

Creative Commons
Concept Document

2006



I. Creative Commons' Mission

Creative Commons' mission is to enable the legal sharing and reuse of cultural, educational, and scientific works. To this end, we offer free and easy-to-use tools to creators and the public to assist them in harnessing the creativity that new technologies make possible — a read/write culture in which we can engage with the content that surrounds us, as distinct from a read/only culture in which we can only passively receive content.

This paper provides a brief overview of what Creative Commons offers, what we have achieved so far and what we are working to achieve in the future.

II. The Problem Creative Commons Seeks To Address

Creative Commons was founded in 2001 to address the following problem — on the internet there's no way to "use" a work without simultaneously making a "copy." This implicates copyright law — the law that grants creators exclusive rights to control certain activities in relation to their work.

Due to the nature of modern technologies, people are connected in ways never before possible. Now the public can distribute works in a variety of formats of a high, and often, professional quality and can work collaboratively across boundaries of time and space. In addition, digital technologies offer new ways to create, share and remix new, derivative, and collective works. All of these activities implicate the exclusive rights of the copyright owner.

As a result (and, of course, subject to fair use), any digital or online use of a work could be said to first require permission. And it is this feature (or bug, depending upon your perspective) that Creative Commons was formed to address.

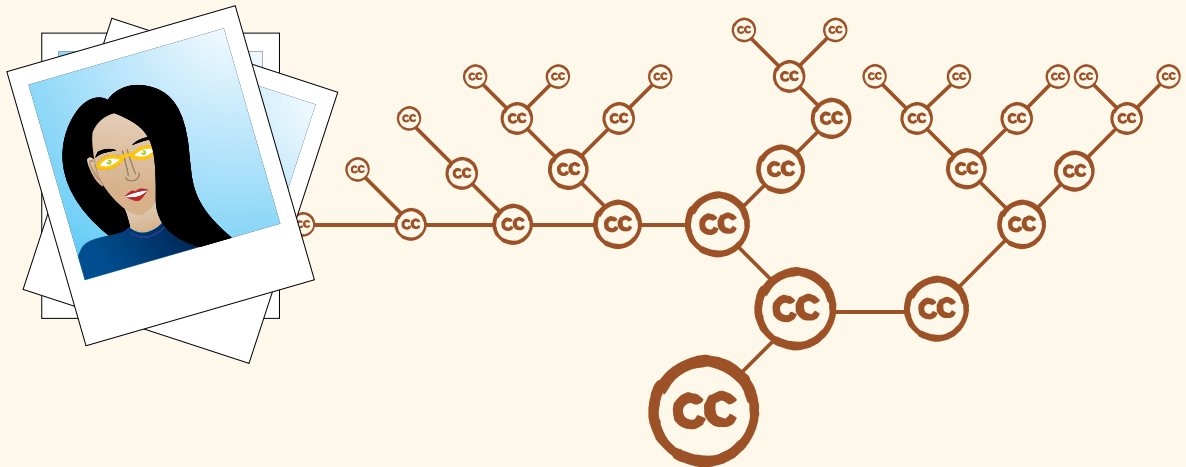
Creative Commons provides creators with a simple way to say what freedoms they want their creative works to carry— to say that they welcome people making some of the uses of their work that new technologies make possible. This makes it easy for others to share or build upon creative work. Creative Commons makes it possible for creators to reserve some rights while licensing others to the public, hence our mantra "*some rights reserved*," as opposed to the default "*all rights reserved*" level of copyright protection that requires you to ask permission first. In this way, Creative Commons offers private voluntary tools for creators to adopt to create a public good — a pool of cultural, educational and scientific content that can be legally and freely accessed, used and repurposed.



The Story Of Alejandra

We invite you to consider the story of Alejandra — a hypothetical modern day high school science teacher, blogger, and author. She encompasses many of the Creative Commons success stories (some of which are described in Section V).

To illustrate the impact that Creative Commons has had to date and what more we hope to achieve, we have told each installment of Alejandra's story in three parts — an "all rights reserved" copyright world without Creative Commons, a world with Creative Commons, and a possible future that we are working to enable.



