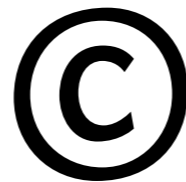


- Take notes
- This lecture is being recorded (audio & my screen)

“I really feel like my
problem isn't piracy,
It's obscurity.”

Cory Doctorow

Copyright



£€\$

Tuesday, 16 October 12

basics on copyright - Life + 70 years - UK law
you got it without doing anything

why corporates love it - for the money ££\$\$\$

Copyright designed to protect works for a short period, to discourage monopolies
extending on and on after initial start up ! - see Lessig lecture + links - http://www.adamprocter.org/news_articles/view/2009/04/

does having your art or music shared digital ever really effect the artists ?
doubt it - extra publicity extra exposure - longevity - big corporations dont like it

film lost due to copyright - celluloid has disintegrated ! - bad for culture !
UK acadmics against expanding copyright in EU



Tuesday, 16 October 12

Short for RIP : A remix manifesto. - RiP: A remix manifesto is an open source documentary about copyright and remix culture.

Why Copyright is being abused for the money - nothing to do with artists/culture or revenue for the right people - this clip nice demo of why copyright has gone backwards - nothing to do with protecting rights but exercising a way of making money - and screwing culture !

- add QT video on edshare 'share' - opensourcecinema.org for all of RIP

Creative Commons



Tuesday, 16 October 12

what is cc - Creative Commons is a tool that is built on top of copyright,
www.creativecommons.org

**you still have copyright

Creative Commons is a nonprofit corporation dedicated to making it easier for people to share and build upon the work of others, consistent with the rules of copyright. We provide free licenses and other legal tools to mark creative work with the freedom the creator wants it to carry, so others can share, remix, use commercially, or any combination thereof.



Tuesday, 16 October 12
nice video on shared culture (linked in edshare share)
<http://creativecommons.org/videos/a-shared-culture>

Conditions



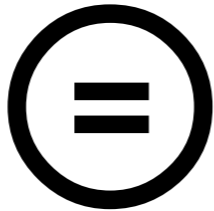
You allow others to distribute derivative works only under a license identical to the license that governs your work.



You let others copy, distribute, display, and perform your work – and derivative works based upon it – but for noncommercial purposes only.



You let others copy, distribute, display, and perform your copyrighted work – and derivative works based upon it – but only if they give credit the way you request.



You let others copy, distribute, display, and perform only verbatim copies of your work, not derivative works based upon it.

Tuesday, 16 October 12

the basic conditions you can use to make up your cc licence
<http://creativecommons.org/choose/>

How to apply © licences

<http://creativecommons.org/about/downloads/>

Tuesday, 16 October 12

easy add the logos (film credits)
upload and select licence (blip.tv, vimeo.com flickr.com and many more)
embeddable code for website cc work

Who is using these ?

Tuesday, 16 October 12

http://wiki.creativecommons.org/Case_Studies

<http://creativecommons.org/about/who-uses-cc>

Google

Whitehouse.gov

Al Jazeera

MIT Opencourseware

Tuesday, 16 October 12

the big generics

google in search and opensource code (mainly GNU licences etc though)

Whitehouse.gov - Barakas pictures etc

Al Jazerra in the repository of video footage and more <http://cc.aljazeera.net/>

MIT - of course !



Nine Inch Nails

Tuesday, 16 October 12

Nine Inch Nails

When Trent Reznor decided to shake up the music industry through a new distribution model, the Nine Inch Nails front-man used CC as an anchor point, releasing the Grammy nominated Ghosts I-IV under a CC Attribution-NonCommercial-ShareAlike license. While Reznor gave the first disc away for free digitally, NIN sold tiered offerings ranging from a \$5 download of the full album to a \$300 premium box set. Limited to 2,500 units, the box set netted \$750,000 in profit for the band. (sold out in 3 days) Ghosts went on to become the #1 paid MP3 download on Amazon.com for 2008. NIN's next album, The Slip, was released for free under the same license, fueling a sold-out tour. - most expensive gig - best I have been too
We encourage you to remix it share it with your friends, post it on your blog, play it on your podcast, give it to strangers, etc.

Obviously radiohead too but no stats on

http://www.zeropaid.com/news/9026/radiohead_shocks_record_industry_with_free_download_of_new_album/

recent remix radiohead

<http://radioheadremix.com/>

Tuesday, 16 October 12

NIN with Gary Numan - Cars 02 Arena - Sold out Tour

Filmed by Rob Sheridan with the Canon 5D Mark II.

Added link to Vimeo HD version

<http://www.vimeo.com/6859938>

Sita Sings the Blues

Tuesday, 16 October 12

Sita Sings the Blues by Nina Paley is licensed under a
Creative Commons Attribution-Share Alike 3.0 United States License.
Based on a work at www.sitasingingtheblues.com.

\$50,000 it cost to officially license the music

70,000 downloads in first 2 months



Tuesday, 16 October 12

Sita Sings the Blues by Nina Paley is licensed under a Creative Commons Attribution-Share Alike 3.0 United States License. Based on a work at www.sitasingstheblues.com.

70,000 downloads in first 2 months

\$50,000 it cost to officially license the music

The more the content flows freely, the more demand there is for those containers. So I want as many people as possible to share Sita Sings the Blues because that drives up the demand for the containers... That was the theory when we started this, and so far it has proven correct. Yes, I love money.

