



# INSTILLING ALTERNATIVE POINTS OF VIEW

## Creative Commons & Democratic Change

*'An open source model for participatory, bottom-up and emergent policy will force us to confront the issues of our time.'*

Douglas Rushkoff  
2003, Open Source Democracy, p 61

The open democracy tenets of equity, positive participation in decision-making, and allowance of alternative points of view lie at the heart of the Creative Commons endeavour. It comes as no surprise then, that an increasing number of social change organisations are embracing online technologies and Creative Commons as a valuable tool for spreading the word. Documented here are exemplary efforts to effect change both within and beyond the CC community internationally, and demonstrated in equal measure in the Australian public sphere.

These projects encourage individuals and organisations to embrace democratic processes in the digital realm as well as offline, 'shining light on places and people that other media often ignore,' per Global Voices Online ([www.globalvoicesonline.org](http://www.globalvoicesonline.org)). Through the possibilities of republishing and dissemination facilitated by CC, the global voices which emerge across the international public sphere are amplified, creating communities which 'give a damn.' An exemplary project that demonstrates this is Architecture for Humanity, which constructs emergency housing in the wake of global disasters under the CC Developing Nations licence.

The following case studies underscore important initiatives to encourage awareness, realisation

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and protection of rights for all stakeholders. They reinforce the critical collection and dissemination of independent perspectives enabled by CC. As featured, international projects including EngageMedia (<http://engagimedia.org>), the New Internationalist collective ([www.newint.org](http://www.newint.org)), openDemocracy (oD) ([www.opendemocracy.net](http://www.opendemocracy.net)) and International IDEA Publishing ([www.idea.int/publications](http://www.idea.int/publications)) embrace open access ideals to ensure that marginalised views find

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Image: "Democracy" by Locace, CC BY-NC-ND 2.0 Generic, www.flickr.com/photos/locace/2664840730



appropriate forums. In this way, as expressed by *New Internationalist*, they bring 'life to the people, the ideas and the action, in the fight for global justice.' By encouraging alternative, collaborative story-telling, these case studies challenge the enduring corporate dominance of mainstream media and help to overcome boundaries of geography, class, gender, spirituality and sexuality. Simultaneously, these organisations create an extensive series of freely available and reusable knowledge resources for their communities, encompassing expert networks, organisational assistance and policy determinations.

On the home front, prominent projects such as the Association for Progressive Communication Australia (apc.au) (<http://apc.org.au>), YouDecide 2007 (<http://youdecide.org>), and the Australian GreensBlog (<http://greensblog.org>) utilise CC to leverage the latest technologies to extend democratic debate into the digital realm. Meanwhile, independent Brisbane radio station 4ZZZ and publisher Aduki Press ([www.aduki.net.au](http://www.aduki.net.au)), through their Convergent Community Newsroom and publication of *Stick This in Your Memory*

Hole respectively, combine online dissemination with more traditional media to ensure they reach the widest possible audience. For these organisations, Creative Commons is an important tool in the development of community consciousness, providing a legal framework for the free expression of ideas and sharing of ideals by individuals who may not otherwise find opportunities or have the ability to engage in the public domain. By encouraging the broad dissemination of alternative points of view, beyond the restrictions of 'all rights reserved' copyright, these groups are fostering the freedom of thought and speech for the ultimate betterment of all society.

# Association for Progressive Communications – Australia

DESCRIPTION: apc.au advocates for open content and flexible licensing models for the benefit of the community.

WEBSITE: <http://apc.org.au>, Wiki: <http://wiki.apc.org.au>

LICENCE USED: Creative Commons BY-NC-ND 2.5 Australia, <http://creativecommons.org/licenses/by-nc-nd/2.5/au>, Creative Commons BY-NC-SA 2.5 Australia, <http://creativecommons.org/licenses/by-nc-sa/2.5/au>

MEDIA: Online media

LOCATION: Australia

## Overview

The Association for Progressive Communications – Australia (apc.au) is a digital media communications organisation established in 1997 on the ideals expressed in Internet Rights Charter (<http://rights.apc.org/charter.shtml>) of the Association for Progressive Communications (APC). The organisation is engaged in both the development of, and sustainable access to, community-owned information. Emphasising awareness, realisation, and protection of rights, the Charter commits to Internet access for all, access to knowledge, particularly with respect to shared learning and content creation using free and open-source software, and freedom of expression and association.

Within this framework, apc.au's core objectives are:

- 1 To promote and provide services for the development, application and strategic use of, and community education in respect to online and digital media technologies;

- 2 To develop and provide networking online media services, applications and content, including advisory, consulting and related services, production and research;
- 3 To assist the civil sector in the use of online media services and in the development and publication of network content, in areas of community interest including environment, social development, human rights and social justice; and
- 4 To support online media initiatives through the Australasian and Asia-Pacific areas and promote open and equitable access to online media technologies particularly for the non-government sector and disadvantaged groups and for the development of strategic working communities.

apc.au sits on the steering committees of Open Spectrum Australia (<http://openspectrum.org.au>), Home Lands ([http://wiki.apc.org.au/index.php?title=Home\\_Lands](http://wiki.apc.org.au/index.php?title=Home_Lands)) (remote



*The GNU and CC are ‘.. tools that provide a legal framework that would ensure ownership of cultural and intellectual property remains within the public domain and for the public good.’*

Grant McHerron, Technical Director, apc.au

communications program for refugee youth) and the Arts Law Consortium (providing access to ICT rights issues to cultural development and arts workers).