Blogging

Like many people, Alejandra decided to set up a blog and used the opensource and most popular self-managed blogging software — WordPress. Her motivation in setting up the blog was to spare herself the time it takes to phone and email family and friends with updates about her life and to see if anyone else shares her interests. On her blog, she posts her musings about and experiences with teaching, her observations on life and information about history, science and other topics that interest her. She also uploads some of her personal photos to Flickr, the online photo library recently acquired by Yahoo!. Using the Flickr badge tool, Alejandra also displays photos from her Flickr photostream on her blog.



In a world without Creative Commons licensing...

Alejandra's blog immediately attracts an "all rights reserved" level of copyright protection. Unless Alejandra knows how to or has access to a lawyer, one who can assist her in clearly signaling that she is happy for people to make more use of her blog than is permitted by fair use and other exceptions to copyright law, her blog can never be re-used. An "all rights reserved" level of copyright protection means that no one can copy and repost her blog entries to their own site without contacting her and asking for her permission. No one can translate them into Spanish or Chinese to enable people who do not speak English to read her blog without contacting her for separate permission. No one can include her photos in a book and sell the book without contacting Alejandra and asking for her permission first.

Someone can, of course, use her blog posts consistent with their rights under fair use or fair dealing laws but many people, of course, are not precisely sure what those are and where the line falls. So often potential use and reuse of creative works is chilled because there is no easy way to know when to ask for permission and whether that permission will be forthcoming.

Asking for permission can be as simple as finding her email address on her blog and sending her an email or leaving a request in the comments field on her blog. However, this increases the transactions costs for Alejandra's material being used, requires that they speak English sufficiently fluently and have the time and patience to contact Alejandra. Alejandra would never know the people who may want to use her content because they do not make it to the point of contacting her via her blog.

In a world with Creative Commons licensing...

Alejandra can choose one of CC's six core licenses that matches her preferences as to how others use her content. By using a CC license, Alejandra can easily "pre-authorize" certain uses of her content by members of the public so that her blog postings and images can be shared and circulated around the world. Creative Commons makes it easy for Alejandra to clearly signal that use and reuse of her blog content is authorized above and beyond what fair use allows.

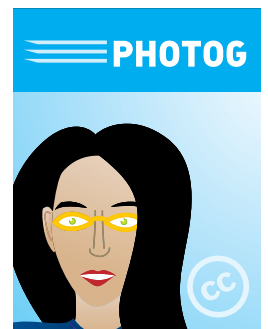
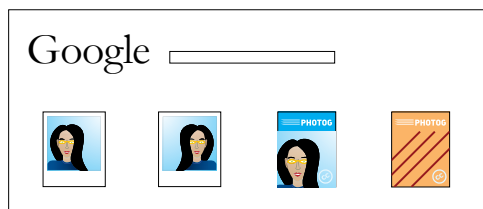
Because posting to her blog and taking photos is her hobby, and her motivation in doing them is to share her ideas and musing with the world, Alejandra chooses the least restrictive license, the Creative Commons Attribution license. This license allows any member of the public to copy and redistribute her blog entries, adapt them or translate them, whether for commercial or noncommercial purposes without having to ask for separate permission provided they give her attribution. This license promotes the dissemination of her ideas, builds up her reputation and builds a layer of permissions on top of the activity possible within the realm of fair use.

By placing the Creative Commons "Some Rights Reserved" logo on her blog and next to her photos with the statement "The contents of this blog, unless otherwise indicated, are licensed to the public under the terms of the Creative Commons Attribution license" and giving a link to the Commons Deed (the human-readable summary of the key terms of the license), visitors to Alejandra's blog now have clear notice that they may freely use and reuse, with attribution, her postings and images.

It is also easy for Alejandra to choose the Creative Commons Attribution license for both her blog and her photos because the Creative Commons license generator has been built into both the WordPress software tool and the Flickr site.

