alternatives in every field of human activity. Its subject matter includes open/free, participatory/p2p, and commons-oriented practices and concepts, and also includes peer production, peer governance, and peer property.

Foundation for Peer-to-Peer Alternatives
7/5 Moo 3, Soi Anusavarisingh, Chotana Rd., Chiang Mai, TH 50300 THAILAND

Phone: +66-81-784.7291
michelsub2003@yahoo.com
http://p2pfoundation.net

Organisation Profile

The Foundation's aim is both research and the internetworking of various initiatives to facilitate the emergence of a vibrant social movement. The P2P Foundation is based in The Netherlands, and has its practical headquarters in Chiang Mai, Thailand, home of founding member Michel Bauwens.

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The Foundation works mostly online, through a wiki and blog, but also has local chapters carrying out research in different countries. Ultimately, it aims to reverse the reliance on infinite growth in a limited physical environment, and the reliance on artificial scarcities in the field of immaterial human cooperation, so that a sustainable but socially innovative successor civilisation may be created.

'P2P' is defined as the 'equipotential' human relationships enabled by the new generation of social technologies, which allow the scaling of small group dynamics on a global scale. They allow for the creation of complex artefacts through peer production, self-organisation through peer governance, and protection from private appropriation through peer property. P2P social practices are associated with the open/free, participatory, and commons-oriented paradigms.

The Foundation's 30 December 2007 statistics page reports that the wiki 'now contains 6,360 total pages in the database of which there are 4,360 pages that are probably legitimate content pages.' These have generated 2,478,744 page views.

Asia and the Commons

EngageMedia

EngageMedia is a video-sharing website focused on social justice and environment issues in Australia, South East Asia and the Pacific.

http://engagemedia.org

Licence: Various Creative Commons 3.0 Unported licences
Media: Video, Text
Location: Australia, South East Asia, Pacific

Overview

EngageMedia is an exemplary 'Web 2.0' video-sharing site focused on social justice and environmental issues in South East Asia, Australia, and the Pacific. As a platform for the production and distribution of documentaries, artistic, and experimental video works, EngageMedia seeks to create a community of film makers, artists, and activists who inform readers of local and global actions for social change. Emphasising open access and collaborative frameworks, the site supports the collection and dissemination of independent perspectives to challenge the enduring corporate dominance of traditional media. EngageMedia's philosophy is one of providing tools and training for marginalised communities, thereby establishing a
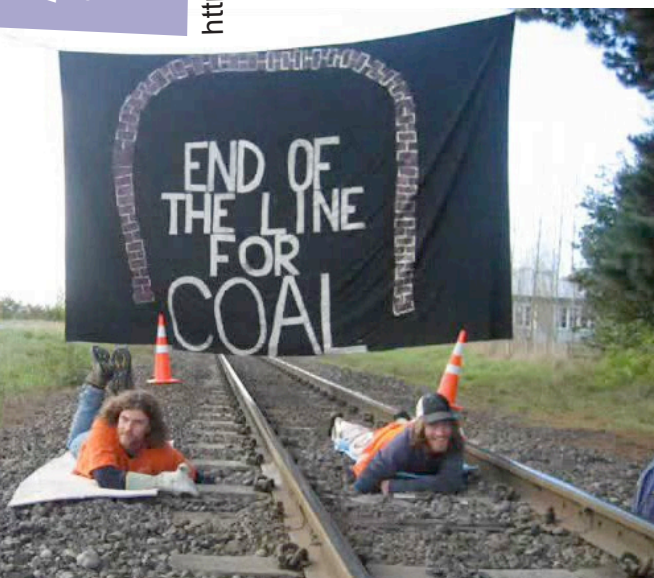
mutually supportive network of peers (video makers, educators, and screening organisations) working towards sustainable development.

EngageMedia is contemplating the future implementation of a donations-based micro-payment system, allowing members to contribute financially or on a voluntary basis to emergent projects. In the interim, material is indirectly exposed to revenue opportunities via festivals, competitions and broadcasts.