Since its establishment in 1990, apc.au's umbrella organisation, the Association for Progressive Communications (APC), has worked with the United Nations to help civil society organisations participate in global policy-making via the strategic use of information and communication technologies (ICTs) including the Internet. APC also examines issues surrounding privacy, surveillance, and encryption, and governance of the Internet.

apc.au sits alongside members in Argentina, Bulgaria, Colombia, the Democratic Republic of Congo, Italy, Mexico, the Philippines, South Africa, Spain, the UK and Uruguay. In addition to many members offering local portals to discuss ICT policies and rights in their respective regions, APC works to achieve social and environmental justice and sustainable development. APC members are often the first providers of Internet in their countries, and they continue to pioneer practical and relevant uses of ICTs, particularly in developing nations and with grassroots organisations. Governed by its constitutive members, APC sets its strategic policies every four years.

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*The APC Internet Rights Charter identifies the ability to share information and to communicate freely using the Internet as vital to the realisation of human rights. As such, there needs to be Internet access for all and the use thereof must allow freedom of expression and association and access to knowledge to be effective. The charter also highlights issues such as privacy, surveillance, encryption and governance of the Internet as barriers to realising this objective.*

## Licence Usage

Typically, apc.au's projects developed with partners, clients and associates utilise Creative Commons Attribution-Noncommercial-No Derivative Works licenses (<http://creativecommons.org/licenses/by-nc-nd/2.5/au>). Current projects developed by apc.au include Home Lands, VIDEO SLAM and Sarawak Gone.

Home Lands is designed to connect young refugees to their homelands and separated communities via online media and Creative Commons rights management in association with the Cultural Development Network, the Home Lands Reference Committee, and with support from the City of Melbourne.

VIDEO SLAM ([www.openchannel.org.au/blogs/videoslam](http://www.openchannel.org.au/blogs/videoslam)) is a rights and production management workshop that encourages cross-discipline collaboration in the use of flexible licences. This results in the production of new works that put Creative Commons licences into direct contact with screen practitioners. VIDEO SLAM explores whether these licences can be used to create new works from Share Alike content and whether there is enough material in the public domain to produce works that are both meaningful and watchable.

Sarawak Gone ([wiki.apu.org.au/index.php?title=Sarwak\\_Gone](http://wiki.apu.org.au/index.php?title=Sarwak_Gone)) is a trial of the use of Creative Commons in an indigenous context. It is a community media project documenting meetings between six indigenous communities in remote and urban locations in Malaysia. All video shot, edited and distributed will remain the intellectual property of the communities that comprise the project. In addition to their projects, apc.au

has also released 10 years of essays, lectures, reports and articles dealing with information communication technologies for cultural development (ICT4CD) (<http://wiki.apc.org.au/index.php?title=Documents>), under a Creative Commons Attribution-Noncommercial-No Derivative Works Licence in support for Document Freedom Day 2008 (DFD) ([www.documentfreedom.org](http://www.documentfreedom.org)). Managing Director Andrew Garton explains in the press release ([http://wiki.apc.org.au/index.php?title=DFD08\\_Media\\_Release](http://wiki.apc.org.au/index.php?title=DFD08_Media_Release)) the significance of this decision for documentation:

*'The author may choose to reserve some or all rights through open licenses, providing consumers with immediate access to how content may be used, re-used and/or attributed without having to communicate with neither the author nor any 3rd party. Open licenses puts rights management directly into the hands or authors of any form and medium.'*

apc.au is also working to establish an open business model that provides operational transparency, effectively applying the open and flexible concept to the company itself.

## Motivations

*'apc.au advocates for and employs open licenses such as GNU and Creative Commons as tools that provide a legal framework to ensure that ownership of cultural and intellectual property remains within the public domain and for the public good.'*

In an email interview with Grant McHerron, Technical Director of apc.

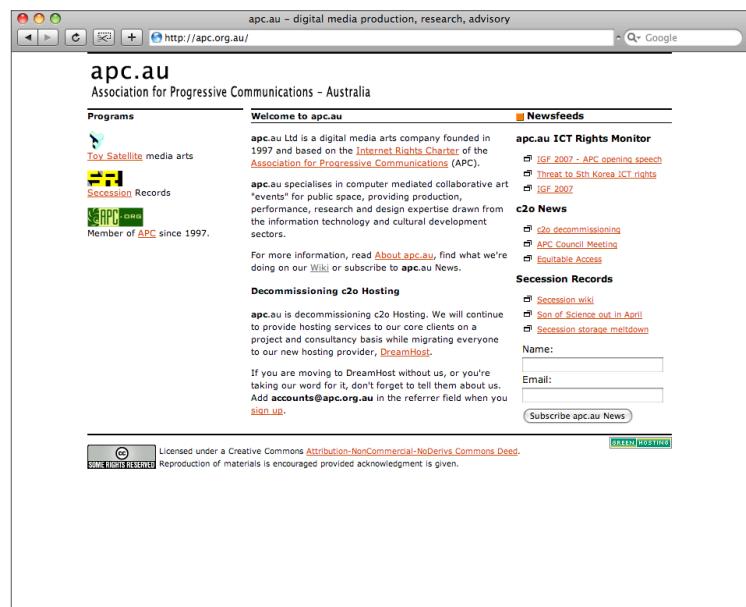
au, with Rachel Cobcroft from Creative Commons Australia in May 2008, he expressed the following opinion:

*'Open models for licensing, for research and education, the arts and cultural practice, science and business... for everything that we make and the resources we rely on, are an imperative towards the need to move from the dire outcomes of opportunistic development and the mechanisms currently in place to protect them.'*

*'These tools apply a sense of collective ownership that stimulates innovation and the transformation of unsustainable practices without the burden of patents. apc.au, through its various projects, from broadcast spectrum policy to public performance, from online media advisory to research in collective music making, we seek a more liberal, sustainable society that respects, protects and enhances both bio and cultural diversity and is nourished by it.'*

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*apc.au homepage, July 2008*



# Architecture For Humanity

DESCRIPTION: Architecture for Humanity is a California-based, non-profit organisation which promotes social design, encouraging architects and designers to seek architectural solutions to humanitarian crises.