Having clearly signaled to the world that they can feel free to use her content under an Attribution license, Alejandra is delighted to learn that her blog is being translated into Chinese and Spanish. The translations are possible because Alejandra chose a license that permits derivative works. The sites hosting the translations are funded by the placement of online advertisements. This is possible because the Creative Commons Attribution permits people to make commercial use. Alejandra includes links to these translated sites in her blog, thrilled that people in different parts of the world are sufficiently interested in what she has to say that they have translated it.

Like many people with a blog, Alejandra occasionally engages in "vanity" Google Searching — plugging her name into Google to see where and when she is mentioned. One day, when she does this, she sees that the publisher of a commercial travel site has used six photos that she took while on a recent vacation in Hawaii to augment its online maps and travel guides. Again, because Alejandra chose to permit commercial use of her work, the publisher knew that Alejandra would be happy for them to use the photos provided they give her attribution and does not have to engage in the time and expense of contacting her and negotiating permission. Alejandra is thrilled to see that her images are valued and enjoyed by many people rather than just adorning her photo wall at home.



What could the future be like?

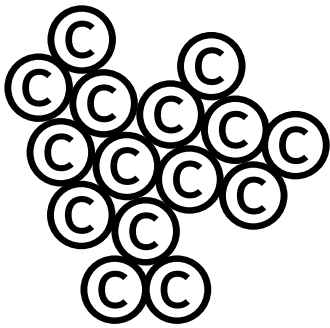
Within the brief four years that Creative Commons licenses have been offered, we have already seen the benefits it can offer bloggers and photographers like Alejandra. But this is just the beginning.

Imagine a world in which the Creative Commons license generator is incorporated into more blogging applications than WordPress and more online photo libraries than Flickr. In this world, a larger number of people who use the Internet to reflect on their experiences by sharing their ideas and images, can have the option to CC license their work just like Alejandra. They can then see what uses others have for their creativity that they themselves don't have or haven't thought of yet.

Also imagine a world in which more people globally are familiar with Creative Commons licenses and they can increase their use of CC-licensed content — a world in which people better understand when they need to ask for separate permission to do the activity covered by the rights Alejandra has reserved. Although she has used the most permissive Creative Commons license, there may be instances when people still need to secure her separate permission. In this imagined future, Creative Commons' licensing architecture can serve as the platform from which people can ask for separate permission for those rights that are reserved. This will automate the rights clearance process, provide creators with ready feedback and possible remuneration for online uses of their work and, most importantly, by reducing the transaction cost, encourage creativity and reuse.

Teaching

Having seen the benefits and community that can be built from sharing materials online, Alejandra decides to set up a new website to which to post her curriculae, lesson plans, teaching materials and the assignments that she gives her to students. She does this in order to promote her student's technical literacy, to make these materials more easily available for those students who want to review after class or who want to catch up if they miss a class. She also hopes that by sharing her materials in this fashion, she can engage with and inspire other teachers, particularly ones in similar fields, to comment on her materials and share their own versions.



In a world without Creative Commons licensing...

Alejandra can only use those materials that she herself has created and incorporated into her lesson plans. Alejandra uses a lot of content from other people in her lesson plans such as photos of well-known scientists and experiments, diagrams and timelines, and articles from other people arguing about the different perspectives and disagreements in tracking the history of science. These are all materials that Alejandra has acquired and built up over her years of teaching.

Alejandra's use of these other materials in the classroom is permitted under fair use and education-specific exceptions to copyright, without her having to contact every copyright owner for permission. However, these exceptions render it illegal or practically impossible for Alejandra to post her teaching materials online. The only way for Alejandra to include these third party materials in her online lesson site is by contacting each copyright owner for their specific permission. Because many of the materials were acquired incrementally over the years, Alejandra is not necessarily sure of whom to contact for some materials. For others, she does try to

secure permission but with limited success because many copyright owners are large publishers who either charge high rates for online usage or refuse permission because they fear that one online copy will undercut their market.

This means that Alejandra can only post online an extremely limited version of her lesson plans and teaching materials, having to withdraw all of the materials from other teachers, archives or publishers. This decreases the efficacy of her site for her students who experience a comprehensive in-class teaching experience but a much more limited one in the privacy of their home. This also adversely impacts her collaboration with other teachers because they cannot see how Alejandra uses third party materials and how she enhances her lessons. Similarly, she cannot see what third party materials other teachers use and how they use them. In addition, other teachers are not certain that they can even use or adapt Alejandra's materials for inclusion in their own online lesson plans or their other works. This restricted use defeats much of the purpose of Alejandra putting her lesson materials online.