Based on peer-to-peer technologies, the EngageMedia site offers a comprehensive Guide to Digital Video Distribution (http://engagemedia. org/guide-to-digital-video-distro). Underlining contributors' ability to expose environmental destruction and human rights abuses through well-researched submissions, the EngageMedia collective states simply, 'We want to build media that questions how the world works.'

EngageMedia was launched at the Earthling National Environmental Activist Forum at the annual This Is Not Art (TINA) Festival in Newcastle, on 30th September 2006. The forum explored broad ideas about the way in which individuals can be more effective activists through the tools they use. EngageMedia's offices are based in Melbourne, Australia, and their collective currently comprises five new media specialists.

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LICENCE USAGE

EngageMedia seeks to create a digital archive of independent video productions employing open content licences. The Editorial Policy of the site states:

> 'We want visitors to this site to be able to freely copy and redistribute the works here as long as it is for non-profit purposes, unless you choose to let others use your work for commercial purposes also. Work should preferably be share-alike, which means "I share if you share", allowing others to re-edit or use part of your work in theirs, so long as they allow others to do the same with their work. Apart from the ethics of such a policy, we believe it is practically impossible to stop people reproducing your work once it is in digital form. This is also a positive, however, as people will help you distribute your work around the globe if they enjoy it.' (http://engagemedia.org/editorial-policy)

32 The site allows users to select among the most recent unported versions of the Creative Commons licences. The workings of the licences are outlined in detail at http://www.engagemedia.org/creative-commons, where distinctions are drawn between commercial and non-commercial uses, and the options for derivative works. EngageMedia integrates a Creative Commons licence generator into the video upload process, thereby facilitating the distribution of films across the network. The site provides tools to enable videos to be embedded into other web pages, as well as an easily downloadable high-resolution version of each film. To encourage further development and distribution of freely available content, this video software is also available in an open source format.

> 'The EngageMedia website encourages users to download and share video, rather than simply streaming the video. We want people to be able to save the videos and re-distribute them. The need to open up other channels of distributing this kind of work is clear and encouraging the sharking of work on the internet by removing restrictive copyright will open up these channels.' - Anna Helme, EngageMedia (http://creativecommons.org.au/commoners/engagemedia)

"We're interested in open content licensing at EngageMedia because we're interested in collaborative storytelling, and in moving away from restrictive copyright laws that enforce rigid ideas of individual intellectual property"
– http://engagemedia.org/creative-commons

MOTIVATIONS

Based on the philosophies of open access and sharing, the EngageMedia site embraces Creative Commons as offering a practical framework for compliance with copyright laws in many nations. In an interview conducted by CC Australia project officer Elliott Bledsoe with Anna Helme from EngageMedia (http://creativecommons.org.au/commoners/engagemedia), the site's motivations to license under Creative Commons are clearly explained:

> 'For us we found that Creative Commons provides a very usable framework for filmmakers wishing to use open content licences. They can allow reproduction and distribution while preserving some rights that leaves open the potential to recoup funds through commercial distribution of their work.' - Anna Helme, EngageMedia

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The growing popularity of Creative Commons licences has been a key incentive to implementing them on the site. Anna Helme believes that the commons have now reached a critical mass, with the licences proving themselves to be a very effective social tool for emphasising open distribution of materials. When asked about filmmakers' motivations to upload their video on EngageMedia, Anna Helme opines:

> 'The message rather than the profit tends to be the primary motive in this kind of independent production, but filmmakers are often interested in attaining mainstream distribution to reach mainstream audiences, in recouping funds and in building a reputation to further their career in film in video production. Video activists are also often interested in having some control over the context in which their video is distributed. This means that producers are less likely to wish to release their work into the public domain. They would prefer to make choices about which rights they wish to reserve, which is where Creative Commons is especially useful.' (http://creativecommons.org.au/commoners/engagemedia)

