

REMIX MY LIT



Creative Commons & Text

In defining 'web 2.0,' Tim O'Reilly espouses the remixing of multiple sources of information, including the personal, to create rich user experiences (<http://radar.oreilly.com/archives/2005/10/web-20-compact-definition.html>).

Nowhere is user participation in the creation of meaning more lauded than in the blogosphere. Bloggers are recognised to be among the first groups truly to embrace the CC scheme, and remain some of its strongest proponents. As exemplars in this field, Human Resources consultant Michael Specht and Malaysian free culture advocate Aizat Faiz build their writings around the desire to foster open source and free content. This advocacy is driven by the desire to cultivate new voices and alternative viewpoints, challenging the enduring corporate dominance of mainstream media, as aided by CC. As blogger Robin Good puts it:

'Web 2.0 is turbo-charging our capacity to re-establish this vibrant, participatory, people-driven, creative culture. But we nevertheless face greater threats than ever to our cultural liberties, as corporations in league with legislators dream up new ways to monetize and fasten down the media being created online.'

www.masternewmedia.org/news/2006/12/14/remixbased_readwrite_culture_vs_the.htm

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Nevertheless, as shown in these case studies, the use of CC licensing on blogs is not always uncontroversial. Prominent Australian economist John Quiggin sparked a debate on the value of CC licences to blogging, when he introduced the licensing on his eponymous blog [johnquiggin.com](http://johnquiggin.com/index.php/archives/2005/07/01/creative-commons-license) (<http://johnquiggin.com/index.php/archives/2005/07/01/creative-commons-license>). Similarly, Australian education consultant and web 2.0 exponent Mike Seyfang prompted a



debate on Attribution only versus Noncommercial licensing (<http://mseyfang.edublogs.org/2008/05/07/why-i-license-ccby>).

The proliferation of CC licences through the blogosphere has led to its adoption by increasing numbers of new media organisations. The Australian Network for Art and Technology (ANAT), Australia's peak industry body for artists working across science and technology, commenced licensing their triannual publication *Filter* under CC BY-NC-SA 2.5 Australia licence with *Issue 65: This is not open source*. Melbourne publisher A New Leaf Media, which aims to provide an opportunity for young and emerging writers to publish work in a professional capacity, has embraced CC for its Melbourne International Film Festival publication, *The Pundit*, as a way of increasing its reach and engaging with audiences. Through blogs such as *The Age* newspaper's *Chew on This* and *Tonic*, which regularly reproduce CC-licensed photographs from Flickr, even mainstream media are exploring

'We have now a "Read-Write" internet – a world in which content is bought, but not simply to be consumed'

Lawrence Lessig

Creatives face a closed Net, <http://www.ft.com/cms/s/2/d55dfe52-77d2-11da-9670-0000779e2340.html>

the value the CC licensing system adds to online reporting in the digital age. Perhaps most notably, in the lead up to the Australian Federal election in November 2008, Melbourne boutique publisher Aduki Press released Tristan Clark's *Stick This in Your Memory Hole*, recognised as the first Australian book licensed by a publisher under Creative Commons. Comprising thirty-seven essay-style chapters which take the reader on a satirical journey through the political, environmental, social and cultural issues of contemporary Australia, the book presents a challenge to mainstream thinking, in addition to the traditional 'all rights reserved' copyright model.

Even so, the full potential for open licensing text is only now being realised. Recognising the importance of establishing an interactive web 2.0 presence for writers online, the *Remix My Lit* project (www.remixmylit.com) encapsulates the potential for CC writing, seeking to engage with Australian artists to develop interactive and cross-platform narratives for the 21st century.

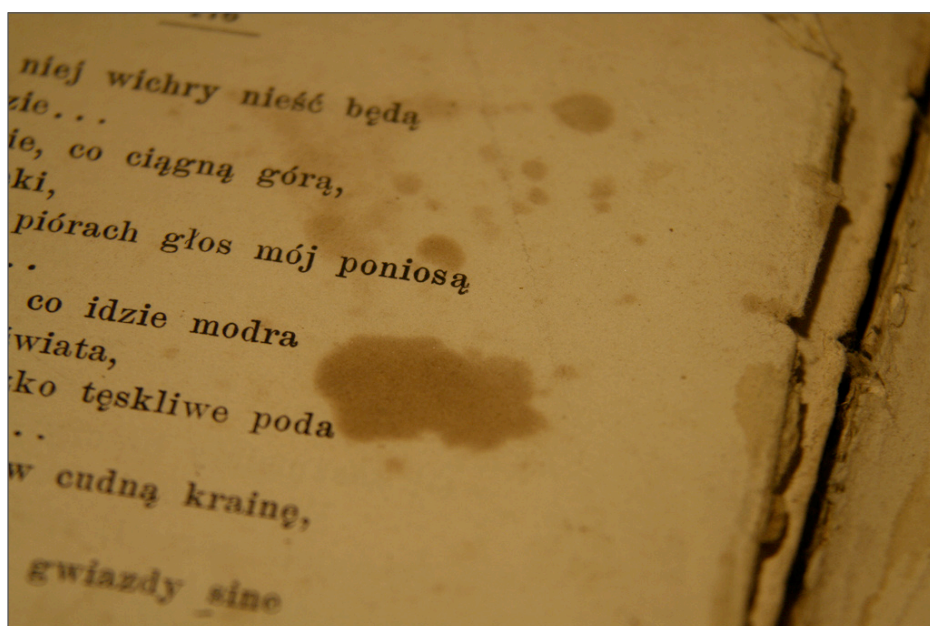


Image: "text" by fantomdesigns, CC BY 2.0 Generic, www.flickr.com/photos/fantomdesigns/2124600894

Aduki Press: *Stick This in Your Memory Hole*

DESCRIPTION:	<i>Stick This in Your Memory Hole</i> , comprising thirty-seven essay-style chapters, is the first Australian book licensed by a publisher under CC.
WEBSITE:	www.aduki.net.au/content/view/16/29
LICENCE USED:	Creative Commons Attribution-NonCommercial 2.5 Australia Licence http://creativecommons.org/licenses/by-nc/2.5/au
MEDIA:	Text
LOCATION:	Melbourne, Australia

Overview

Launched by Melbourne-based boutique publisher Aduki Independent Press on 1 November 2007, *Stick This in Your Memory Hole* is the work of first-time author Tristan Clark. Significantly, the book sets a benchmark in being Aduki's first publication to be released under a Creative Commons licence, and moreover is believed to be the first title in Australia to be distributed by a publisher in this manner (<http://creativecommons.org.au/node/132>).