So, how much money? Well, she details all the different areas of where the money came from, and it comes out as follows:

\$21,000 in donations (most at the very beginning)

\$25,100 from the store for merchandise (which cost \$8,500). So, net: \$16,600

\$3,000 from Channel 13 for broadcasting it (even though they didn't have to pay)

And that's not all. She also talks about a theater that downloaded her film online to show it and then sent her a check for \$1,900 (as she said "the dream scenario"), and the fact that her success with the model has created all sorts of paid speaking gigs as well. Oh, and there's other things as well.

She's done some commercial distribution deals in a variety of different regions (and admits that she'd love it if she didn't have to handle all the distribution). So even though anyone can download the content online, actually distributing a 35mm print of the film (the container) uses a full distribution deal -- and, in fact, they've found that many people who downloaded and watched the film, still go and see it in the theater, because it's a different experience to go see it in the theater. Most of those deals are new, so she didn't have data on sales from that yet.

In the 1920s Annette Hanshaw recorded the songs that director Paley used in the film. These recordings were protected by state commerce and business laws passed at the time in the absence of applicable Federal laws and were never truly "public domain".[12] In addition, the musical composition itself, including aspects such as the lyrics to the songs, the musical notation, and products derived from using those things, is still under copyright.[13] In the case of this film, the syncing of the recording with the movie is the infringing act.

Without a distributor, Nina Paley was unable to pay the approximately \$220,000 that the copyright holders originally demanded. Eventually, a fee of \$50,000 was negotiated. Paley took out a loan to license the music in early 2009.[1]

[edit] Unorthodox distribution

Due to terms of the music license, one limited DVD pressing of 4,999 copies will be printed. The film was released for free download starting in early March, 2009 "at all resolutions, including broadcast-quality, HD, and film-quality image sequences", licensed under the Creative Commons Attribution-Share-alike 3.0 Unported license.[14] The freely downloaded files will count as "promotional copies" and will thus be exempt from payments to the copyright holders of the songs.[1]

The full film can also be viewed in low-resolution streaming video on the web site for WNET, a PBS member station in New York City. WNET broadcast the film on March 7, 2009.

Nina Paley plans to make money through voluntary payments, ancillary products, sponsorships, voluntary payments from public screenings, the aforementioned limited DVD sales, and possibly other methods.[1]

THE PEACH OPEN MOVIE PROJECT PRESENTS



Blender Foundation

Tuesday, 16 October 12

<http://www.bigbuckbunny.org>

funded 3 opencontent projects via presale and sponsors- www.blender3d.org
everything release under a CC licences - all files!



Tuesday, 16 October 12

big buck bunny trailer video (added link on edshare share)
<http://www.bigbuckbunny.org/index.php/trailer-page/>