MoShang
(a.k.a. Jean Marais)
& Asian Variations

The CC-licensed Asian Variations *album is a collection of 14 remixes produced by MoShang in his Chinese Chill style of downtempo electronica, melding deeply laid-back beats with Chinese traditional instruments.*

MoShang:
http://moshang.net
Asian Variations:
http://asianvariations.com

Licence: Creative Commons Music Sharing Licence (i.e., Creative Commons Attribution-NonCommercial-NoDerivativeWorks 2.0 Generic Licence)
Media: Sound
Location: Taiwan

34 Overview

MoShang is the Chinese moniker of Jean Marais, who relocated from South Africa to Taichung, Taiwan, in 2003. MoShang calls himself a sound jeweller. He collects rough audio diamonds from the streets of Taiwan (be they overheard conversations, street-ads blared from the ubiquitous blue-trucks, street processions or funeral chants) and fuses them with traditional Chinese instruments and laid-back beats to create a unique blend of downtempo electronica he likes to call Chinese Chill. His first album as MoShang, *Made in Taiwan*, was released on his Onse Plate (Afrikaans for 'Our Records') imprint in 2004. His second, *Chill Dynasty*, followed in 2006.

Licence Usage

His third album, *Asian Variations*, is a collection of remixes and is released in 2007. The entire album is made available under a Creative Commons Music Sharing Licence. Some of these remixes were solicited by the original artists, two were done for remix competitions, and in some cases MoShang approached artists directly requesting permission to remix their works. The artists represented on the album are literally from all over the globe: the USA (Fort Minor, Toao, Lovespirals, Brad Reason), Taiwan (Kou Chou Ching, Chang Jui-chuan, Viba, André van Rensburg, MoShang), South Africa (Gordon's Suitcase), Japan (Akihiko Matsumoto & Chage), Italy (Tafubar),

and Slovenia (PureH). For the most part the collaboration was via the web. With the exception of Fort Minor and J-pop star, Chage, none of the artists are signed to major labels.

Motivations

Tyng-Ruey Chuang from Creative Commons Taiwan conducted by e-mail the following interview with MoShang on January 2, 2008, in which he expressed his views.

> CC TAIWAN: Could you describe how you work? In particular, how do you find materials and collaborators, and how do you approach them? How is *Asian Variations* produced?

> MOSHANG: My current production style is based mostly on experimenting. Rather than composing in the traditional sense of the word, I'll build up a track in sections, working almost exclusively with music production software on the PC, intuitively and by ear. The musical elements I use come from a variety of sources; field recordings I make with a portable sound recorder in my environment, commercial and open-source loop and sample libraries and elements I create in the studio. When I'm looking for a particular element to use that I can't record myself, I'll search the web for it. Similarly, I've met most of my recent collaborators on the web through music upload sites like SoundClick (www.soundclick.com), social networking sites (predominantly MySpace) and the Second Life online world.

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> Over the last three years or so, most of my collaborations have been in the form of remixes. In many cases these remixes would be requested by artists who had been exposed to my music through the online means mentioned above. At the beginning of 2007, I discovered that by doing these occasional remixes in between working on my own music, I had gathered just about enough material for a full-length remix album. I decided to just keep going and by September 2007 I had fourteen remixes which I released together as the *Asian Variations* album.

> CC TAIWAN: Could you comment on the current music environment (business, creativity, tools, collaboration, etc.) from the point-of-view of independent creators/producers?

> MOSHANG: The tools for creating music have never been better, cheaper or more freely available than now. As a result there has been a huge increase in the amount of artists/producers creating music independently.

ASIA AND THE COMMONS

Through the Internet, these producers have received new ways to meet and collaborate, but also the tools to make their music public, whether as free downloads or as commercial products.

The biggest challenge facing [artists] remains finding and cultivating their audience and finding creative ways to draw attention to their music — with so much music out there, it's all too easy to get lost in the crowd. It's no secret that artists are often terrible at marketing their own music, and have little or no business acumen. With the major labels in decline, the time is ripe for a new business model to emerge that will hopefully be more inclusive of independent artists whilst being more equitable to the artists and music-buying public alike.