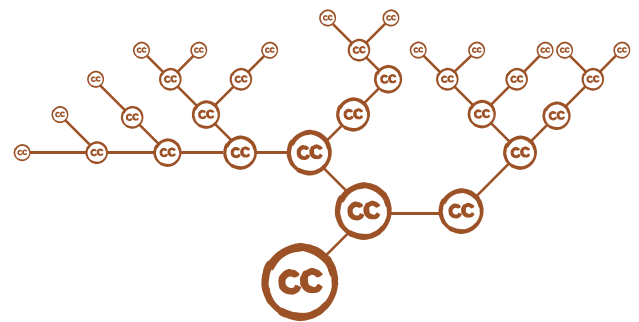
In a world with Creative Commons licensing infrastructure...

Alejandra can easily search online for relevant educational content that she can legally reuse and share in her online lesson site using the Yahoo! and Google customized search engines. In addition, Alejandra can visit other educational and teacher sites and, if they have also used a Creative Commons license, incorporate their materials into her own. She is not able to find CC-licensed material to replace all of the materials she typically uses in her course but she is able to find some and in doing so re-builds her lesson plans so that they are not just skeletons of her own notes.

Through her web searches, Alejandra becomes aware of projects known as "opencourseware" projects, as part of which faculty members at top US universities have released their course materials online under a Creative Commons Attribution-NonCommercial-ShareAlike license. This license permits anyone to copy, adapt and redistribute the content provided they do so only for noncommercial purposes (which includes educational) provided that any adaptations are released under the same license and provided attribution is given back to the faculty member.

In searching the courseware for "history of science," Alejandra is pleasantly surprised to learn that there are many different disciplines that discuss the history of science such as women's studies and philosophy, in addition to offerings in the history department. Alejandra contacts some of the faculty members to discuss their research and approach. Based on these resources, she adapts her own lesson plans to add more nuances that reflect these different interdisciplinary approaches to her subject.

Alejandra decides to license her lesson plans under the Attribution-NonCommercial-ShareAlike license to ensure that it is able to be remixed and used together with other "opencourseware" offerings. Alejandra sees that there are Portuguese, Spanish, Chinese and French translations of the other opencourseware projects, thanks to the permissive license, and hopes that her work can be translated and localized in a similar way.



What could the future be like?

Imagine a world in which educational content is published in at least one online format on terms that permit educational use and reuse in-conjunction with being published in hardcopy where the commercial publisher would retain an "all rights reserved" license on that content. This flexibly licensed content could enhance global teacher collaboration and improve the learning experience for students and the broader community. In addition, students and self-learners from around the world could access materials from the developed world more cheaply and translate and adapt them for local conditions so that relevant knowledge is made available and is customized for their environment. By placing learning materials online in this fashion, this may also reduce the cost of textbooks for students and improve, to some

extent, access to education. With greater participation in open educational initiatives from faculty located around the world, not just those located in North America and Europe, Alejandra can further enhance her educational offerings for her students, for example, by including materials about prominent contributions to science made by Indian and Chinese scientists.

III. The Creative Commons Projects

“Culture Commons”

As mentioned above, Creative Commons was incorporated in 2001 as a non-profit organization. We first offered our tools to the public in December 2002.

Since our inception, we have worked on our “Culture Commons” project, which is designed to expand the pool of creative and educational content that is free for anyone to use, reuse and repurpose.

However, soon after the public release of our tools, it became apparent that we needed to work to make them relevant to people in different jurisdictions and from different cultures. To this end, we established in 2003 an international license porting project — Creative Commons International (CCI).

Creative Commons International

CCI works to “port” the core Creative Commons licenses to different jurisdictions around the world. The “porting” work involves both linguistically translating the licenses and legally adapting it for the particular jurisdiction in question. This work is led by volunteer teams in each jurisdiction who are committed to introducing CC to their country and who consult extensively with members of the public and key stakeholders as part of the porting process.