WEBSITE: [www.architectureforhumanity.org](http://www.architectureforhumanity.org)

LICENCE USED: Creative Commons Developing Nations 2.0,  
<http://creativecommons.org/licenses/devnations/2.0>

MEDIA: Architecture, Design

LOCATION: Global

## Overview

*'One billion people live in abject poverty.'*

*'Four billion live in fragile but growing economies.'*

*'One in seven live in slum settlements.'*

*'By 2030 it will be one in three.'*

*'What is needed is not one solution but millions of solutions.'*

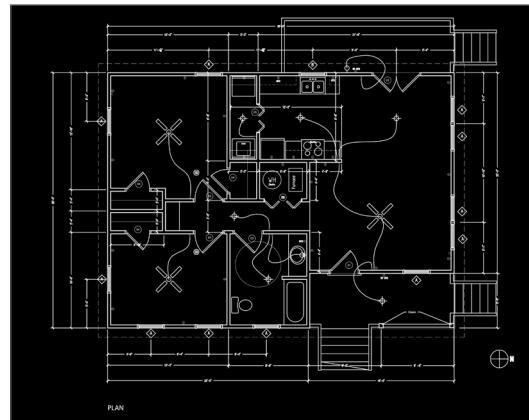
[www.architectureforhumanity.org/network](http://www.architectureforhumanity.org/network)

For Architecture for Humanity (AFH) these facts epitomise the global housing crisis. It is also the basis for their motto 'Design like you give a damn.' Founded from a single laptop computer in 1999 by Cameron Sinclair and Kate Stohr, AFH is a charitable organisation which promotes social design, seeking architectural solutions to humanitarian crises. Based in California, and with chapters around America and in Canada, the United Kingdom, Ireland, Italy, Mexico, Singapore, New Zealand and Australia, AFH responds to global events: present and past projects encompass the establishment of transitional housing for returning

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Architecture for Humanity has local chapters in Sydney, Australia; Montreal, Canada; Dublin, Ireland; Genoa and Torino, Italy; Tampico, Mexico; Auckland, New Zealand; Singapore; United Kingdom; Atlanta, Ames, Anchorage, Austin, Blacksburg/Virginia Tech, Boston Bradenton, Chicago, Cleveland, Detroit, Hawaii, Houston, Indianapolis, Knoxville, Los Angeles, Minnesota, New York, Fargo, Ottawa, Philadelphia, Portland, Sacramento, Salt Lake City, San Diego, San Antonio, San Francisco, Seattle, St Louis, Tampa and Washington DC, United States.



Image a Google Map representing chapters of Architecture for Humanity around the world.  
[www.architectureforhumanity.org/chapters](http://www.architectureforhumanity.org/chapters)



*These drawings are for a homeowner on the Mississippi Gulf Coast. She lost her home at 207 Elmer Street in hurricane Katrina in 2005 and was also later swindled out of thousands of dollars by a fraudulent contractor. The home was built by the East Biloxi Coordination Center with Four Square. The drawings should be credited to D. Jason Pressgrove/Architecture for Humanity/Gulf Coast Community Design Studio.*

refugees in Kosovo, mobile health clinics in Sub-Saharan Africa, an HIV/AIDS outreach centre in South Africa, and rebuilding after Hurricane Katrina in the Biloxi Model Home Program ([www.architectureforhumanity.org/programs/katrina/katrina.htm](http://www.architectureforhumanity.org/programs/katrina/katrina.htm)).

Co-founder Cameron Sinclair explained his philosophy for sustainable housing in his acceptance speech for the 2006 TED prize ([www.ted.com/index.php/talks/view/id/54](http://www.ted.com/index.php/talks/view/id/54)), stating his wish to 'create a global open-source network that will let architects and communities share and build designs to house the world.' A result of this 'one wish to change the world' was the establishment of the Open Architecture Network (OAN) ([www.openarchitecturenetwork.org](http://www.openarchitecturenetwork.org)) in 2007, developed in conjunction with Creative Commons and Sun Microsystems. OAN aims to respond to the UN Millennium Development Goal of achieving 'improvement in the lives of 100 million slum dwellers for the year 2015.' The network involves not only professional architects; it incorporates community leaders, educators, healthcare workers, non-profit organisations and technologists, amongst others with relevant expertise. Reaching their audience through competitions, workshops, educational forums and exhibitions, OAN fosters public appreciation for the diverse ways that architecture and design can improve lives.

The contribution made by AFH has been further recognised in the granting of the 2005 Index Award to Improve Life (Community) and in 2006, the Innovation of the Year from the Observer's Ethical Awards and *Wired Magazine's* Rave Award for Architecture.

## Licence Usage

AFH's projects are licensed under the Creative Commons Developing Nations licence (<http://creativecommons.org/licenses/devnations/2.0>). As profiled by Ethan Zuckerman in his blog discussing international development ([www.ethanzuckerman.com/blog/2004/09/17/creative-commons-developing-nations-license](http://ethanzuckerman.com/blog/2004/09/17/creative-commons-developing-nations-license)), this is 'a simple solution to a complex problem' surrounding commercial operations in 'high-income' nations versus non-commercial projects in developing nations. The licence allows the retention of full copyright in the developed world, whilst permitting individuals and organisations of the developing world to work within an attribution-only framework. This approach also benefits local designers, as they can develop a targeted solution for their region, and then go on to market to a broader audience across developed nations in the West.