CC TAIWAN: What is your view of public licensing (such as CC licensing) of music/sound? Is public licensing essential to your work? Could you comment on copyrights issues, for example on its effect on your work?

MOSHANG: In the current musical landscape it is almost expected of artists to have some presence on the web. When I first started uploading music to the web about ten years ago, I did so with very little knowledge about what impact doing so had on my copyright and was hesitant to make anything more than a small sampling available for this reason. I first became aware of CC licensing when SoundClick.com started offering it as an option for music uploaded to their site; it immediately struck me as a better way to go about making my music available.

In the case of the *Asian Variations* album, I thought that most of the artists on the album, myself included, stood to gain much more from the exposure than we did from making it available commercially. Choosing

a CC Music Sharing Licence gave the listening public a clear mandate to download and share the album, made it available to the podcasting community which is increasingly important in bringing music to a niche audience, and also allowed us to retain the right to possibly license the music for commercial use at a later stage. Furthermore, since I'd made use of CC licensed material in the past, it seemed like the perfect opportunity to give something back to the CC community.

CC TAIWAN: Could you say a few words about your new works that are coming up?

MOSHANG: I'm currently working on a collaborative live performance in Second Life with Australian musician, Paul Cohen, living in Tokyo, Japan. In these performances we combine music that we play together from our separate locations with generative particle art that Paul created. I'll also soon begin mixing and mastering an album for the Italian producer, Tafubar, featured on the *Asian Variations* album. I'm hoping to start recording local traditional instrumentalists for a new album of my own soon after that.

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ASIA AND THE COMMONS

NLA PICTUREAUSTRALIA CLICK & FLICK

Licence: Various Creative Commons 2.0 Licences
Media: Images
Location: Australia

www.pictureaustralia.org
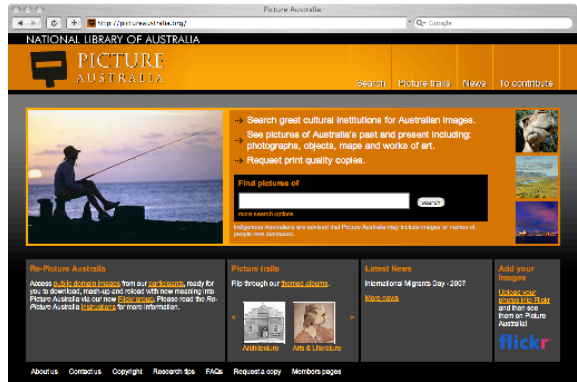
Click and Flick is a National Library of Australia initiative to open PictureAustralia to photographic contributions from the general public.

38 OVERVIEW

Click and Flick is a National Library of Australia (NLA) initiative to open their online pictorial gateway, PictureAustralia (www.pictureaustralia.gov.au), to contributions from the Australian public. Launched in January 2006 in collaboration with Yahoo7!'s Flickr (www.flickr.com) photo-sharing site, Click and Flick enables individuals to contribute their own images to two dedicated Flickr image pools: 'PictureAustralia: Ourtown' (www.flickr.com/groups/pa_ourtown) and 'PictureAustralia: People, Places and Events' (www.flickr.com/groups/PictureAustralia_ppe).

> 'At PictureAustralia, we've approached the challenges of the digital age with a big vision – believing it should be possible to search a comprehensive pictorial record of Australian history and endeavour from one place. More than that, though, the vision is to invite all Australians to place their own image collections there too, so we all play a part in telling the full story.' – Fiona Hooton, National Library of Australia (www.nla.gov.au/nla/staffpaper/2006/documents/Big-Vision.pdf)

PictureAustralia was launched in 2000, and aims to be the definitive pictorial website for and about Australians and Australia, providing one simple search for many collections. It began with a few thousand images from just seven organisations, and has since grown to include over 1.1 million images from the collections of 45 organisations and now individuals via Flickr. It is a portal

service, which allows anyone to search these image collections; clicking on a thumbnail of an image will take them to the host organisation's collection, where they can see the image in full and order or request copies. Participating organisations include a range of local, state and federal government organisations and both large and small institutions from across the Australian cultural sector (i.e. galleries, museums, and libraries).