<http://durian.blender.org/>

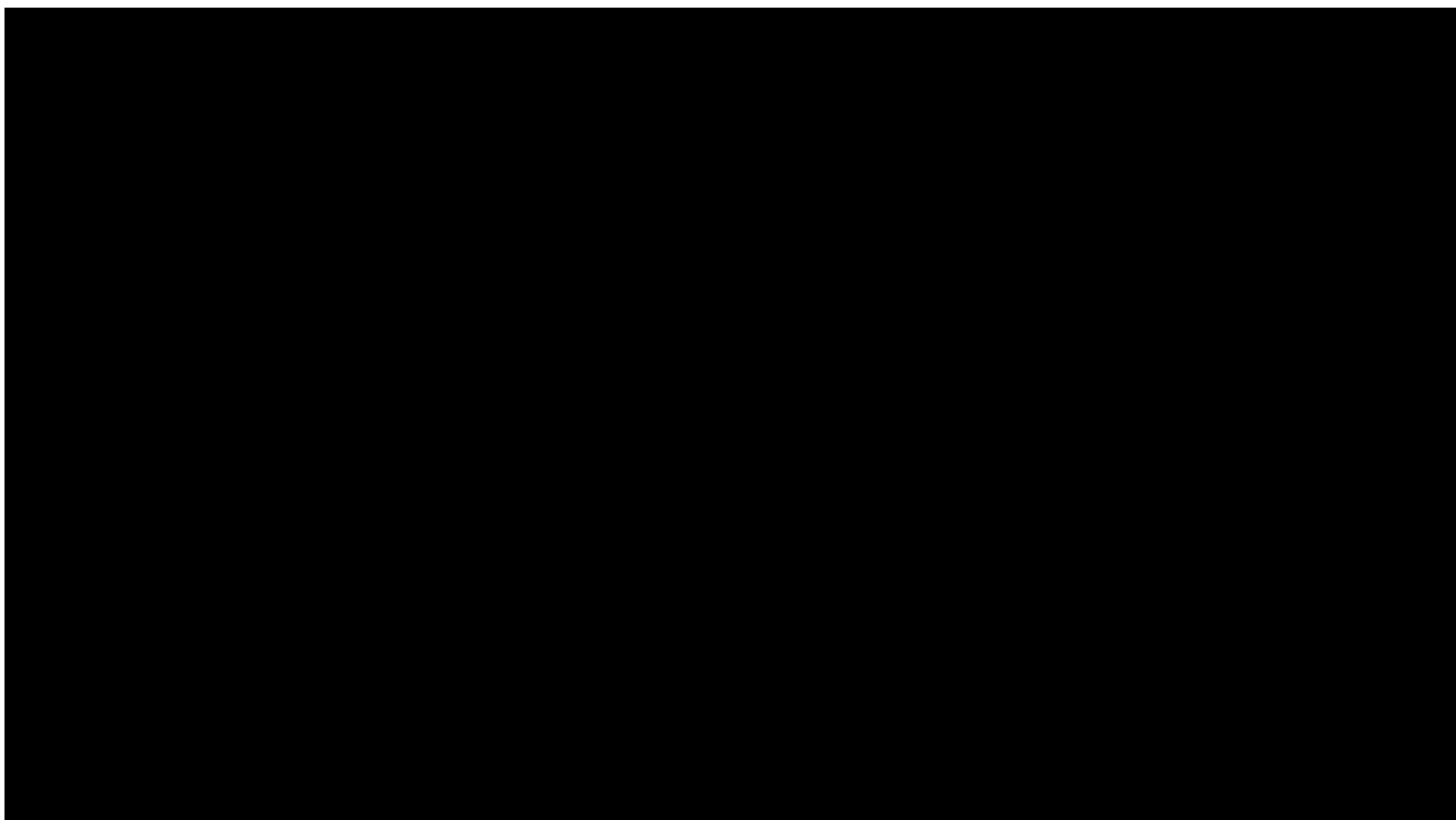


SINTEL



Tuesday, 16 October 12

blender.org

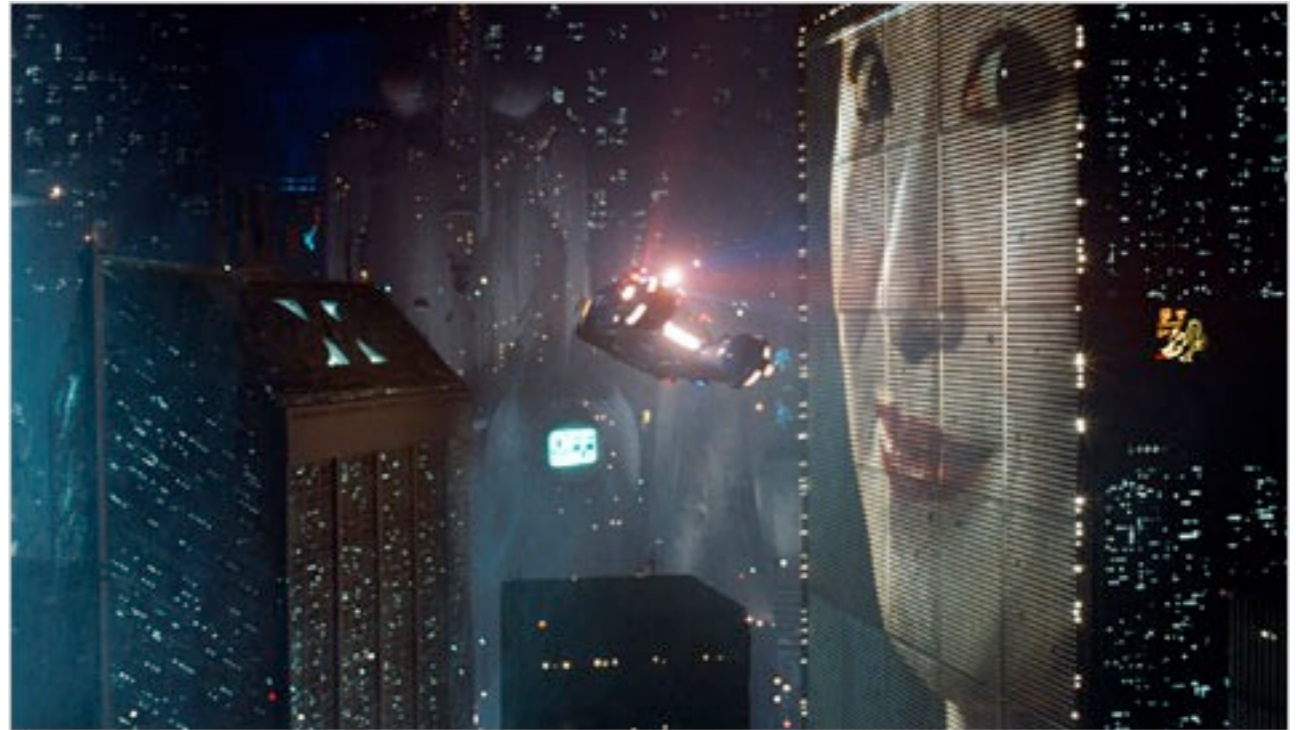


Tuesday, 16 October 12

Sintel

<http://www.sintel.org>

Ridley Scott



Tuesday, 16 October 12

Here is some news that will make fans of the 1982 science-fiction cult film "Blade Runner" shudder with either anticipation or trepidation.

On Thursday the film's director, Ridley Scott, announced that a new division of his commercials company, RSA Films, was working on a video series called "Purefold." The series of linked 5- to 10-minute shorts, aimed first at the Web and then perhaps television, will be set at a point in time before 2019, when the Harrison Ford movie takes place in a dystopian Los Angeles. "It's actually based on the same themes as 'Blade Runner.' It's the search for what it means to be human and understanding the notion of empathy. We are inspired by 'Blade Runner.'" BY-SA

Distribution

“The huge barrier of distribution which use to be that Major label had the trucks that drove the product to the stores that had the accounts with the stores it was the only way to get music out, through physically distribution - now everyone is a broadcaster” - Trent Reznor (NIN)

Tuesday, 16 October 12

why use CC its part of get your work out there - become know

Max Strategy

Tuesday, 16 October 12

Get it out
there !!