Stick This in Your Memory hole presents a biting critique of Australian politics and society, wielding wit and humour to evoke issues and encourage serious debate by audiences not necessarily engaged with Australia's political arena. Appropriately, the publication's release

coincided with Australia's 2007 Federal election campaign. Clark's commentary characterises the growing dissent against government and mainstream thinking, tackling a range of issues including politics, economics, media, consumerism, resources, logging and transportation. The title is a reference to George Orwell's *1984*, with the 'memory hole' being a disposal shoot through which documents deemed to be in conflict with 'official truths' were sent.

'I don't believe that licensing the book under CC has negatively impacted on sales of the book. On the contrary, I think that having the entire text online for readers to preview has actually helped to sell more books.'

Emily Clark
Publisher, Aduki Independent Press

As the book's blurb states:

'Intended to elicit both laughter and indignation Stick This in Your Memory Hole is an unprecedented attack on an atrophied political system, corporate lechery and the ideological sycophants that comprise and support it.'

Aduki Independent Press specialises in non-fiction books, essays and magazines with a particular interest in community, environment, migration, politics, social justice, food and travel. As a commercial publishing venture, Aduki receives no outside funding. Wishing to conduct a 'fair and reputable business,' Aduki's philosophy (<http://www.aduki.net.au/philosophy.html>) is expressed as follows:

- Produce quality written works.
- Seek to represent varied and distinctive authors and material.
- Fostering of Australian talent and support within publishing industry.
- Offer contracts that are fair and balanced between the signing parties.
- Fair payment for author work and general services.
- Conduct business in a sustainable way, avoiding unnecessary use of energy, paper and materials.
- Only print books and magazines on 100 per cent recycled paper.
- Use the most energy efficient print processes available.
- Strive to maintain a 'no pulping' policy.
- Promote values of fairness, diversity, individuality and free speech.



The cover of Tristan Clark's Stick This In Your Memory Hole, published by Aduki Independent Press

Licence Usage

Stick This in Your Memory Hole has been published both in print and digital form (online) under a Creative Commons Attribution–Noncommercial 2.5 Australia licence. Both versions carry appropriate licensing information. The online version has been downloaded over 1000 times since its release in November 2007. As of April 2008 the print version had sold over 500 copies. The publishers report that using the CC-BY-NC licence has been an overwhelmingly positive experience.

'I don't believe that licensing the book under CC has negatively impacted on sales of the book. On the contrary, I think that having the entire text online for readers to preview has actually helped to sell more books'

Emily Clark, Publisher,
Aduki Independent Press

Aduki reports that it intends to release Tristan's second book under the same Creative Commons licence in 2009.

Motivations

'We really like the idea of giving people easy access and the right to use the work without seeking our permission as the book has an important message that needs to be shared.'

Emily Clark, Aduki Independent Press,
<http://creativecommons.org/weblog/entry/7714>

Aduki's manager Emily Clark was exposed to the idea of Creative Commons at the 2007 Melbourne Writers Festival (www.mwf.com.au/2007/content/print.asp), where she heard successful science fiction writer Cory Doctorow (<http://craphound.com>) speak about his positive experience with the licences, together with Creative Commons Australia Project Manager Jessica Coates. This discussion was later broadcast on *The Law Report* on ABC Radio National on 20 November 2007 (www.abc.net.au/rn/lawreport/stories/2007/2095456.htm). Impressed with the enthusiasm of the presenters, Emily reveals that she discovered an excellent publishing option: licensing under Creative Commons was the perfect way to reconcile Aduki's commercial requirements with the author's moral and philosophical objections to copyright. In an email interview with Emma Carroll from Creative Commons Australia, Emily offered the opinion that:

'The content of the book, I feel, is really important and needs to be shared. The author and I did not want to limit access to the book to those who could afford a print copy. We

also hoped the work would be shared and reference and wanted the audience to know that they were able to do that without contacting us.'

Aduki's publication met with considerable excitement from the team at Creative Commons Australia, who expressed their support for its open distribution as follows:

'Breaking out from the pack and taking the plunge into open content licensing isn't an easy decision for a small publisher to make, and Aduki deserves to be congratulated. But, as they say in their press release, with its strong message in support of free speech "Stick this in your memory hole is the perfect book to begin with."'

<http://creativecommons.org.au/node/132>

The Age Blogs

DESCRIPTION:	Melbourne's <i>The Age</i> newspaper blogs <i>The Tonic</i> and <i>Chew On This</i> regularly use Creative Commons-licensed Flickr photographer.
WEBSITE:	<i>The Tonic</i> : http://blogs.theage.com.au/lifestyle/thetonic and <i>Chew On This</i> : http://blogs.theage.com.au/lifestyle/chewonthis
LICENCE USED:	Various Creative Commons 2.0 licences
MEDIA:	Images
LOCATION:	Australia

Overview

Melbourne's *The Age* (www.theage.com.au) newspaper offers readers a number of blogs (www.theage.com.au/blogcentral) on modern life, from share-house hints to cinema reviews through to travel advice. Readers are encouraged to post comments and questions in response to the journalistic entries, which are often humorous but helpful reflections. In participating in these fora, readers are bound by the usual Terms and Conditions (www.theage.com.au/articles/2006/07/27/1153816297484.html).

In particular, two *Age* blogs, Terry Robson's *The Tonic* and Paula

Goodyer's *Chew on This*, health and lifestyle. A blog discussing dietary tips and tricks, *Chew on This* is presented by Walkley-award winning health writer Paula Goodyer to overcome the confusion on 'what's healthy to eat?' *The Tonic* is a blog by Terry Robson driven by 'a desire to spread the word that health is more than the absence of disease.'