> "Using one simple search facility, PictureAustralia provides access to many collections that offer an insight into the artistic, social, cultural, historical, environmental and political life of Australia."
> (Fiona Hooton, National Library of Australia, www.nla.gov.au/nla/staffpaper/2006/documents/Big-Vision.pdf)

The Click and Flick project arose from a survey which found that people wanted more contemporary images to be available on the PictureAustralia service. Flickr was suggested as an easy way to let the public upload and provide metadata for their images, which the library could then harvest. This approach also ties in well with the NLA's Strategic Directions, which includes the objectives to 'ensure that Australians have access to vibrant and relevant information services' and to 'ensure our relevance in a rapidly changing world, participate in new online communities and enhance our visibility.' While the NLA does mediate the collection, to guarantee the appropriateness of the photographs, they rarely need to censor the material.

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Licence Usage

As part of this project, PictureAustralia encourages people to make their material available on the archive under the Creative Commons licences. The current Flickr group sites contain the following statement regarding Creative Commons licensing:

"While this is not a condition for contributing to this group, we suggest you consider licensing your images with a Creative Commons like "Attribution-NonCommercial". Picture Australia selects Creative Common licensed images when producing audio visual displays for National events and festivals e.g.: National Folk Festival or the upcoming 2008 National Photography Festival. Because of the amount of work involved in rights clearing, it is not feasible to use "all rights reserved" images for audio visual display purposes. You can find further details about the 6 Creative Commons licenses on the Flickr Creative Commons page."

After positive experiences with voluntary Creative Commons licensing with the original PictureAustralia groups, 'Australia Day' and 'People, Places and Events,' when the NLA launched the new 'Ourtown' group in January 2007, they decided to experiment with making Creative Commons licensing compulsory. However, in August 2007 the NLA reversed this decision, reverting to optional licensing for its remaining Flickr groups ('People, Places and Events' and 'Ourtown'). This change was made at the prompting of several members of the photography community, and was intended to ensure that photographers could retain maximum control over how they chose to license their work.

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"The Flickr project is helping PictureAustralia to capture both past and present reflections of Australia and its people." – Fiona Hooton, National Library of Australia

Motivations

As the above Flickr group statement shows, the NLA adopts Creative Commons licensing in part because of the practical benefits it provides, by ensuring that the library has the rights it needs to harvest, maintain and promote the collection, while still allowing the individual to retain control over how their image is made available. In an interview published in the program

of the iCommons iSummit 2006, Fiona Hooton, manager of PictureAustralia, indicated that the Creative Commons licences were first suggested by PictureAustralia's web manager for this reason.

However, the NLA also has philosophical motivations for promoting Creative Commons. As Ms Hooton puts it, Creative Commons licensing 'encourages content contributors to think in terms of a librarian keeping in mind the public benefit of providing maximum access to content as part of Australia's national collection'.

Ms Hooton has also indicated that the NLA's decision to use Creative Commons licensing was in part motivated by the benefits open content licensing provides for the users of PictureAustralia. Because of the prohibitive cost of obtaining copyright clearances for such a large pool of material, most of the photographs available through PictureAustralia are listed as 'all rights reserved'. Although a number of the participating institutions have general policies permitting 'private and domestic' use of their images, many pictures in the collection require permission to be sought from the owner institution for reproduction. By requiring creators who upload their own photographs through Flickr to open license their material from the outset, the NLA is hoping to 'develop a pool of Creative Commons licensed images which can be generally used without needing to seek additional permission'.