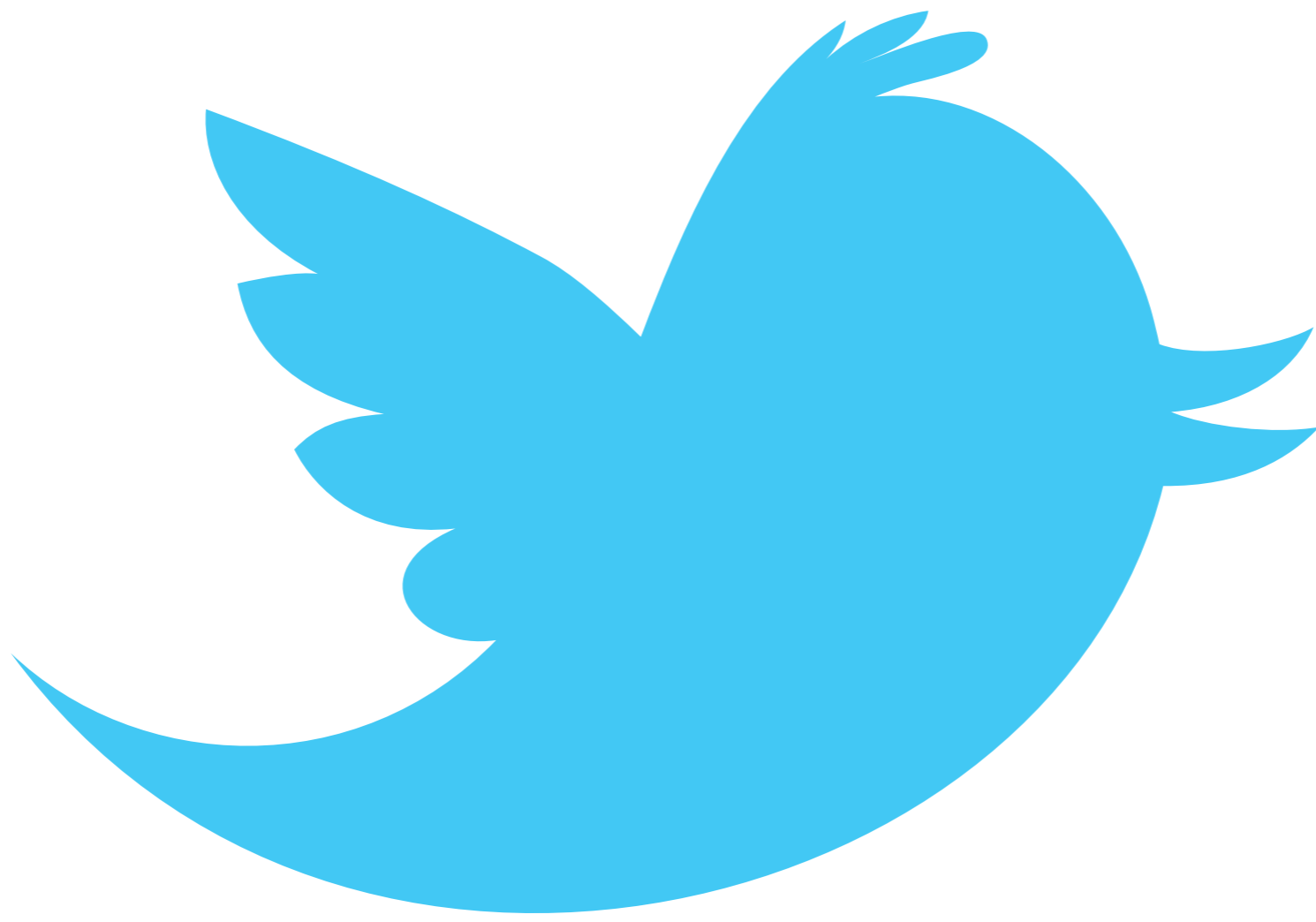
How ?

Tuesday, 16 October 12

www.virb.com
www.tumblr.com

pools social network and other feeds into 'your' space
allows you to still tap into the big numbers of visitors to youtube/vimeo etc. but allows 'your' space