Once the main porting work has been completed, CCI continues to collaborate with the international affiliates to maintain the licenses and adapt later versions of the licenses, to disseminate information about the licenses and to share responsibility for the conduct of legal research. In this way, CCI works to maintain an international license architecture and an international network of legal experts.

As CC licenses were “ported” to different jurisdictions around the world, we became acquainted with many

different communities that were committed to the ideas and the practice of a commons. As we got to know these communities better, we realized that many fell outside of the strict boundaries of Creative Commons licenses and tools. To support and connect this community, we realized that a new project was necessary — iCommons.

iCommons

The mission of iCommons is to build a global movement that would embrace and extend the infrastructure of freedom. Launched in 2005, iCommons works to support and promote the activities of the global commons community, a community that can extend beyond just Creative Commons project leads, to include CC activists and CC license users to include Wikipedians, A2K communities and free software and free culture activists, to name a few.

Already iCommons has brought together representatives from this community as part of the recent iCommons Summit held in Rio de Janeiro in June 2006. At the Summit new plans for projects and collaboration were forged.

Science Commons

Launched in early 2005, Science Commons is designed to extend the approach of enabling sharing and collaboration into academia and the sciences.

The Science Commons project is based on the belief that science and education depend on the ability to observe, learn from, and test the work of others. Science Commons works to apply the Creative Commons model of standardized legal agreements and simple technical tools to build a “science commons.”

IV. The Creative Commons Tools

Creative Commons offers a suite of legal and tech tools free to the public for them to use.

Creative Commons licenses



Creative Commons licenses provide a simple way for owners of copyright to mark their work with the freedoms they intend it to carry. These freedoms are of two types — the freedom to share, and the freedom to remix — and of course, the two freedoms can be combined. Users can also limit these freedoms in three significant ways — first, by restricting commercial uses, and second, by restricting any derivatives, or third, if derivatives are allowed, by requiring they be licensed in the same way.



These elements combine to produce six different licenses. The least restrictive is the Attribution license, which authorizes both verbatim and derivative use for

both commercial and noncommercial purposes and places no requirements on the licensing of derivatives, provided attribution is given. The most restrictive is the Attribution-NonCommercial-NoDerivatives license, which permits only verbatim reproduction and distribution for noncommercial purposes, provided that attribution is given—essentially, noncommercial file sharing.

Once a person selects the license that matches their preferences, they receive the license expressed in three different formats: (i) the human-readable Commons Deed which sets out the key license elements and contains human readable license buttons; (ii) the lawyer-readable Legal Code that contains the actual license; and, (iii) the machine-readable Resource Description Framework metadata that describes the key license terms and is then searchable by the customized “find” technologies (discussed in the Find tools).

Nothing in this design is intended to modify, or qualify, in any way the law of “fair use” or “fair dealing.” Creative Commons licenses add either freedoms or security beyond those provided by “fair use” and “fair dealing.” They are not intended to clarify or enumerate the contours of “fair use” or “fair dealing.”

Internationalization of CC Licenses

As of September 2006, CC licenses have been ported to 33 jurisdictions around the world; including Argentina, Brazil, China, Croatia, Denmark, Israel, South Korea, Mexico, South Africa and Spain. With the launch of the CC licenses in South Africa in June 2005, Creative Commons licenses are now offered on every populated continent. CCi is continuing to work with new jurisdictions to add to Creative Commons global legal network.

In March 2006, the enforceability of Creative Commons licenses was tested before a court in Amsterdam. The commercial publisher of a magazine had used photos of Adam Curry, a well-known podcaster and former MTV VJ, from his Flickr account that were CC-licensed. The court held that the publisher had violated both the “Attribution” and “NonCommercial” license restrictions and had failed to properly identify that a Creative Commons license applied to the images. This decision is an important first step in demonstrating the efficacy of CC licenses in different jurisdictions around the world.

The “Find” tools

Tapping into the machine-readable expression of the Creative Commons licenses, Creative Commons worked with key technology companies to develop search engines that read CC-metadata.