Licence Usage

Both *Age* blogs use Creative Commons-licensed images from Flickr for illustrative purposes. For example, in the 1 February 2007 blog entry in *The Tonic* (http://blogs.theage.com.au/lifestyle/thetonic/archives/2007/02/sexy_sprays.html), the photograph *Kiss* by Flickr user 'SomeRiot' (http://flickr.com/photos/riot_/192144697) licensed under a BY-ND 2.0 licence, while *Salade Nicoise* by Flickr user 'Vidiot' (<http://flickr.com/photos/vidiot/44726750>), also under a CC BY-ND licence, was used in the post http://blogs.theage.com.au/lifestyle/chewonthis/archives/2006/12/does_your_salad.html.

Goodyer's *Chew on This*, feature Creative Commons-licensed Flickr photographs to illustrate their entries regarding



The Age Chew on This blog, June 2008

Filter Magazine

DESCRIPTION:	<i>Filter Magazine</i> is the triannual publication of the Australian Network for Art and Technology (ANAT), Australia's peak industry body for artists working across science and technology.
WEBSITE:	www.anat.org.au/print_and_blogs/filter
LICENCE USED:	Creative Commons BY-NC-SA 2.5 Australia, http://creativecommons.org/licenses/by-nc-sa/2.5/au
MEDIA:	Images, Text
LOCATION:	Australia

Overview

The Australian Network for Art and Technology (ANAT) is a non-profit organisation based in Adelaide, South Australia. Incorporated in 1988, ANAT is Australia's peak advocacy body for artists working with science and technology, promoting emerging and experimental media, and audio and art-science practices across mobile and portable platforms both locally and globally. The organisation fosters collaboration, innovation and enterprise, presenting new opportunities for its members to engage with their audiences and industry, and to sustain their cutting-edge creativity.

ANAT publishes *Filter Magazine* (www.anat.org.au/pages/forumspubs/forumspubs.html) three times a year as an essential guide to art and technology projects and current trends in new media creativity. Each issue contains feature articles, reviews, listings of professional development activities, in addition to members' profiles. It is provided free to ANAT members and is distributed to selected arts agencies across Australia. *Filter's* current Managing Editor Amanda

Matulick.

ANAT is funded by the Australian Government through OZCO, the Australia Council (www.ozco.gov.au), by the South Australian Government through Arts SA (www.arts.sa.gov.au), and is further assisted through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments. ANAT organises residencies, master classes and summer schools, and provides financial support to its members through the Professional Development Travel Fund.

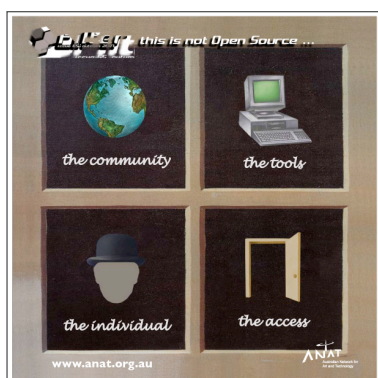
*'We believe artwork
is created to be
shared not owned.'*

Amanda Matulick
Managing Editor, Filter Magazine

Licence Usage

Filter Magazine is licensed under Creative Commons Attribution-NonCommercial Share Alike 2.5

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Australia, unless otherwise noted. Issue 61 (www.anat.org.au/print_and_blogs/11), covering the period from November 2005 – January 2006, was dedicated to an examination of the ‘Creative Commons Revolution,’ and was guest-edited by Elliott Bledsoe from CCau. The issue featured articles by Andrew Garton on the creation of an Australasian commons, Mia Garlick on opening up creative dialogue, and Nic Suzor, with ‘Remix, Reuse, Recycle.’ Elliott writes in his editorial,

‘Creative Commons is about choice. It has turned the blanket ban tradition of copyright on its head. It takes the concept of “all rights reserved” and splices it into manageable parts in order to create a “some rights reserved” system.’

Filter began using a Creative Commons licence on a permanent basis during the publication of *Issue 65: This is not open source* (www.anat.org.au/print_and_blogs/7), themed around free culture, information sharing and interaction between networks. The publication discussed the intrinsic elements of the growth of the cultural movement of sharing. At this time, it seemed natural to move to a Creative Commons Share-Alike licence. After trialling the No-Derivatives licence, *Filter* implemented Creative Commons Attribution-NonCommercial-Share Alike 2.5 as the best fit with its needs and aims.

The thematic basis for Issue 65 emerged from the 2007 ANAT still/open labs (www.anat.org.au/stillopen/blog), a series of workshops that were held in Melbourne, Brisbane and Perth as part of the organisation’s emerging technology labs program. Facilitators Alessandro Ludovico, Andy Nicholson, Beatriz da Costa, and Elliott Bledsoe from CCau discussed with audiences the practice and theory of open source culture and its application through networked art, software development, print and online publishing and in the scientific arena. After many discussions with Elliott on the topic of open source and free culture, ANAT staff made a move to use Creative Commons licences as widely as they could.

ANAT first released Filter under a CC licence with Issue 61: Creative Commons Revolution. They later released Issue 65: This Is Not Open Source under an Attribution-Noncommercial-No Derivative Works licence on trial. Since then, the decision was made to move towards using an Attribution-Noncommercial-Share Alike licence as it is a ‘better fit’ with the magazine’s aims. Both Issue 66: Synchresis and Issue 67: UR Space are available under this licence.

Motivations

ANAT's initiatives emphasise connection and collaboration, enrichment and inspiration, and research and development across art, culture, science and technology. When asked by Rachel Cobcroft from CC Australia about ANAT's motivations to employ Creative Commons licensing for *Filter*, Managing Editor Amanda Matulick responded:

'We believe artwork is created to be shared not owned and hence we aim to use a licence we felt would offer options for future and further use of work, whilst ensuring correct acknowledgments are made to the creator. We hope that by using a licence that is protective yet encouraging, we may increase the functionality of the work, generate future use and dialogue around the works.'