Create a online persona



Tuesday, 16 October 12

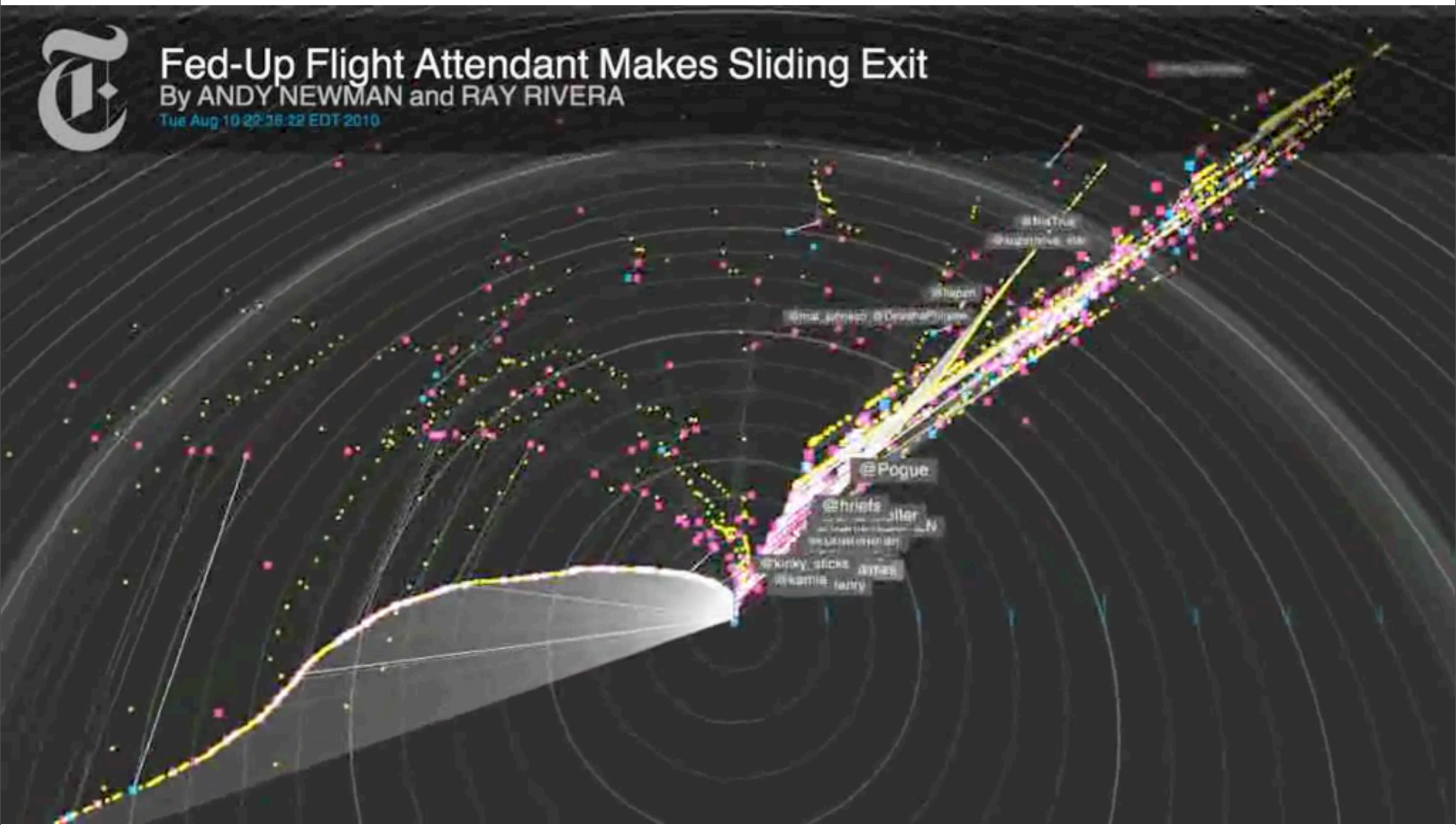
Twitter the central player
microblog
hashtag for events (tags)
follow like minded people events etc.
tweet real stuff – be real



Fed-Up Flight Attendant Makes Sliding Exit

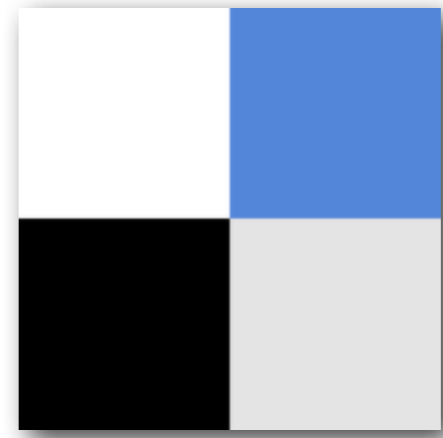
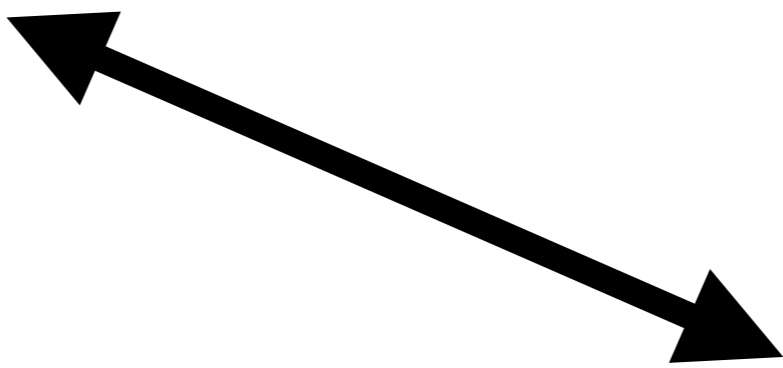
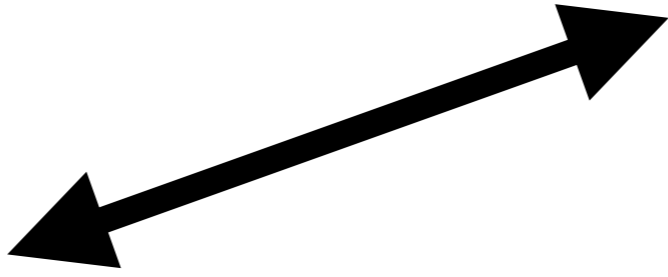
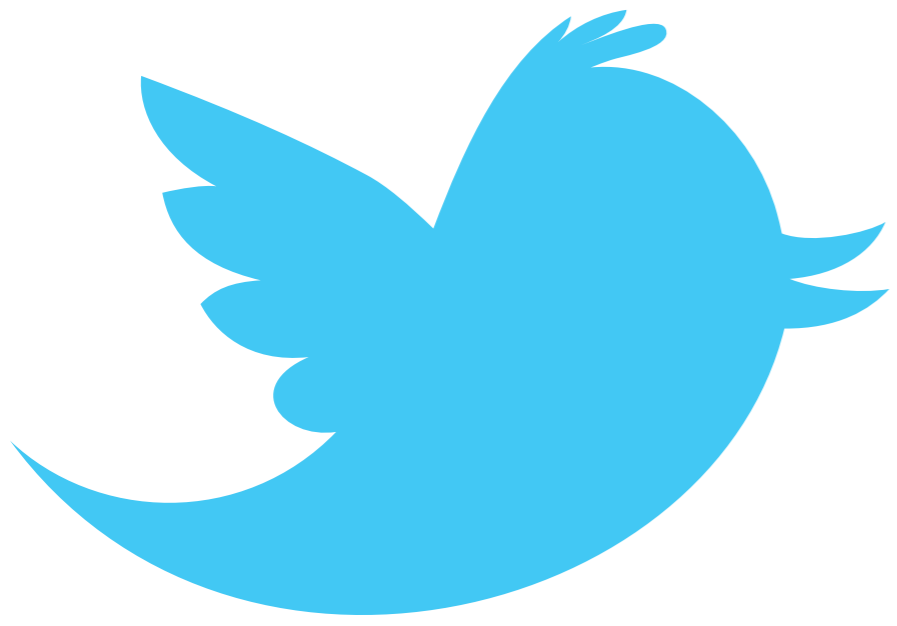
By ANDY NEWMAN and RAY RIVERA