In 2005, both Yahoo! and Google developed search engines that filter searches to find only Creative Commons-licensed works according to their license terms. These search filters are now included in the “Advanced Search” page of both search engines and also Creative Commons’ own “CC Search.” These search tools make it easy for members of the public to find content that is available under a Creative Commons license, by license type, and to enjoy the benefit of greater access to and greater freedom of use of CC-flexibly licensed content.

In addition to Yahoo! and Google’s customized search, the popular online photo community Flickr recently introduced the ability to search through some of the 18 million CC-licensed images hosted on Flickr; and, BlipTV, an online video site, also enabled search of its CC-licensed videos. We have added these searches to the “CC Search” page to encourage the development of more content-specific CC-customized searching.

The “Publish” tool

Creative Commons developed a desktop client — ccPublisher — that enables easy publishing of content to the Internet. This tool was developed in response to the realization that many people who wanted to publish online, lacked the resources and knowledge to do so.

ccPublisher is an easy-to-use “drag and drop” tool that facilitates marking content with a Creative Commons license and uploading of that content to the location of the uploader’s choosing; the default upload location is the Internet Archive, which offers free hosting. ccPublisher is cross-platform compatible and its code is licensed under the CC-GNU General Public License so that anyone can adapt the tool for their own content uploading systems.

ccPublisher has also been internationalized so that the user interface appears in languages other than English. In a groundswell of community support, five language translations were included in the initial release, all translated by community members in a period of two weeks. Currently, ccPublisher is available in English, Chinese (Taiwan), Croatian, Dutch, Polish and Spanish.

The Collaboration Tool

To facilitate collaboration and allow people to see the interrelationship between creativity and re-creativity, we developed ccMixer. ccMixer is a site that invites creators to exercise their rights to rip, mix and mashup under those Creative Commons licenses that allow derivative works and sampling. The site enables artists to see both who has remixed their work and to display those tracks that they themselves have remixed in creating their own music. In this way, people can track the genealogy of creativity because ccMixer tracks the relationship between sampled tracks, allowing people to trace the history and referencing between music and encouraging further remixing and reuse. Currently, ccMixer hosts around 5,000 tracks of which about half are remixes.



To extend the collaborative potential of ccMixer beyond the site, we released the engine of the software that powers the site as “ccHost.” ccHost has been developed and extended from its initial use as ccMixer so that it applies to all media types, whilst retaining the key strengths of ccMixer — namely allowing for content to be hosted, commented on, and remixed in such a way as to show the interrelationship between it. We have engaged in this development work in order to make it easier for others to share and remix all content types.



This year, thanks to its extension, ccHost has grown from the engine that powers ccMixer.org into a community-powered, self-sustainable, and award winning Open Source project that is used by Open Clip Art Library (www.openclipart.org), Open Source Cinema (www.opensourcecinema.org), ccMixer South Africa, the Netherlands-based Simuze.nl and others. In addition, several educational projects are installing ccHost to support and enable the sharing of teaching material.

In keeping with our dedication to building a global digital commons, version 3.0 of ccHost adds full localization support for languages around the world including Portuguese, Chinese (traditional and simplified) German, French, and Dutch. ccHost is available under the CC- GNU General Public License. In August 2006, we were thrilled to learn that ccHost was awarded the Linux World Product Excellence Award for “Best Open Source Solution”.

V. The Creative Commons Achievements to Date

Over the past 5 years, Creative Commons has witnessed a phenomenal growth in license adoption, an array of high-profile license adopters and important relationships with prominent technology companies. Together these developments have established Creative Commons licensing as part of the dialogue about online rights regulation and integrated our tech tools into key parts of the digital infrastructure.

License Adoption

One year after Creative Commons licenses were released to the public, in December 2003, we counted 1 million linkbacks to licenses. By December 2004 there were 16 million linkbacks to licenses. By December 2005, this number climbed to 45 million linkbacks.

Most recently — in June 2006 — this number has grown even more exponentially with 140 million linkbacks recorded.