In June 2006, Kathryn Frankel from Creative Commons asked Cameron Sinclair about how AFH uses CC licences (<http://creativecommons.org/weblog/entry/7026>):

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*'We use the Developing Nations licence for the designs of our buildings. Once the first prototype building is completed, we can essentially give away the designs to other communities in other developing nations.'*

*Licenses are granted in the designers' names. This actually came out of a project we did, the architect felt by doing the project, he would lose the design. So half of it is a reassurance, the other half is to give architects the confidence to actually do pro bono work and not feel that their creativity will be given away.'*

The Creative Commons Developing Nations licence has subsequently been retired, given that it did not permit worldwide non-commercial verbatim sharing, and that there was an inadequate demand (<http://creativecommons.org/retiredlicenses>). The licence is still useable and legally enforceable, however Creative Commons will no longer be updating this licensing stream.

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## Motivations

On the extent to which CC licences could benefit the architectural and humanitarian design community, Cameron Sinclair said:

*'...CC licenses could act as a platform, like a legal standard, that designers could work from. At the moment, the industry is in a very gray area and nobody knows what belongs to who, who's really the designer, who's liable. CC licensing could clear that up.'*

<http://creativecommons.org/weblog/entry/7026>

The AFH vision expresses the ideal for infrastructure to be designed and built locally:

*'We believe that this can be achieved not by replicating a design that was successful in one situation in another, but by encouraging locally-inspired designs and by enabling these solutions to be shared and freely adapted by all.'*

[www.architectureforhumanity.org/about](http://architectureforhumanity.org/about)

## History of the CC Developing Nations Licence

*On 13 September 2004 Creative Commons launched the Developing Nations licence. The operation of the licence is similar to an Attribution licence—it allows sharing and adaptation, even for commercial gain—but . Key differences between that licence and the Developing Nations licence is the inclusion of an additional restriction, limiting the use of licensed material to developing nations only. The licence defines 'developing nations' as "any nation that is not classified as a 'high-income economy'" by the World Bank. On the World Bank website, they publish a list of high-income economies, <http://www.worldbank.org/data/countryclass/classgroups.htm>.*

*Creative Commons 'retired' this licence, as well as one other licence, on 4 June 2007. It was deemed to not have enough up-*

*take to warrant maintaining it. At the time of retirement, Creative Commons stated, "We estimate just 0.01% of our existing licenses are Developing Nations licenses." Another concern was raised:*

*"While the license frees creative work in the developing nations, it does not free work in any way elsewhere. This means these licenses do not meet the minimum standards of the Open Access Movement."*

*On these grounds, it was decided to no longer endorse the Developing Nations licence. The Commons Deed for the Developing Nations licence states that the licence is retired and should not be used for new work. All works released under it before retirement remain protected by the licence. The full rationale is published on the Creative Commons blog at <http://creativecommons.org/weblog/entry/7520>.*



# EngageMedia

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

**WEBSITE:** [www.engagimedia.org](http://www.engagimedia.org)

**LICENCE USED:** Default, blanket CC BY-NC-SA 3.0 Unported, <http://creativecommons.org/licenses/by-nc-sa/3.0>, User-definable Creative Commons 3.0 Unported suite, GNU Free Documentation Licence, [www.gnu.org/copyleft/fdl.html](http://www.gnu.org/copyleft/fdl.html), or other licence

**MEDIA:** Video, text

**LOCATION:** Australia, South-East Asia, Pacific

## Overview

EngageMedia is a 'web 2.0' video-sharing website for film 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 filmmakers, artists, and activists from around the region who inform viewers of local and global actions for social change. The site seeks to distribute films that are largely ignored by commercial and government media institutions and that cannot gain access to traditional distribution channels.

Emphasising open access and collaborative frameworks, the site supports the dissemination of independent perspectives to challenge the enduring corporate dominance of traditional media. It also exists to provide tools and training for marginalised communities, thereby establishing a mutually supportive network of peers working towards sustainable development.

EngageMedia is contemplating the

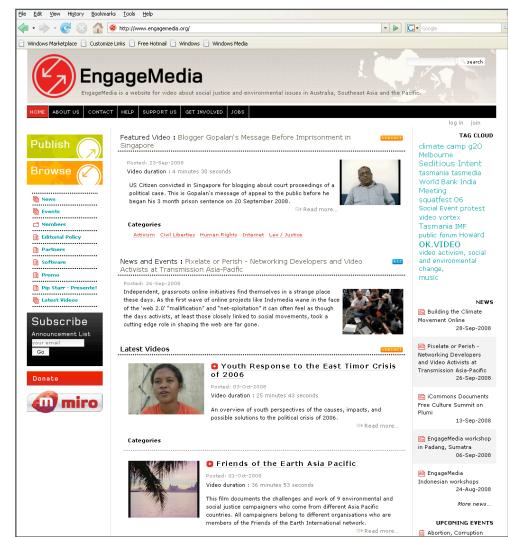
future implementation of a donations-based micro-payment system, allowing members to contribute financially or on a voluntary basis to emergent projects. In the interim, material is indirectly exposed to revenue opportunities via festivals, competitions and broadcasts.

Based on peer-to-peer (P2P) technologies, the EngageMedia site offers a comprehensive *Guide to Digital Video Distribution* ([www.engagimedia.org/guide-to-digital-video-distro](http://www.engagimedia.org/guide-to-digital-video-distro)).