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Amanda notes further that open source culture raises many opinions and questions including: How open is open source culture? Is it user friendly or financially beneficial? How might artists make use of this cultural movement?

Andrew Lowenthal writes in his article *Free Beer*, featured in Issue 65,

'The one-to-many model is being usurped by the many-to-many, the masses are being replaced by the network, command by collaboration.'

It is in a collaborative framework that ANAT continues to operate, hoping that the discussion about open source and free culture continues well into the future.

On Line Opinion

DESCRIPTION:	<i>On Line Opinion</i> is a not-for-profit e-journal that aims to provide a forum for public social and political debate about current Australian issues.
WEBSITE:	www.onlineopinion.com.au
LICENCE USED:	Creative Commons Attribution-Noncommercial-No Derivative Works 2.0 Generic http://creativecommons.org/licenses/by-nc-nd/2.0
MEDIA:	Text, Images
LOCATION:	Brisbane, Australia

Overview

On Line Opinion is an e-journal that has been online since April 1999. Its stated aim is to 'provide a forum for public social and political debate about current Australian issues' (www.onlineopinion.com.au/display.asp?page=about) and seeks to achieve this goal by publishing articles from a wide range of contributors. The current Prime Minister Kevin Rudd and his predecessors, John Howard and Paul Keating, are among those who have featured in the pages of *On Line Opinion* (www.onlineopinion.com.au/author.asp). The journal is not limited to only political debate; articles are published on economics, sport,

technology and the environment.

On Line Opinion is based in Brisbane and was founded by Graham Young, who, as the journal's Chief

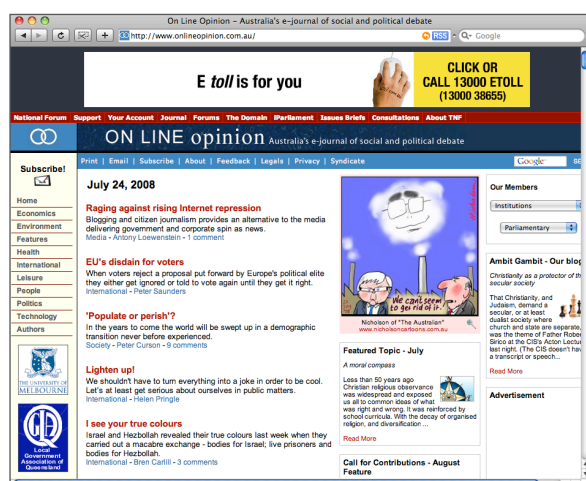
Editor and publisher runs the day-to-day operation of the site full-time with Editor Susan Prior. Owned by the Australian public company National Forum Ltd (<http://portal.nationalforum.com.au>), the journal operates on a not-for-profit basis, meaning that contributors are not paid for their articles. Graham Young observes in an email interview with Steven Gething from Creative Commons Australia in March 2008, that 'Advertising and sponsorship revenues are providing enough to pay for other salaries and infrastructure.'

Licence Usage

On Line Opinion applies the Creative Commons Attribution-Noncommercial-No Derivative Works 2.0 Generic licence to submitted articles, but not to the remainder of the website which reserves all copyright.

Graham Young offers his experience with the site's choice of Creative Commons licence to date:

'We're happy with the way the licence works. The major benefit to us is that there is a common copyright agreement available for those wanting to



On Line Opinion home page, June 2008

republish. This should mean that it is easier for not-for-profits and private individuals to deal with material.'

Motivations

Having first heard about Creative Commons licences from the Australian research team at the Queensland University of Technology, Graham Young explains what motivated his choice of licence:

'It gave us an easy way of signalling to non-commercial users that they could re-use the material, as long as they acknowledged us. We hoped that this would encourage others to use our material and build awareness of the site. We also hoped that it would cut down on the amount of work involved in explaining and negotiating with potential republishers.'

'As a not-for-profit we are happy for work to be disseminated widely. We don't pay authors for their material directly, but one of the benefits that they get is publicity. The more we can provide the better rewarded they are.'

Graham Young, Chief Editor,
On Line Opinion

A New Leaf Media: *The Pundit*

DESCRIPTION:	<i>The Pundit</i> was a Creative Commons-licensed publication of reviews, news, and interviews distributed as a free magazine as part of the Melbourne International Film Festival in 2006.
WEBSITE:	www.anewleaf.com.au/the-pundit/the-pundit-miff-06
LICENCE USED:	Attribution-Noncommercial-No Derivative Works 2.5 Australia http://creativecommons.org/licenses/by-nc-nd/2.5/au/
MEDIA:	Text
LOCATION:	Melbourne, Australia

Overview

The Pundit was a free publication released as part of Melbourne International Film Festival (MIFF) 2006 (www.melbournefilmfestival.com.au) by A New Leaf Media (www.anewleaf.com.au), an independent Australian publisher and 'word pedlar' (www.anewleaf.com.au/about). Edited by Tim Norton, Lefa Singleton, Jane Watkins, and Paul D'Agostino, *The Pundit* included reviews, news and interviews contributed by an extensive and enthusiastic writing team sourced from local student media outlets, such as SYN FM (<http://syn.org.au>), *Is Not Magazine* (www.isnotmagazine.org), Express Media (www.expressmedia.org.au), Vibewire.net (www.vibewire.net), *The Big Issue* (www.bigissue.org.au), Arts Hub (www.artshub.com.au/au/default.asp) and other youth media. The publication was designed to not only be insightful, entertaining and informative, but to be an opportunity for young and emerging writers to publish work in a professional capacity.

The Pundit's MIFF edition was released as 56-page, A4 portrait format with

a print run of 10,000 copies and distributed around Melbourne outside the five main MIFF cinemas in addition to official venues. It was also available in PDF format from the website, with the articles and reviews available individually in HTML.

The publication was produced with the support of The Foundation for Young Australians (www.youngaustralians.org), Crumpler Bags Australia (www.crumpler.com.au), RMIT Union Arts (<http://union.rmit.edu.au>), the Melbourne International Film Festival (www.melbournefilmfestival.com.au), and the Melbourne City Mission Slingshot (www.slingshot.org.au/slingshot/index.php).