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ASIA AND THE COMMONS

Licence: Default Creative Commons Attribution-NonCommercial-NoDerivatives licence
Media: Text, Image
Location: Global, headquartered in London with an office in New York
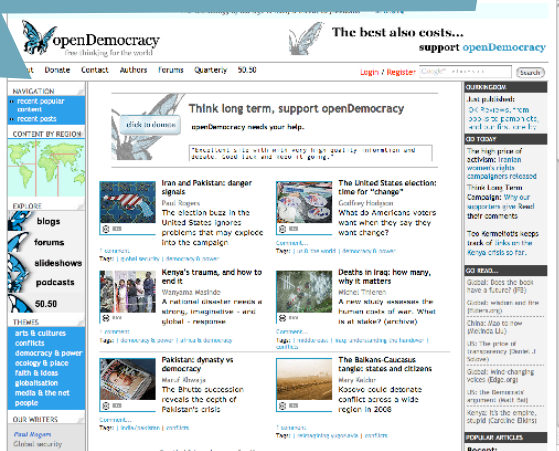
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openDemocracy (oD) offers an independent voice on global news and current affairs via a leading online magazine. Promoting 'free thinking for the world,' the site exists to 'publish clarifying debates to help stimulate your mind, challenge your perceptions and then invite and encourage you to take part' in a range of prominent issues surrounding human rights and democracy (www.britishcouncil.org/zerocarboncity-debate.htm). oD bridges geographical boundaries, as well as those of class, gender and sexuality, ensuring that marginalised views and voices have presence. Since its establishment in 2001, oD has hosted contributions by citizens of both the North and South, together with leading thinkers and prominent public figures such as Kofi Annan, Salman Rushdie, Richard Stallman and Siva Vaidhyanathan.

Published by openDemocracy Limited, part of the openDemocracy Foundation for the Advancement of Global Education, oD is headquartered in London, UK, and maintains an office in New York. Debates and articles from across the oD website which discuss or are relevant to Asia and the Pacific can be found at www.opendemocracy.net/taxonomy/term/81. Images used on the site are published on Flickr at www.flickr.com/groups/opendemocracygroup.

LICENCE USAGE

On 14 June, 2005, openDemocracy announced a partnership with Creative Commons to 'bring works by the world's leading scholars and writers into the global commons' (http://creativecommons.org/press-releases/entry/5476). With the commitment to release the work of 150 oD authors under a default Creative Commons Attribution-NonCommercial-NoDerivatives licence, openDemocracy was the first major online publisher to adopt the CC framework on a large scale. In October 2005, Creative Commons' Senior Counsel Mia Garlick discussed the implications of this decision with oD's co-managing editor, Solana Larsen, on the Creative Commons blog (http://creativecommons.org/weblog/entry/7034), who declares that oD's commitment is 'to getting ideas out in circulation.' Meeting with 'genuine enthusiasm' by its contributing authors, oD's agreement with Creative Commons has allowed the public to republish most of the articles on the openDemocracy.net site for non-commercial ends.

"Democracy, like culture itself, must be a collaborative project."
– Siva Vaidhyanathan

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> 'Practically, the use of [Creative Commons] licences grant participating openDemocracy authors… more control over how their works will echo through the world of digital text. They will encourage free republication and dissemination of their articles in non-commercial media across the globe.' Siva Vaidhyanathan, http://www.opendemocracy.net/media-copyrightlaw/creativecommons_2596.jsp

LICENCE USAGE

Describing oD's trajectory from closed to open, Solana Larsen celebrates the decision to make the magazine's archive accessible to all, confident that people will "read republished articles and be drawn to the source by curiosity."

"Editorially, openDemocracy has paid a great deal of attention to the legal struggles that led to the development of the Creative Commons, and interviewed both Richard Stallman and Eric Raymond when Napster was still a big story. Intellectually, it was a piece of cake to see that the Creative Commons offers a constructive and democratic solution to a really huge problem. Practically, it was harder to walk boldly into unknown territory."
Solana Larsen in interview with Mia Garlick, http://creativecommons.org/weblog/entry/7034.

Welcoming the collaboration between Creative Commons and openDemocracy in 2005, Siva Vaidhyanathan sees the move as 'making a profound statement about the importance of openness and the dangers of a culture of excessive ownership.'