The ability of contributors' 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

EngageMedia homepage, October 2008



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*'...we're interested in collaborative storytelling, and in moving away from restrictive copyright laws that enforce rigid ideas of individual intellectual property.'*

[www.engagemedia.org/creative-commons](http://www.engagemedia.org/creative-commons)

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.

## Licence Usage

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EngageMedia furthers its intention to create an alternative presentation and distribution point for independent film by establishing itself as 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.'*

[www.engagemedia.org/editorial-policy](http://www.engagemedia.org/editorial-policy)

The site applies a blanket default Creative Commons Attribution-Noncommercial-Share Alike 3.0 Unported Licence to all uploaded content. During uploading, the site requires users to decide if they will apply the default licence, select another licence among the most recent unported versions of the Creative Commons licences, or apply the GNU Free Documentation Licence. The workings of the CC licences are outlined in detail on the site ([www.engagemedia.org/creative-commons](http://www.engagemedia.org/creative-commons)), where distinctions are drawn between commercial and non-commercial uses, and options for derivative works. EngageMedia integrates a Creative Commons licence generator into the video upload process, thereby making the process of identifying a licence and applying it to the film very easy. The site also 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 sharing of work on the Internet by removing restrictive copyright will open up these channels.'*

<http://creativecommons.org.au/commons/engagemedia>



## 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 Creative Commons Australia project officer Elliott Bledsoe with Anna Helme from EngageMedia (<http://creativecommons.org.au/commoners/engagimedia>), 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.'*

The growing popularity of Creative Commons licences has been a key incentive to their implementation on the site. Anna Helme believes that the commons have now reached a critical mass, increasing their utility. She says:

*'CC has proved itself to be a very effective social tool as evidenced by its large and growing popularity. It's really important for open content licenses to have a critical mass of people using them and CC has achieved this very quickly. For me CC is both a practical framework for us to deal with restrictive copyright, enabling us to provide the service we set out to provide, and in terms of its political approach it is an interesting and positive*



A clip on EngageMedia documents monks demonstrating against the Burmese Military Government, 29 September 2007

*example of a legal framework built by lawyers but based on social movements and cultural realities. It also differs from other approaches to copyright management such as waiting for law reform or disregarding the law entirely and embracing video piracy as an ethic itself.'*

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.'*

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## Global Voices Online

- DESCRIPTION:** The Global Voices Online project presents writings from an international team of bloggers who monitor online conversations pertaining to their regions.
- WEBSITE:** [www.globalvoicesonline.org](http://www.globalvoicesonline.org)
- LICENCE USED:** Creative Commons BY 2.5 Generic, <http://creativecommons.org/licenses/by/2.5/au>
- 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.

### Overview

Global Voices Online (GVO) is an award-winning non-profit project founded in 2004 by the Berkman Center for Internet and Society, Harvard Law School (<http://cyber.law.harvard.edu>). 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](http://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; the Americas; and Eastern Europe,



Global Voices homepage, July 2008



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.

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](http://www.worldchanging.com/archives/001769.html)

## 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](http://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. As

*‘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...’*

*Global Voices Online Draft Manifesto*

such, Global Voices strongly encourage the use of their badge with a link back to the homepage.

## 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*

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 republished 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 ([http://www.globalvoicesonline.org/wiki/article/Global\\_Voices\\_Draft\\_Manifesto](http://www.globalvoicesonline.org/wiki/article/Global_Voices_Draft_Manifesto)).



*Global Voices Online was the winner of the 2005 Deutsche Welle award for Best Journalistic Blog in English. It was also the recipient of the 2006 Knight-Batten Grand Prize for Innovations in Journalism.*



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## GreensBlog

DESCRIPTION: GreensBlog is the official online presence of the Australian Greens Senators.

WEBSITE: <http://greensblog.org>

LICENCE USED: Creative Commons BY-SA 2.5 Australia, <http://creativecommons.org/licenses/by-sa/2.5/au>

MEDIA: Images, Text

LOCATION: Australia



GreensBlog homepage, July 2008

## Overview

The Australian Greens Blog, known as 'GreensBlog,' was established as the online presence of 'The Greens' for the 2007 Australian federal election. The blog presents the issues, politics and policies of the federal party, emphasising the possibilities for online grass-roots action. Intended to engage as many people as possible in a constructive discussion about Greens issues, the blog features writing by current Greens Senators (or 'Senabloggers'), including:

- The leader of the Australian Greens, Senator Bob Brown, Greens Senator for Tasmania since 1996;
- Senator Christine Milne, Greens Senator for Tasmania since 2004;
- Senator Rachel Siewert, Greens Senator for Western Australia since 2004;
- Senator Scott Ludlam, Greens Senator for Western Australia since 2007; and
- Senator Sarah Hanson-Young, Greens Senator for South Australia since 2007.

Some Greens staffers also contribute, including Tim Norton and Chris Twomey from Senator Siewert's staff, Tim Hollo and Oliver Woldring from Senator Milne's staff, Adam Burling from Senator Brown's staff and Gemma Clark from Senator Hanson-Young's staff.

GreensBlog is a complementary strategy to the Green's YouTube video platform ([www.youtube.com/australiangreens](http://www.youtube.com/australiangreens)). Through these web 2.0 initiatives, the Australian Greens discussed their policies of ecological sustainability, social and economic justice, grass-roots democracy, and peace and non-violence. As expressed by Tim Hollo:

*'As the mainstream media becomes more superficial, web 2.0 begins to offer greater opportunities for in depth discussion and analysis. We'd love to see GreensBlog become a vibrant hub for discussion of Greens-related issues, what's been going on in Parliament and our constituencies, and how the Greens might address issues of the day.'*

<http://greensblog.org/2007/10/03/open-source-democracy>

## Licence Usage

All content featured on the GreensBlog is, unless otherwise noted, licensed under a Creative Commons Attribution-Share Alike 2.5 Australia licence (<http://creativecommons.org/licenses/by-sa/2.5/au>). Underscoring participation in democratic processes, the blog actively encourages reuse and referencing of entries with appropriate attribution. Through its 'sharing' facility (<http://greensblog.org/about/sharing-greensblog>), GreensBlog enables its readership to publish the party's RSS feeds of latest headlines through widgets and 'blidgets' – a highly customisable widget intended to be in keeping with the theme of individuals' blogs.