Based in North Fitzroy, A New Leaf Media operates as a niche media company which strives to create alternative independent media produced by emerging media-makers. It focuses on publishing review magazines for a variety of Melbourne's arts and cultural festivals. In the future, *The Pundit* will be released to coincide with various Australian arts and cultural festivals offering comprehensive guides, spreading their words from Altona to Alphington.

Licence Usage

A New Leaf Media decided to license both the print magazine and the PDF digital version of *The Pundit* under a Creative Commons licence that allows content published in the magazine to be republished, so long as the articles are not changed and the republication is for non-commercial purposes: i.e. under the Creative Commons Attribution-Noncommercial-No Derivative Works 2.5 Australia licence. This licensing facilitated the republishing of much of the magazine's content on blogs during the festival, giving the writers far more exposure than A New Leaf Media on their own could provide.

'Licensing The Pundit under Creative Commons enables us to utilise... work without needing to take all creative rights away from the individual author.'

Tim Norton, Editor,
A New Leaf Media

Motivations

Tim Norton from A New Leaf Media spoke at the 2006 Creative Commons Australia Industry Forum (<http://creativecommons.org.au/ccforum>), in the session for Creative Industries. Tim's own blog, 'Stop the world Mummy, I want to get off...' (<http://monkeyjedi.blogspot.com>) is also licensed under Creative Commons.

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John Quiggin Blog

DESCRIPTION:	John Quiggin is an Australian economist and academic who writes a blog dealing with local and global issues from a social-democratic perspective.
WEBSITE:	http://johnquiggin.com
LICENCE USED:	Creative Commons BY-NC-SA 2.1 Australia http://creativecommons.org/licenses/by-nc-sa/2.1/au
MEDIA:	Text
LOCATION:	Australia

Overview

The Age Media Blog (<http://blogs.theage.com.au/mediablog>) acknowledges Professor John Quiggin as 'One of the elder statements of the Oz blogosphere.' His eponymous blog, *John Quiggin*, hosts material on a range of topics, spanning academia,

economics, politics, and Australian culture. A contributor to the collective blog *Crooked Timber* (<http://crookedtimber.org>) and commentator for the *Australian Financial Review*, John Quiggin is an Australian Research Council Federation Fellow at the School of Economics at

the University of Queensland in St. Lucia, Australia. Commenced in June 2002, John Quiggin's blog has since attracted considerable attention, and none more so than his option to license his posts under Creative Commons.

Licence Usage

On 1 July 2005, John Quiggin announced that his blog was to be licensed under the Creative Commons Attribution-NonCommercial-Share Alike 2.1 Australia terms. This Quiggin believed to be the 'default rule' for bloggers, expressing their standard expectations:

'Anyone can use as much as they like for a non-commercial purpose, as long as they allow others to do the same with the derivative work, and acknowledge my original authorship, either by name or with a link back to the original post.'

<http://johnquiggin.com/index.php/archives/2005/07/01/creative-commons-license>
This declaration gave rise to what copyright academic and commentator

John Quiggin



Image: 'John Quiggin' by Rachel Cobcroft, CC BY-NC-SA 2.0.

Kim Weatherall, of *Weatherall's Law* (<http://weatherall.blogspot.com>), termed the 'Great Blog Licensing Debate' (http://weatherall.blogspot.com/2005_07_01_weatherall_archive.html#112038088651934888), also noted as the 'Australian Blog Licensing Frenzy' on Rusty's *Bleeding Edge* page (<http://ozlabs.org/~rusty/index.cgi/IP/2005-07-05.html>). The issue for Weatherall was one of whether there should be ShareAlike terms, and additionally for Rusty as to whether Non-Commercial terms were appropriate. Weatherall took the ShareAlike provision to task:

'I'm not sure I want to dictate to people what they want to do with their stuff, even if their stuff incorporates some of my stuff.'

http://weatherall.blogspot.com/2005_07_01_weatherall_archive.html#112019921242554242

Thinking of utility, Rusty agrees with this sentiment: by not stipulating that other users behave in the same way as the creator, the usefulness of the work is maximised, rather than locking up downstream uses.

Considering non-commercial terms, Rusty says that to lament others' success is pointless, where their gains don't deprive the creator of any benefit:

'When your neighbour wins the lottery, do you complain it's unfair? After all, you might have won the lottery if they didn't! Or do you congratulate them and ask to borrow the Ferrari on weekends? If the latter, and you're not making money on your blog, I'd suggest dropping non-commercial from your CC license, and wishing those who try to make money all the luck in the world...'

<http://ozlabs.org/~rusty/index.cgi/IP/2005-07-05.html>

He also reflects on the position of freely-distributed software before Linux

changed to the GPL.

Interestingly, a party to this debate, David Starkoff, relicensed his blog *Inchoate* (www.dbs.id.au/blog) in July 2005, opting for the Creative Commons Attribution-Noncommercial-No Derivative Works licence (<http://ozlabs.org/~rusty/index.cgi/IP/2005-07-05.html>).

'I'm not sure I want to dictate to people what they want to do with their stuff, even if their stuff incorporates some of my stuff.'

Kimberlee Weatherall

Motivations

Positioning himself in contrast to John Dvorak's confusion surrounding the Creative Commons initiative (www.pcmag.com/article2/0,1895,1838244,00.asp), John Quiggin writes a glowing appraisal of the ideas expressed in these open content licences. In particular, he defends his choice of the non-commercial, attribution, share-alike version of the Creative Commons licence, which allows anyone to reproduce the work from the blog, with attribution and for non-commercial purposes, as long as they share it under the same conditions. Quiggin states that he has selected this licence, 'not because it's necessarily the best option in all, or even most cases, but because it's the best default rule' (<http://johnquiggin.com/index.php/archives/2005/07/20/the-creative-commons-as-a-default-rule>):