'The fact that openDemocracy's articles get picked up and re-posted on other sites, or made available out of context through Google News, not only gets them to more people, it directs some of those readers back to the site… The link back to openDemocracy, through attribution and through a literal hyperlink, is a kind of advertising, a kind of invitation, a kind of enticement.'
(www.sivacracy.net/archives/004344.html)

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CREATIVE COMMONS CLINIC

The Creative Commons Clinic at Queensland University of Technology in Brisbane is the primary centre for research into Creative Commons in Australia

Creative Commons Australia
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OVERVIEW

Based at the Queensland University of Technology (QUT) Faculty of Law in Brisbane, and funded by the ARC Centre of Excellence for Creative Industries and Innovation (www.cci.edu.au), the ccClinic is the primary centre for Creative Commons research in Australia. Working closely with Creative Commons Australia (CCau) it aims to evaluate and promote the implementation of Creative Commons in Australia and to foster opportunities for the creative community to take advantage of the potential afforded by digital technologies.

The ccClinic is led by Professor Brian Fitzgerald (Professor of Intellectual Property and Innovation, QUT Faculty of Law) who, also serves as the joint project lead of Creative Commons Australia with Professor Tom Cochrane, QUT's Deputy Vice Chancellor, Technology, Information and Learning Support.

The ccClinic operates across two main research streams:

1   An education and research program which serves as an information resource centre for students, teachers, individuals and organisations in Australia seeking to engage with the Creative Commons (www.cci.edu.au/ccc); and

2   A more traditional research stream, which focuses on documenting and evaluating the progress of Creative Commons and other open content licensing models in Australia and internationally. The project also undertakes industry and government advocacy and training and participates in the ongoing international review of the CC scheme and licences. (www.cci.edu.au/ccr).

Major outputs by the ccClinic research team since its commencement in 2006 include:

⊛   Developing and running a clinic-structured unit based at QUT, which provides the opportunity for undergraduate students to interact with industry experts and to undertake in-depth research on a topic relating to OCL and the Creative Commons. Particular emphasis is placed on the practical implementation of the CC model, with students encouraged to conduct interviews and surveys with real-world participants in the movement.

⊛   A book of essays titled *Open Content Licensing: Cultivating the Creative Commons* (http://creativecommons.org.au/ocl). The volume provides a snapshot of the thoughts of over 30 Australian and international experts – including Professor Lawrence Lessig, Futurist Richard Neville and the Hon Justice Ronald Sackville – on topics surrounding the international Creative Commons, from the landmark *Eldred v Ashcroft*. It is published through Sydney University Press and released online under a Creative Commons Attribution Non-commercial No Derivatives 2.5 Australia Licence.

⊛   *Unlocking the Potential through Creative Commons: an industry engagement and action agenda* (http://creativecommons.org.au/unlockingthepotential). This report evaluates and responds to outcomes of an industry engagement forum hosted by the Clinic in November 2006, and presents a strategy for continued research

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into Creative Commons in Australia. The report documents the understanding of and attitudes towards copyright, open content licensing and the Creative Commons expressed by over 50 representatives of the Australian government, education and the creative industries. It is available under a Creative Commons Attribution 2.5 Australia licence.

Legal Aspects of Web 2.0 Activities (http://www.ip.qut.edu.au/files/Queensland%20Government%20Report%20-%20reformat.pdf) is a report produced as a consultancy for the Queensland Government's Smart Services Queensland. It identifies the practical legal risks associated with activities conducted in online participatory spaces.