Greens staffer Tim Norton notes in an email interview with Rachel Cobcroft from Creative Commons Australia in May 2008 that he first heard about CC from members of the Brisbane office, and has used the licences for other projects in the past. For the GreensBlog, Tim notes:

*'We chose the Attribution-Share Alike license as we need people to recognise and attribute our work, whilst at the same time ensuring that the license is passed on. We cannot use a Noncommercial license, as occasionally our work will be reprinted in commercial publications.'*

According to Tim, the site uses CC-licensed images used wherever possible, and plans to implement Creative Commons across all its web presence.

## Motivations

Exhorting readers to link back to GreensBlog 'liberally and often,' the

site seeks to become an effective space for open source democracy (<http://greensblog.org/2007/10/03/open-source-democracy>). As Tim Hollo observes in a guest column on 3 October 2008 at Larvatus Prodeo (<http://larvatusprodeo.net/2007/10/03/guest-post-by-tim-hollo-open-source-democracy>), the following inspired the establishment of the GreensBlog:

*'Our ultimate, and most exciting aim is to go beyond discussion, way beyond message dissemination, and use the blog to develop something new: open source democracy. We want ideas – suggestions for parliamentary motions, for amendments to bills. We want to post policies in development so that the hivemind can help us develop them. If, as we believe is possible, we achieve balance of power in the Senate after this election, GreensBlog as envisaged could have a real impact on the choices Australia's Parliament makes in the coming years.'*

***'Our hope and intention is that, over time, [the GreensBlog] can become an effective space for open source democracy'***

GreensBlog, <http://greensblog.org/about>

# International IDEA Publishing

DESCRIPTION: International IDEA is an intergovernmental organisation seeking to strengthen democratic processes and institutions worldwide.

WEBSITE: [www.idea.int/publications](http://www.idea.int/publications)

LICENCE USED: Creative Commons BY-NC-SA 3.0 Unported,  
<http://creativecommons.org/licenses/by-nc-sa/3.0>

MEDIA: Text

LOCATION: Global. Headquartered in Stockholm, Sweden, with offices in Asia, Africa, and Latin America.

## Overview

The International Institute for Democracy and Electoral Assistance (International IDEA) (<http://www.idea.int>) 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 providing 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

Three publications from the extensive list of IDEA publications available under Creative Commons Attribution-Noncommercial-Share Alike licenses: Open Content Licensing: Strengthening Women's Political Participation in Indonesia, Democracy and Deep-Rooted Conflict: Options for Negotiators and Building Democracy in Jordan. IDEA has published a vast portfolio of reports in a number of languages under Creative Commons.



The IDEA's Publications portal, July 2008

and institutions, and to inform the debate surrounding political participation and capacity building. These publications are on the IDEA site ([www.idea.int/publications](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.

## Licence Usage

In 2007, International IDEA allowed the application of the Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported licence (<http://creativecommons.org/licenses/by-nc-sa/3.0>) to selected titles within its publications. IDEA's CC-licensed works are listed at [http://www.idea.int/publications/cc\\_publications.cfm](http://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 [http://www.idea.int/publications/how\\_to\\_use\\_cc\\_titles.cfm](http://www.idea.int/publications/how_to_use_cc_titles.cfm).

## 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.

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**'IDEA's work strengthens the processes for citizens non-governmental organisations and governments to debate the essential elements of democracy.'**

[www.idea.int/themes/index.cfm](http://www.idea.int/themes/index.cfm)



## New Internationalist

DESCRIPTION:	<p><i>New Internationalist</i> exists to inform, educate and communicate its message and ideals in an accessible style through the New Internationalist magazine, books, Internet and other media. New Internationalist Publications seek to 'bring to life the people, the ideas and the action in the fight for global justice.'</p>
WEBSITE:	<a href="http://www.newint.org">www.newint.org</a>
LICENCE USED:	Creative Commons BY-NC-ND 2.5 Generic, <a href="http://creativecommons.org/licenses/by-nc-nd/2.5">http://creativecommons.org/licenses/by-nc-nd/2.5</a>
MEDIA:	Text
LOCATION:	Global, headquartered in Oxford, England with offices in Toronto, Canada; Adelaide, Australia; Christchurch, Aotearoa/New Zealand; and Tokyo, Japan.

### Overview

*New Internationalist* (*NI*) is a monthly magazine which seeks to publish information relating to social justice and human rights, to address the imbalance of power between the first world and the 'majority world,' and to investigate under-reported ethical and ecological issues. Established in 1973 by New Internationalist Publications in Oxford, England, the magazine is directed by a workers' co-operative which runs as an independent trust according to strict ethical and environmental codes of

practice. *NI* also maintains editorial and sales offices in Adelaide, Christchurch, New York, and Toronto.

*NI*'s subscriber base currently exceeds 75,000, which has enabled the not-for-profit co-operative to expand into the production of books, films, and other materials to support United Nations and related bodies concerned with community development and sustainability. Originally sponsored by Oxfam, the Cadbury and Rowntree Trusts, and Christian Aid, the co-operative has been self-sustaining since the early 1980s.