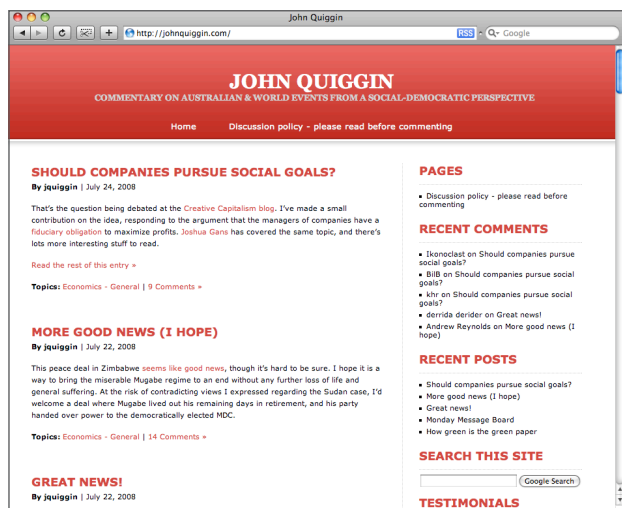
'Anyone who wants to use material from the blog in this

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way can do so without asking me. And share-alike is a good feature for a default option, because it means that re-use is similarly free under the same conditions. But if Hollywood wants to use bits of the blog in the forthcoming hit movie Crooked Timber of Humanity, they are not confined to the CC license. They're free to fly me to LA, and make a stupendously generous offer for the commercial rights. Similarly, if someone wanted to use the posts without attribution for some good reason, they could always approach me and ask for permission. More generally, if someone wants to do things differently they can propose a contract with me.'

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The default is positioned historically: whereas once it was the public domain, since it was necessary to make a specific claim for copyright, it is now 'all rights reserved' copyright. Introducing Creative Commons seeks to restore a balance between these points.



John Quiggin's blog, June 2008

Michael Specht

DESCRIPTION:	Michael Specht provides a blog exploring technology, management and Human Resources issues from both an Australian and international perspective.
WEBSITE:	www.specht.com.au/michael
LICENCE USED:	Creative Commons Attribution-Noncommercial-Share Alike 2.5 Australia Licence http://creativecommons.org/licenses/by-nc-sa/2.5/au
MEDIA:	Text
LOCATION:	Australia

Overview

Michael Specht is a Senior Project Manager for Nortel's Shared Services Solutions in Asia. His eponymous blog provides readers with insight gained from over 15 years' experience in operations and applications roles in the Human Resources (HR) industry both in Australia and overseas. Established on 23 June 2004, the blog deals with technology and management issues, particularly for the enterprise, and occasionally expresses 'other random thoughts.' Michael is an advocate of social software such as Twitter (<http://twitter.com/mspecht>), which he updates on an hourly basis.

his blog, such as Microsoft's Simple Sharing Extensions (SSE), which allows asynchronous replication of items among two or more parties via RSS feeds. See his post titled 'Sharing Content in a Web 2.0 World' (www.specht.com.au/michael/2005/11/28/sharing-content-in-a-web-20-world).

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Motivations

Inspired by the works of Cory Doctorow and Lawrence Lessig, Michael Specht commented in a 2008 email interview with Rachel Cobcroft from Creative Commons Australia that he opted to license his blog under Creative Commons from its commencement in 2004:

'I chose the licence partly due to my understanding of the limitations of copyright law, ie allowing people to syndicate content & reference was technically not allowed. I also wanted to allow others to freely reuse, reference and share my writings without the boundaries of [all rights reserved] copyright law.'

Michael has been contacted by several commercial organisations for reuse of his work.

Licence Usage

Initially licensing his blog under Creative Commons Attribution-Share Alike 2.0, Michael recently learned about the more recent suite of 2.5 Australian licences, and changed his site to be under the Creative Commons Attribution-Noncommercial-Share Alike 2.5 Australia Licence.

Michael has also discussed projects employing Creative Commons on

Mike Seyfang

- DESCRIPTION: Mike Seyfang is an Australian education consultant, ICT strategist, amateur musician and father of teenage children who emphasises the importance of instilling read/write culture through his blog *Learning with the Fang*.
- WEBSITE: <http://msefang.edublogs.org>
- LICENCE USED: Blog: CC Attribution 2.5 Australia, <http://creativecommons.org/licenses/by/2.5/au>
Flickr photos: CC Attribution 2.0 Generic, <http://creativecommons.org/licenses/by/2.0>
- MEDIA: Text, Images
- LOCATION: Adelaide, Australia

Overview

Mike Seyfang is an Australian education consultant and advocate of open systems, emphasising opportunities for innovation and creative thinking enabled by Creative Commons Attribution licences. Drawing on over 25 years of ICT experience, the last nine spent with Microsoft, Mike has been strongly influenced by Lawrence Lessig's lectures on Read/Write Culture (http://public.resource.org/lessig_lecture.html). So impressed was Mike by Lessig's talk of 'free culture' that he made a mashup *Downes vs. Lessig* as a demo to the net2blazers group, incorporating

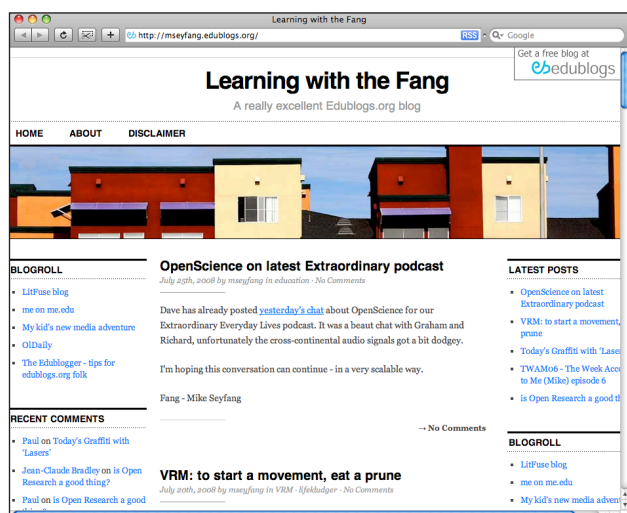
and tricky to license appropriately' (hosted on blip.tv: <http://fang.blip.tv/file/105776>).