Tue Aug 10 22:18:22 EDT 2010



Tuesday, 16 October 12

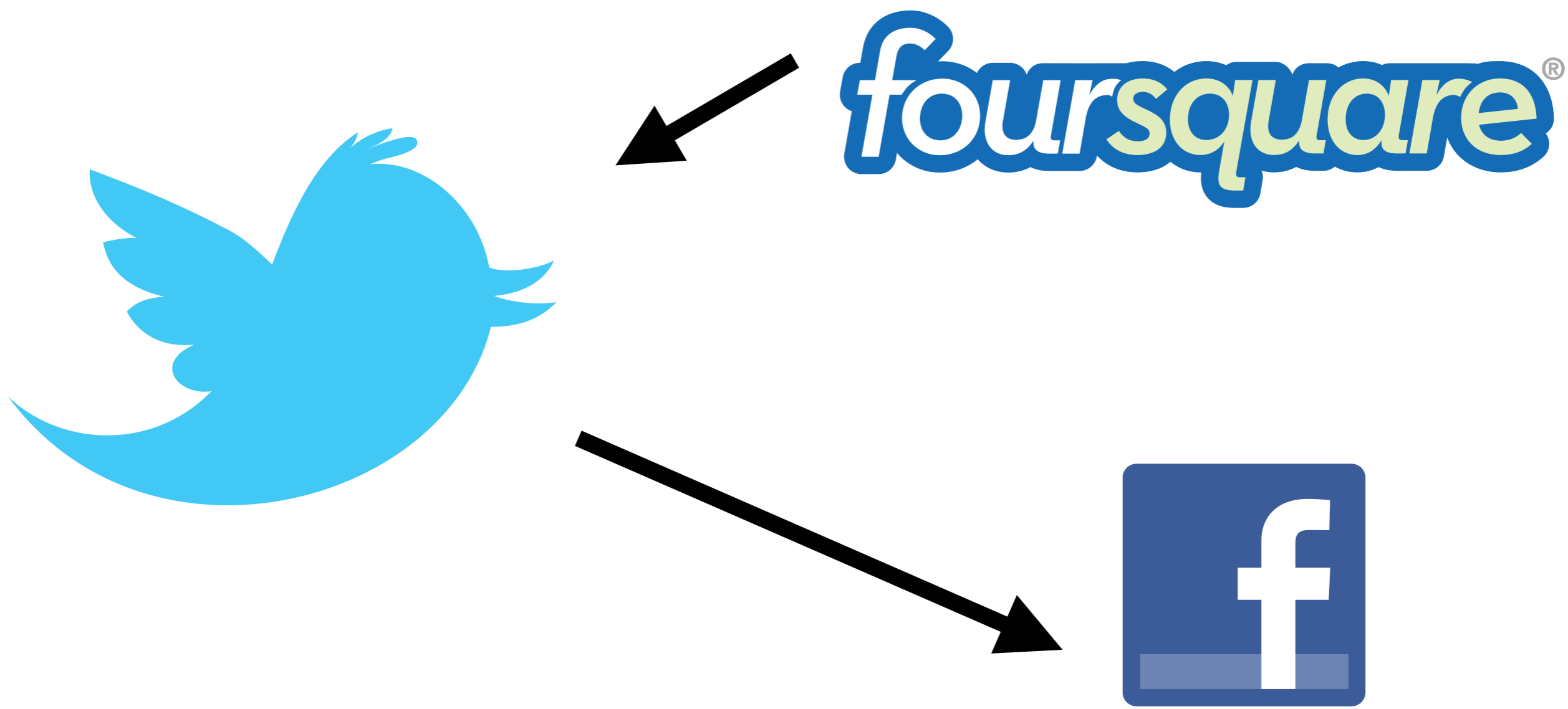
New york times tracing tweets of stories – Project Cascade
<http://www.youtube.com/watch?v=yQBOF7XeCE0>