In 2007, *NI* won the Utne Independent Media Award for 'Best International Coverage' for the eighth time ([www.utne.com/uipa.aspx](http://www.utne.com/uipa.aspx)), honouring 'independent efforts that provide bold, innovative,

*New Internationalist* use Creative Commons-licensed Flickr images to supplement some of their news and feature articles on [www.newint.org](http://www.newint.org). The image on the left was taken by Flickr user cjelli and reused by *NI* as a draw-in to a feature by Anna Chen about the arduous task of ironing which begs the question, 'What's wrong with crinkles, anyhow?'

thought-provoking alternatives to mass media fare' ([www.newint.org/about/the-co-operative](http://www.newint.org/about/the-co-operative)). Other major accolades include the Independent Press Award for 'Best International Coverage,s' awarded for the seventh time, in addition to the highly-regarded readers' poll, awarded in 2000. *NI* has been recipient of the United Nations Association Media Peace Prize for its outstanding contribution to world peace and development, as well as the United Nations Development Programme Paul Hoffman Prize awarded for *NI*'s outstanding contribution to world development. The magazine has also been widely endorsed by its readership, which includes John Pilger and Archbishop Desmond Tutu.

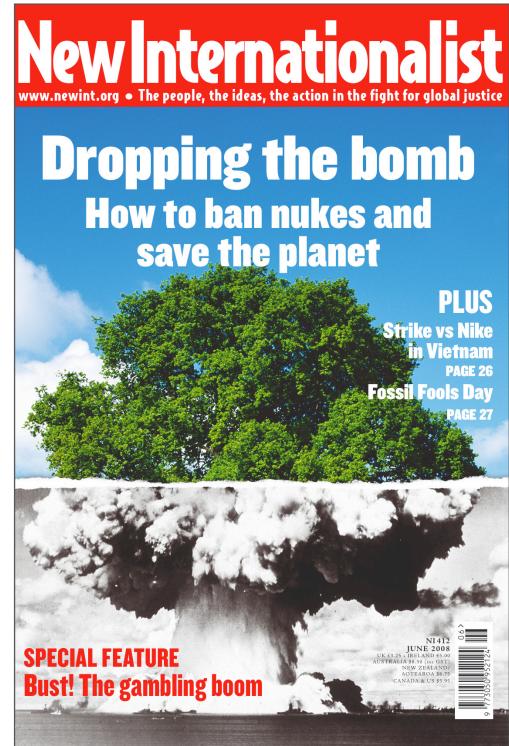
*'New Internationalist is an ongoing education and a monthly reminder of our common humanity. A wonderful readable guide to the social and political forces that shape our world...With its hard-hitting coverage of world affairs, evocative first-person essays, sweeping exposes of such topics as land mines and the geopolitics of blue jeans, the New Internationalist offers a consistently unique and important perspective on global culture.'*

The Editors of Utne Reader,  
in presenting the 1998 award

## Licence Usage

*NI* blanket license the site under a Creative Commons BY-NC-ND 2.5 Generic Licence but explicitly exclude in the website's footer and all the images on the site. Copyright for images remains with the the photographer, illustrator or representative agency. They also state that content other than images that is not under the terms of the CC licence are noted separately. The magazine explains this policy in detail in their copyright policies ([www.newint.org/misc/copyright](http://www.newint.org/misc/copyright)).

*NI* also uses Creative Commons licensed images from Flickr to supplement content published on the website. Each Flickr image is attributed by including a copyright logo and the photographer's Flickr username, which is linked to the specific image that *NI* has resued. They also indicate that the image is available under a Creative Commons licence and link to the appropriate Commons Deed.



The cover of New Internationalist, Issue 412

Image: Front cover, New Internationalist, Issue 412, July 2008. Used with permission.

## Motivations

*NI*'s mission statement ([www.newint.org/about/the-co-operative](http://www.newint.org/about/the-co-operative)) emphasises its campaign for social and environmental justice in the publication of previously unheard voices. In order to maintain its mission, *NI* values 'self-help, responsibility, democracy, equality, equity and solidarity.' The release of materials under Creative Commons licences conforms to *New Internationalist*'s ethos of openness and democratic participation: as stated, *NI* exists to 'inform, educate and communicate its message and ideals in an accessible style through the *New Internationalist* magazine, books, Internet and other media.'



# BUILDING AN AUSTRALASIAN COMMONS

## openDemocracy

DESCRIPTION: openDemocracy is an independent online magazine offering global perspectives on current issues, fostering democratic debate.

WEBSITE: [www.opendemocracy.net](http://www.opendemocracy.net)

LICENCE USED: Some articles released under a Creative Commons BY-NC-ND 2.0 UK (England & Wales), <http://creativecommons.org/licenses/by-nc-nd/2.0/uk>, images hosted on Flickr under a Creative Commons BY-SA 2.0 Generic, <http://creativecommons.org/licenses/by-sa/2.0>

MEDIA: Text, Images

LOCATION: Global, headquartered in London with offices in New York

## Overview

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](http://www.britishcouncil.org/zerocarboncity-debate.htm)). oD

openDemocracy homepage, July 2008

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 Vaidyanathan. 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.

## 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>). They commitment to release the work of 150 oD authors under a Creative Commons licence, making openDemocracy 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



Instilling Alternative Points of View

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.

*'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 Vaidyanathan, [www.opendemocracy.net/media-copyrightlaw/creativecommons\\_2596.jsp](http://www.opendemocracy.net/media-copyrightlaw/creativecommons_2596.jsp)

Articles published as part of this initiative are released under a Creative Commons Attribution-NonCommercial-NoDerivatives licence. They explain this relationship in detail on the website (<http://www.opendemocracy.net/creativecommons>), where they provide recommended attribution text and HTML code. openDemocracy also strongly encourages the use of its badge where content is republished.