Stories of License Adopters

In addition to a phenomenal growth in the quantity of license adoption, we have also learned of incredible stories of how Creative Commons licensing has assisted authors and has enabled more flexible use of copyrighted material. High-profile license adopters include David Byrne and Brian Eno, who CC-licensed their album “Bush of Ghosts” and Pearl Jam who CC-licensed a music video. In addition to these well-known adopters, we also seen experiences that demonstrate the important cultural contributions that flexibly licensed content can enable. Below we offer examples from music, film and education.

Music — Nimrod Lev and Rhythm Beating Silence: Nimrod Lev is a well-known and award-winning Israeli singer/song-writer. He is one of the rare musicians who “made it” — he was signed to Israeli media giant Hed Artzi, was featured prominently on Israeli radio and MTV, and had a huge commercial hit with the song “That’s All the Magic.” But Lev felt exploited by his label who controlled his music and didn’t fairly share its financial rewards. As a result, Lev chose to leave the conventional music industry and use the Web to freely and independently distribute his music. In an interview with the popular Israeli news Web site Nana, Lev stated:

“Do you know an Israeli artist who turned rich from selling their CDs? I don’t. These record companies and various federations represent themselves and not us, and as a result we see almost no money. If they are going to fight the file sharers, they should not do it on our backs, and definitely, not in our names...” I believe that the accessibility to music is the basic right of each person, and we must fight for its preservation.”

These days, Lev and his band, Rhythm Beating Silence, use Creative Commons licenses for their music, videos, and art. The trio capitalizes financially on the online viral success of their creativity by playing shows and working on commissioned projects.

The band, which is highly concerned with making works of art and artists from culturally isolated countries more accessible to the international public, says that it has been able to attract more fans than ever (including many in countries that would not have been open to them as members of the conventional Israeli music industry) as a result of using an open, CC-based approach to distribution.

Film — *Teach*: In 1999, director Davis Guggenheim (who recently also directed *An Inconvenient Truth*) and producer Julia Schachter created a film chronicling the experiences of teachers in the Los Angeles Unified School District. The filmmakers created two powerful documentaries: the Peabody Award-winning *The First Year* and *Teach* — which is a short film created to attract talented and passionate people to the teaching profession.

But after a few years, Guggenheim and Schachter realized that while a fair number of people had seen their film, there was still an enormous audience who hadn’t. They also realized that there was a free and easy solution: the Web. So, in February 2006, Guggenheim and Schachter made *Teach* available under a Creative Commons Attribution-NonCommercial-NoDerivatives license and offered the film online to the public for free. At a live screening in San Francisco hosted by Creative Commons, the filmmakers explained that the CC license was the perfect tool for artists looking to have their work be more freely available to the world. After all, Guggenheim noted, the whole point of making documentaries — which there is generally a limited market for — is to have them be seen by as many people as possible. This is especially true with *Teach*, he continued, as it was essentially designed to be a recruitment film for teachers.

Education — MIT OpenCourseWare: MIT’s OCW project is designed to provide free access to the prestigious university’s course materials for people around the world. It is a Web-based electronic publishing initiative with the goal of putting materials from virtually all of MIT’s undergraduate and graduate courses online and under the CC Attribution-NonCommercial-ShareAlike license by 2008. Since its launch in 2002, MIT OpenCourseWare has posted 1,285 sets of course material from 33 disciplines online. Visitors to the site come from over 200 countries. Significantly, the Creative Commons license used by MIT offers a free and easy way for MIT course materials to be translated into other languages and customized for local context. Says one OCW user in Azerbaijan:

“This is a wonderful initiative, something I’ve been dreaming about! It gives great opportunities for studying new things and improving my current education. Commercial distance education is too expensive for people in the country where I live, but what you did make: quality education really available.”

Technical Implementation

Embedding the option of choosing a Creative Commons license into the technical infrastructure of the architecture and applications of the Internet is a key part of realizing our mission. Adding to the success of the search tools developed by Yahoo! and Google, we have also witnessed recently another important implementation.