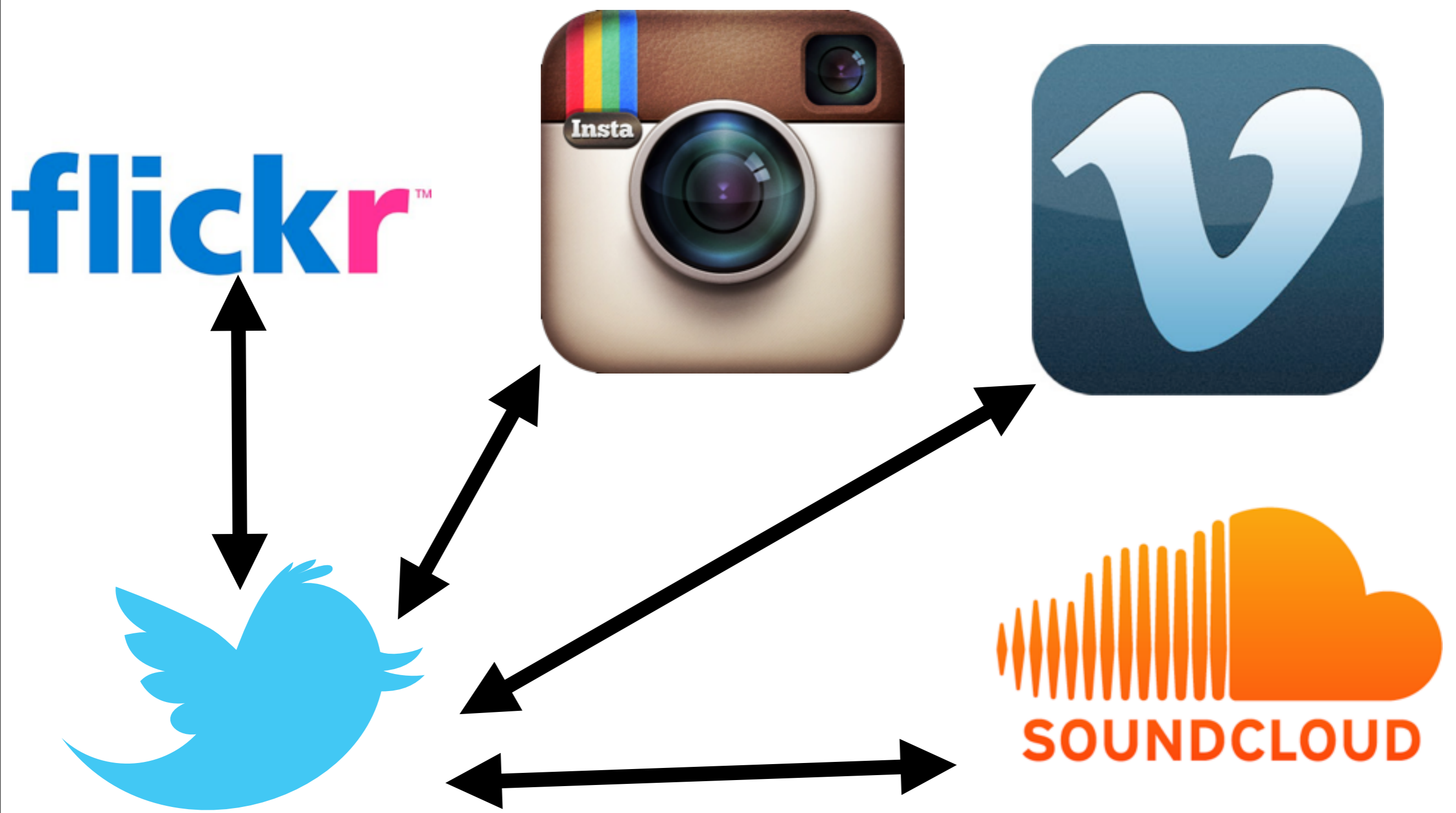


Tuesday, 16 October 12

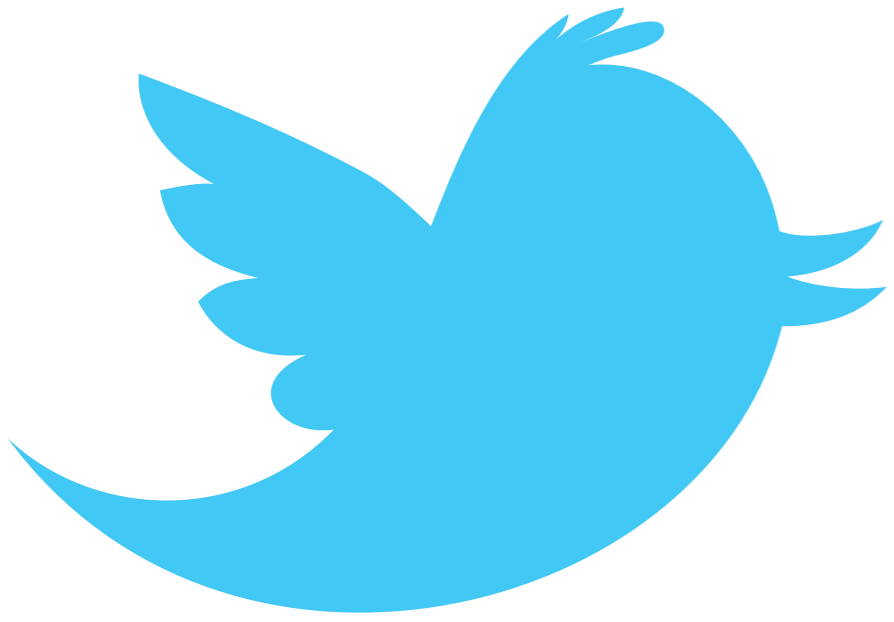
instapaper
delicious

(gimmiebar)





Tuesday, 16 October 12
Flickstackr
APPS grab stuff on the go



+



or

tumblr.