Images published on the website are available on Flickr (<http://flickr.com/photos/opendemocracy>) under a Creative Commons BY-SA 2.0 Generic licence.

## Motivations

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

# *'Democracy, like culture itself, must be a collaborative project.'*

Siva Vaidyanathan,  
[www.opendemocracy.net/media-copyright/creativecommons\\_2596.jsp](http://www.opendemocracy.net/media-copyright/creativecommons_2596.jsp)

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 Vaidyanathan 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.'*

<http://www.sivacracny.net/archives/004344.html>



## YouDecide2007

DESCRIPTION:	YouDecide2007 is a citizen journalism initiative established by SBS, <i>On Line Opinion</i> , the Brisbane Institute, and the Creative Industries Faculty at the Queensland University of Technology to cover the 2007 Australian Federal election in a bottom-up, 'hyperlocal' fashion.
WEBSITE:	<a href="http://www.youdecide2007.org">www.youdecide2007.org</a>
LICENCE USED:	Creative Commons BY-NC-ND 2.5 Australia, <a href="http://creativecommons.org/licenses/by-nc-nd/2.5/au">http://creativecommons.org/licenses/by-nc-nd/2.5/au</a>
MEDIA:	Image, Text, Video
LOCATION:	Australia

### Overview

YouDecide2007 is a citizen journalism project initiated to cover the 2007 Australian Federal Election in an alternative, bottom-up and 'hyperlocal' fashion. Funded as an Australian Research Council (ARC) ([www.arc.gov.au](http://www.arc.gov.au)) Linkage Project, YouDecide2007 is a partnership between SBS ([www.sbs.com.au](http://www.sbs.com.au)), On Line Opinion ([www.onlineopinion.com.au](http://www.onlineopinion.com.au)), the Brisbane Institute ([www.brisinst.org.au](http://www.brisinst.org.au)) and Creative Industries ([www.creativeindustries.qut.edu.au](http://www.creativeindustries.qut.edu.au)) at the Queensland University of Technology (QUT). In the lead up to the Australian Federal Election on 24 November 2007, the site sought submissions from interested citizens on issues of relevance to their electorates, from Broome to Bennelong, across a range of formats – whether audio, video, or textual. Citizens submitted news items and opinion pieces, which were profiled on the main page as premium content ([www.youdecide2007.org/content/view/20/28](http://www.youdecide2007.org/content/view/20/28)) or discussed in a 'sandpit' section according to their merit, and engaged in robust discussions on the 'raw' ([www.youdecide2007.org/content/view/69/84](http://www.youdecide2007.org/content/view/69/84)) inside pages. Editorial control in differentiating content provided certainty for project partners, and allowed a gradation of experience on the site for its readership.

YouDecide2007 demonstrates how citizen journalism can complement political coverage of mainstream media outlets, creating synergies between professional 'expert' content, as provided by the project partners, and user-generated content created on the site. The YouDecide2007 project is distinctly 'hyperlocal,' emphasising 'on-the-ground' news reporting from individual electorates, and therefore illustrating the interesting interplay between local and national issues in key seats. It builds on experience from On Line Opinion in the reporting of public affairs and community management, and research expertise from QUT in the qualitative and quantitative analysis of social media and public sphere initiatives.

### Licence Usage

User-generated content submitted to the YouDecide2007 site is dual licensed. Articles, images, and videos are made available to the public under



the Creative Commons Attribution-Noncommercial-No Derivative Works 2.5 Australia licence. In addition, users grant the project partners – QUT, SBS and On Line Opinion – a non-exclusive, perpetual, world-wide licence to reuse the content for any purposes associated with the project, on the condition that appropriate attribution to the author remains (see [www.youdecide2007.org/content/view/29/43](http://www.youdecide2007.org/content/view/29/43)). The availability of premium content for reuse by project partners was a key aspect of the ARC linkage grant.

## Motivations

The YouDecide 2007 project was commenced to provide a democratic forum for alternative reporting on Australian public affairs. By analysing the dynamics of the site, the project has sought to suggest models of best practice for citizen journalists and managers of citizen journalism sites. A primary aim of the project has been to understand changes in the public sphere brought about by user-generated content, and which interventions into the mainstream political process are possible. It also engages with the current interest in the role of the Internet and user-generated content in the mainstream political process.

Barry Saunders, a QUT Creative Industries researcher with the YouDecide2007 project, commented on the site's use of Creative Commons in an interview conducted in March with Rachel Cobcroft from Creative Commons Australia:

*'YouDecide2007 utilised CC licensing to allow portability of content. We thought it important that our contributors be allowed to reuse their own content as they saw fit, and that the stories spread as widely as possible. YouDecide2007 was more about getting perspectives heard than making money, and the CC licence fit our needs more than a traditional copyright licence.'*

In addition, the YouDecide2007 team also sought out partnerships with regional bloggers who wanted to share their content on the site. Although permissions from the bloggers were obtained, Creative Commons licensing allowed this content to be republished with appropriate attribution.

## CREATIVE COMMONS CASE STUDIES

*This photograph of former Prime Minister John Howard in the path of a looming balloon bearing a slogan of change in the New South Wales electorate of Bennelong is an example of user-generated content published on YouDecide2007. Below are two other user-generated images; one of Former Senator Andrew Bartlett announcing the Australian Democrats' Indigenous Policy and one documenting DIY election advertising in the Queensland electorate of Moreton.*



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