Mike's edublog *Learning with the Fang* regularly engages with issues of content distribution and re-use. The most recent post 'Soccer with Stephen's CONTENT Cat' (<http://msefang.edublogs.org/2008/06/04/soccer-with-stephens-content-cat>) on 4 June 2008 deals with the question of the most effective license scheme for ensuring open access to free content, with Stephen Downes arguing for CC BY-NC-SA and Mike advocating CC BY as 'more open.'

Objecting to the removal of NC conditions, Stephen comments:

'My objection to commercial use is that it is a business model supported by denying access to resources. If a resource must be purchased before it may be used, then it is not free in either sense. A person does not have the freedom to use, modify, etc., something he or she must buy.'

<http://halfanhour.blogspot.com/2008/05/another-kick-at-free-content-cat.html>



Mike Seyfang's blog, June 2008

In conversation with Leigh Blackall from Otago Polytechnic, it has been suggested that the NC term be migrated to a 'NRC: No Restrictions through Commercialisation' to clarify educators' concerns with enclosure.

Calling upon Clay Shirky's acknowledgment of the need for certain prominent projects to avoid commercially-driven harm, Mike characterises these as belonging to the 'short head' of the power curve distribution.

In response, Mike positions himself within the 'long tail' of this curve:

'It is something I enjoy because I can have real conversations with like minded people. This is the power (or jewel) of the long tail - I am frequently amazed by the rich and surprising connections that develop when I put my stuff "out there".'

<http://bomega.com/2007/01/29/serendipity-and-a-farmers-daughter/>

This builds on a post from 7 May 2008 in which Mike discussed why he licenses under CC Attribution. In response to Richard McManus's reuse of Mike's image (www.flickr.com/photos/mikeblogs/305430788) 'ReadWriteCulture-FangMix1' on *Read/Write Blog* (www.readwriteweb.com/archives/nevermind_the_recession_web_will_change_the_world.php), Mike observes: 'This is why only work that is freely licensed with continue to be relevant in future culture.'

As parent to teenage children who will most likely make their living from

creating digital content, Mike is 'keen to influence law reforms that will help them along the way.' Mike's children are responsible for the *Wholesale*

'I decide to "give away" most of my rights to my digital content in the hope that someone will find it useful and re-use it to tell their story.'

Mike Seyfang

<http://msefang.edublogs.org/2008/05/07/whi-i-license-ccby>

Meat Media Blog (<http://mediablog.wholesalemeatenterprises.com>).

'My hope is that this work will help promote positive conversation about effective use of Creative Commons licensing. It contains material from my kids who I hope will grow up in a society that values and rewards their creative efforts.'

Blip.tv mashup: 'CreativeCommonsDRM-ReadWriteCulture-DownesVsLessig'

<http://blip.tv/file/105754>

Licence Usage

As discussed above, Mike is a strong supporter of the Creative Commons Attribution licence, making his blog posts available under the Creative Commons Attribution 2.5 Australia licence (www.processofinnovation.com/mikeseyfang). His Flickr photographs are licensed under CC BY 2.0. Mike notes derivative uses of his images here:

- <http://fang.blip.tv/file/633462> - a presentation that helped me create an excellent job
- <http://fang.blip.tv/file/105776> - a mashup of Lessig and Downes that they have both seen
- www.flickr.com/photos/mikeblogs/323586161 - my entry in a creative commons competition
- www.flickr.com/photos/cambodia4kidsorg/306021623/in/pool-ccswag-contest06 - an entry by the winner of that creative commons competition

mixed into a new context. Had I licensed my work in a more restrictive way (say cc:by-nc-sa which means reuse must be non commercial and licensed in exactly the same way) it is unlikely that anyone would have found it, let alone re-used it.'

<http://msefang.edublogs.org/2008/05/07/why-i-license-ccby>

Motivations

Adopting the Creative Commons Attribution licence as the representation of 'free culture,' Mike discusses his decision at several points across his blog. Most recently, he expresses the following opinion:

'What I do crave is recognition (not fame). The most profound recognition I have experienced is when someone mashes up or remixes my work... The biggest risk to me is that nobody will ever find my remixable digital work - or if they do that they might not have confidence to use it (ie that they might feel they need to ask permission first).'

<http://msefang.edublogs.org/2008/06/04/soccer-with-stephens-content-cat>

In commenting on the reuse of his work even for commercial purposes, Mike observes:

'Either way I gain more than I lose by having my work re-

Remix My Lit

DESCRIPTION:	Remix My Lit: Literature is a project designed to explore the potential for remixing text-based works, creating a word-based culture that is truly Read&Write
WEBSITE:	www.remixmylit.com
LICENCE USED:	Creative Commons BY-NC-SA 2.5 Australia http://creativecommons.org/licenses/by-nc-sa/2.5/au
MEDIA:	Text
LOCATION:	Australia

Overview

Most creative disciplines have grappled with the concept of remix. For media such as film and music, entire communities of appropriation (legal or otherwise) have emerged. Artists whose creative practice is contingent on the adaptation of and addition to existing creative products populate this space. But other creative disciplines have not yet embraced this creative technique.

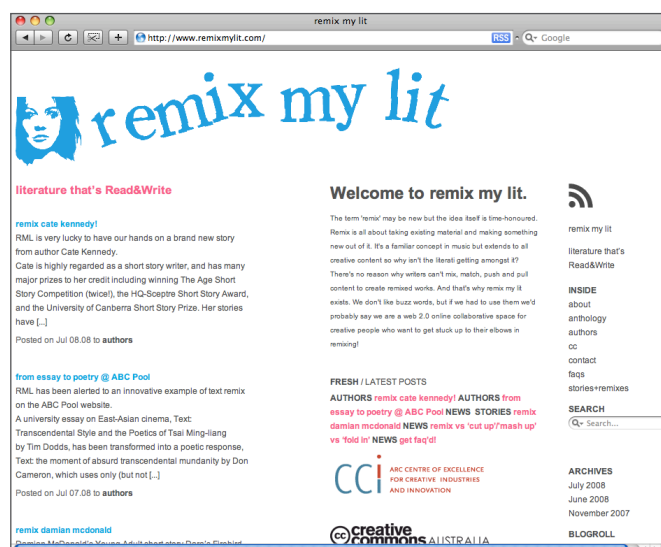
Read/Write has always been a dichotomy in literature; with the author on one side of the production process, toiling away in solitude to produce the manuscript which is read by many, in solitude. But is there a more collaborative space for literature? Can your pages be Read&Write?