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ASIA AND THE COMMONS

Sony's eyeVio is an Internet and mobile service in Japan that provides a high quality video-sharing platform for people to share videos with family and friends.

http://eyevio.jp

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Licence: Various Creative Commons licences
Media: Video
Location: Japan

OVERVIEW

Sony eyeVio is an Internet and mobile service in Japan that offers high quality videos for friends and families to upload and share. Described by Sony CEO Sir Howard Stringer as a primary element in the company's 'quiet software revolution' (www.dtg.org.uk/news/news.php?id=2402), eyeVio strategically complements existing Sony Group assets and businesses. Launched on 29 April 2007 as a Japanese-language video-sharing platform, the eyeVio site makes use of DHTML, AJAX, and a selection of web 2.0 techniques, with content divided into recommended videos and channels. A key feature of eyeVio is the ability to connect directly with Sony hardware devices, such as mobile phones, the PSP and Sony video Walkmen. Highlighting interoperability, users are able to upload files in a wide variety of formats, and are able to specify who can view their content, and how long a video will remain available on the service.
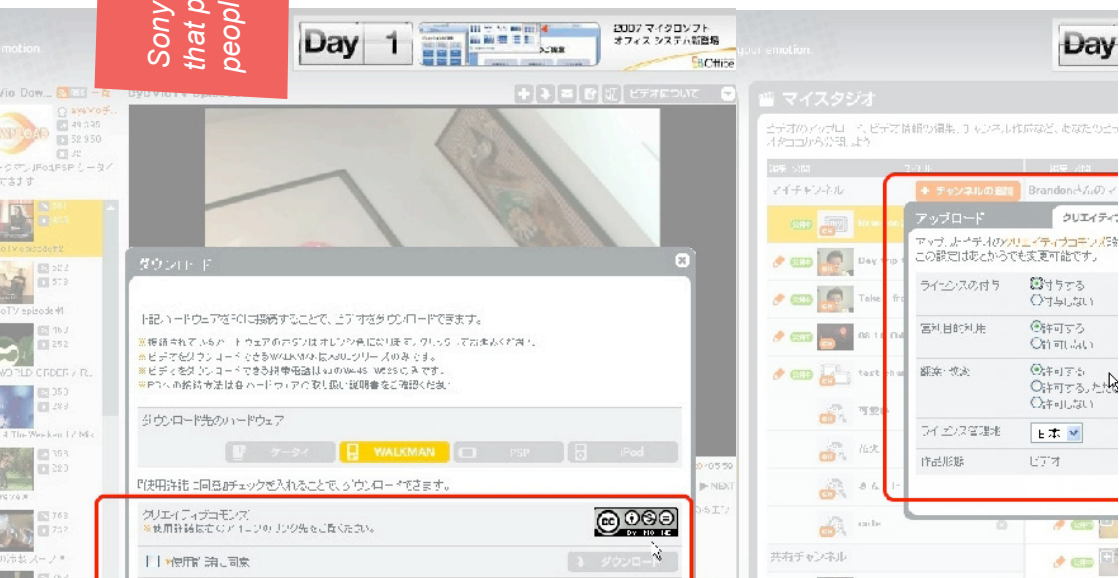
Unlike most video-sharing sites such as YouTube, which relies on a policy of 'wait-and-see,' eyeVio's staff monitor and review every upload to the site and delete any material they consider to be in breach of copyright laws. This is a significant selling point for businesses in assuring the legitimacy of the content, thereby minimising their exposure to risk.

Licence Usage

eyeVio's approach to let users directly apply the six Creative Commons licences to their videos makes transferring videos between multiple devices a worry-free experience. Currently almost 100% of downloadable videos on eyeVio use Creative Commons licences: the site now requires a video creator to apply Creative Commons licences before allowing download functionalities.

Motivations

Integrating Creative Commons into eyeVio has helped solve the copyright management issue faced by many user-generated content services. Creative Commons provides eyeVio with a tool to give media consumers the freedom to take content across devices while maintaining the rights for media producers to keep control of their creations.

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Asia and the Commons

Image Credits

ASIA AND THE COMMONS

You hold in your hand a copy of the Asia and the Commons case studies booklet. It represents an effort to uncover exemplary individuals and organisations engaged in the commons in the Asia-Pacific region. From Australia and New Zealand to Malaysia and India—in text and film and music and image—this booklet is a snapshot of the Asian commons.

http://creativecommons.org.au/asiaandthecommons

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FOR CREATIVE INDUSTRIES
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