Microsoft released the Creative Commons Add-in for Microsoft Office in June 2006. This software tool enables the easy addition of CC licenses to works created in Microsoft Office Word, Microsoft Office Excel, and Microsoft Office PowerPoint. The tool is available free of charge at Microsoft Office Online and will enable the 400 million users of Microsoft Office around the world to easily select Creative Commons licenses when they are directly working in an Office program.

Once the Creative Commons Add-in is installed, the option to choose a Creative Commons license is avail-

able from the "File" drop-down menu. Upon selecting the CC option, the user is presented with the standard Creative Commons license generator and can select the license of their choosing. Once the license has been chosen, the tool adds the Creative Commons logo, the name of the selected license, and a link to the license's terms to documents created with Microsoft Office.

The first document to be CC-licensed using this tool was the text of Brazilian Minister of Culture Gilberto Gil's iCommons Summit keynote speech. The speech was made available in both English and Portuguese.

VI. The Important Work Still To Do

The work that Creative Commons has done over the past five years has been an enormous success. But there is much more to do. We have gone from the basement at Stanford Law School to the cover of Wired magazine, collaborated with key industry players and featured as part of government delegate submissions before the World Intellectual Property Organization. Now that we have established Creative Commons as part of the debate and the practice surrounding the regulation (both private and public) of creative, educational and scientific materials, we face perhaps our biggest challenge of consolidating on that initial success and demonstrating the benefit of "free culture." Our work over the coming years will focus on the following areas:

- **Building a stable "free culture" infrastructure:** Creative Commons, of course, is not the only entity crafting licenses designed to dedicate certain copyrights to the public. In addition to our work, the Free Software Foundation's "Free Documentation License" has become an important free culture license, as it is the framework for Wikipedia. In addition, the BBC's Creative Archive License, and the French Art Libre license have become important elements in the "free culture" ecology. Unfortunately, these different licenses have not been designed to interoperate: content licensed under one can't be reused under another. And this incompatibility will increasingly threaten the potential that these different projects all seek to realize. To help resolve this problem, Creative Commons will lead a project to establish an infrastructure for interoperable licenses. The aim will be to enable creative work licensed under sufficiently similar licenses to move between those licenses. That process will be directed by a board independent of, but started by, Creative Commons.
- **Adding tangible support to authors:** One core value of Creative Commons has been that all decisions about enabling freedom should be made ultimately by the artists, or creator. In our next stage of work, we will be deploying a series of projects designed to help authors manage the complexity of the existing copyright system. One of these projects will give authors a tool to enable them to exercise a right granted to them under US copyright law to terminate any transfer of rights they've made

after a fixed period of time. While the law is designed to benefit authors, the complexity of the system the law has established makes it useless for all but the most sophisticated. We will give authors a simpler way to reclaim their rights, and connect them to an infrastructure of free legal services to help them if they need that help. Another project will enable authors to reclaim rights to out of print works from their publishers: again, relying upon an infrastructure of free legal services, we will give authors to tools they need to reclaim their rights, and make their work accessible again using the Internet.

- **Extending the base we've already built:** In addition to these new projects, we will of course continue what we've been best at: increasing the breadth of high-profile projects that we can use to showcase the benefit of CC legal and technical tools. We've proven that when we set the example for how content can be effectively and, on occasion lucratively, shared and reused, people follow suit. We need to develop and publicize new success stories around video, educational content, images and music. We need to continue to work with more software companies to get CC options built into the Web and desktop tools that people use everyday. We've seen, through the example of Flickr and soon, no doubt through the example of Microsoft, that people are more than eager to use our licenses when the option to do so is easy and intuitive.
- **Expanding work in education:** A key part of our future activities includes engaging with educators and education groups/projects to ensure that much more educational/instructional content is available to people at all levels of education and across the geographic and economic spectrum. Our licenses provide a simple way for this to happen; now we have to make sure that the people building tools and resources know how to properly integrate CC into their projects.

Through these important projects, Creative Commons can continue to revive the principles of balance, compromise, and moderation both online and offline and, in doing so, promote and enable participatory culture. Our ongoing work will allow us to consolidate on our previous successes and demonstrate the importance of "free culture."