Remix My Lit is a Brisbane-based, international remixable literature project. The project aims to apply the lessons learned from music and film remixing to literature. Remix My Lit is designed to explore where remix fits into literature. It will provide a space within the discipline to encourage and foster a community and culture of remix. It will spin out a number of projects, each of which will endeavour to embed legal appropriation

of works into aspects of the publishing environment. Remix My Lit is a research project as an exercise in creative practice.

The first project of Remix My Lit is a printed anthology of remixed and remixable short stories. A group of established authors from around Australia will contribute a short story to be published under a Creative Commons Attribution-Noncommercial-Share Alike licence. These stories will be hosted on the website where emerging writers can create their own remixes of them and post them back up on the website. From this body of new

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Remix My Lit homepage, June 2008

‘Why isn’t the literati getting amongst it? There’s no reason why writers can’t mix, match, push and pull content to create remixed works. And that’s why Remix My Lit exists.’

<http://remixmylit.com.au>

The Remix My Lit logo is a derivative work of a CC Attribution 2.0 Flickr image ‘Street Art’ by Kim Laughton, aka ‘olivepixel’ (www.flickr.com/photos/olivepixel/154385478).

Motivations

The decision to rely on a non-commercial remix licence for the first project reflects

some early observations of the publishing industry’s reaction to remix as a concept. Firstly, that the authors involved in the project were willing to experiment with new ideas but only where the reuse of that material was for non-commercial purposes. Equally, the Share Alike requirement reflects the need, at least during the seeding stage, to require ongoing remixability to ensure the concept is properly propagated into a creative discipline that as yet has not widely acknowledged and adopted remix practices.

‘We don’t like buzz words, but if we had to use them we’d probably say we are a web 2.0 online collaborative space for creative people who want to get stuck up to their elbows in remixing!’

<http://www.remixmylit.com>

works, the best remixed stories will appear in the anthology alongside the original stories. The anthology will be distributed online and in a hardcopy print run.

Because all the works and the anthology will be available under a Creative Commons licence that permits remixing, these works will seed the beginnings of a remixable body of literature.

The remixable anthology project was initially funded by *Story of the Future* (www.australiacouncil.gov.au/the_arts/projects/about_story_of_the_future) – an initiative supported by the Australia Council for the Arts (www.australiacouncil.gov.au) in partnership with the Australian Film Television and Radio School (www.afters.edu.au). This funding was matched by the Australian Research Council Centre of Excellence for Creative Industries and Innovation (CCI) (www.cci.edu.au) at Queensland University of Technology (www.qut.edu.au).

Licence Usage

Remix My Lit currently uses a Creative Commons Attribution-Noncommercial-Share Alike 2.5 Australia licence. Long-term the project is considering allowing other Creative Commons licences.

On the Remix My Lit site rework Emily Maguire’s flash fiction character portrait “Cherished,” get between a girl’s love for her guitar and her girl with Damian McDonald’s new two-part short, “Dara’s Firebird Lovesong” or mix up “Renovator’s Heaven” by Cate Kennedy. Cate calls it “a sort of speculative, open-ended, little bit supernatural little bit horror short story.”

Strange Symphonies Blog

DESCRIPTION:	The <i>Strange Symphonies</i> blog presents the writing of Aizat Faiz, a Malaysian free culture advocate working with FLOSS, free content, and open standards.
WEBSITE:	http://blog.aizatto.com
LICENCE USED:	Creative Commons Attribution 3.0 Unported http://creativecommons.org/licenses/by/3.0
MEDIA:	Text, Images, Software
LOCATION:	Malaysia

Overview

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 enrolled 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 enrolled at Monash University where he entered the eGenting Programming Competition in

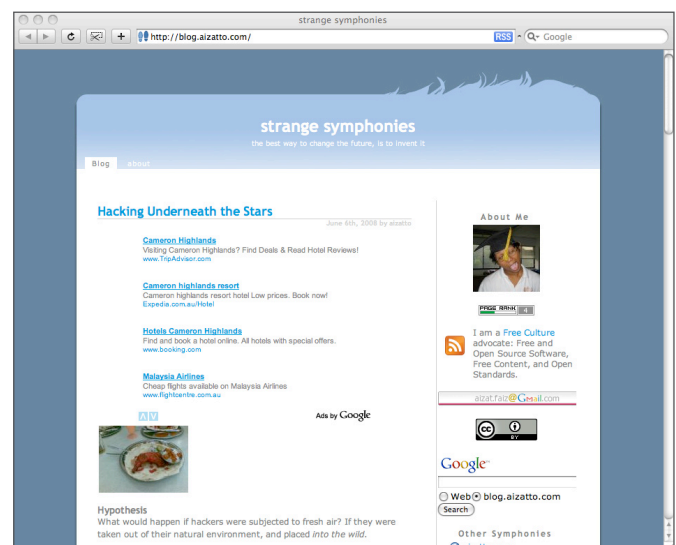
2006 (www.genting.com.my/rnd/2006/default.htm), and won.

'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>

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.

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Strange Symphonies blog, June 2008

'It's like making everyone a kid with scissors and glue, and letting them make their own collages from what is already out there.'

Aizat Fiaz

<http://blog.aizatto.com/about/commons>

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.

The majority of content on 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-](http://blog.aizatto.com/2007/04/28/creative-commons-malaysia-photography-workshop-co-organized-by-lensa-malaysia)

[malaysia-photography-workshop-co-organized-by-lensa-malaysia](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:

- the freedom to use the work and enjoy the benefits of using it;
- the freedom to study the work and to apply knowledge acquired from it;
- the freedom to make and redistribute copies, in whole or in part, of the information or expression; and
- 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 answer he provides is: 'Because I have benefited from Free Culture, and I know that others can benefit as well.' In addition, 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.

'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>