REM - It Happened Today



Tuesday, 16 October 12

REM - soundcloud
<http://techcrunch.com/2011/02/08/r-e-m-remix-soundcloud-garageband/>

Soundcloud

nin.remix.com

Jell-O

Jell-O remained a minor success until 1904, when Genesee Pure Food Company sent enormous numbers of salesman out into the field to distribute free Jell-O cookbooks, a pioneering marketing tactic at the time.



Tuesday, 16 October 12

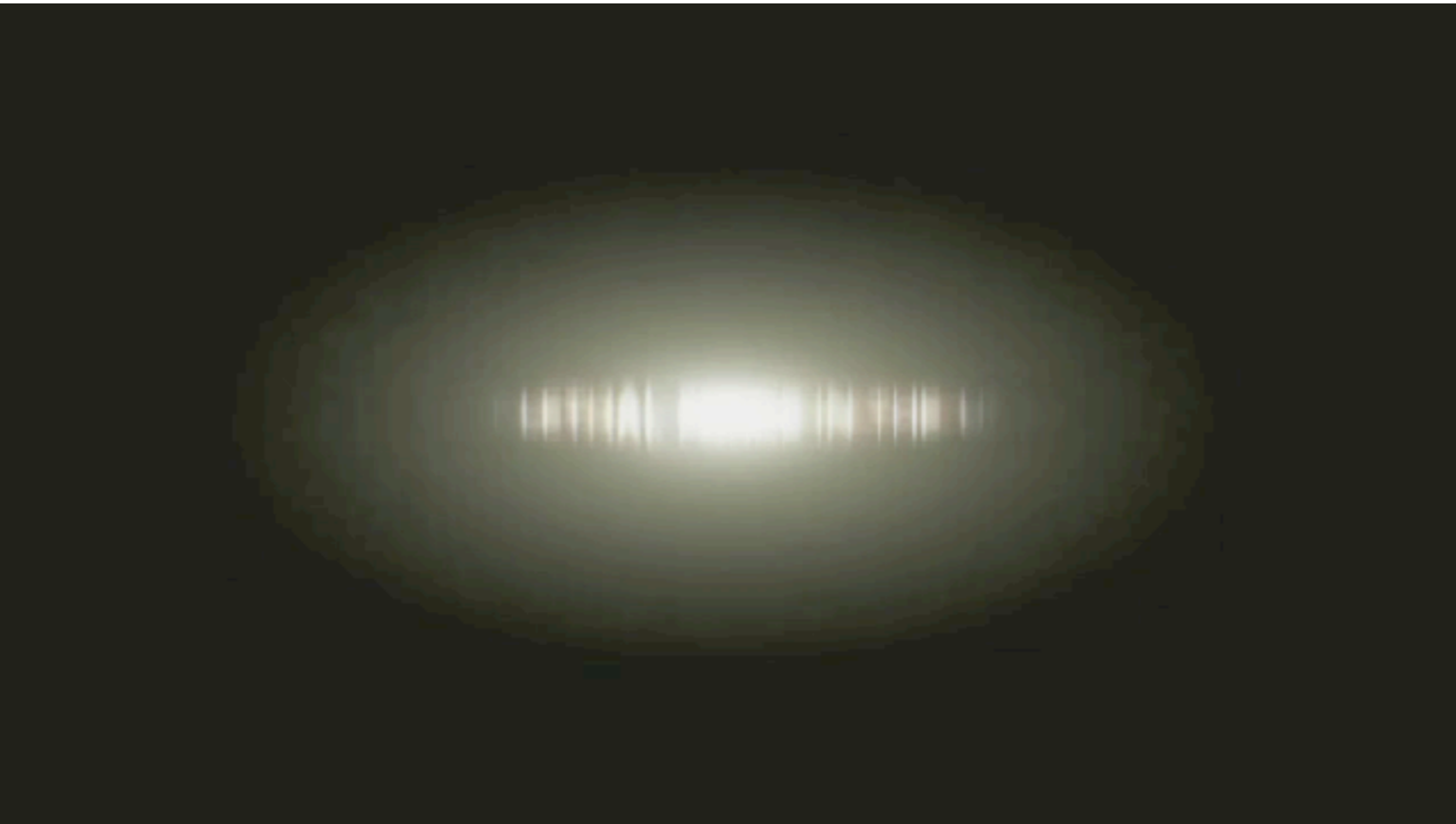
Jell-O remained a minor success until 1904, when Genesee Pure Food Company sent enormous numbers of salesman out into the field to distribute free Jell-O cookbooks, a pioneering marketing tactic at the time. build around the product

The Genesee Pure Food Company was the first to issue promotional cookbooks in a major way. A product of the Victorian Age, Jell-O was introduced by carpenter and cough syrup manufacturer Pearle B. Wait in 1897. It flopped. In 1899 Wait sold the patent to Orator F. Woodward for \$450, and Woodward began to heavily advertise the product. Jell-O remained a minor success until 1904 when Genesee devised a brilliant content strategy. He blanketed the nation with salesmen to distribute free Jell-O cookbooks, making Jell-O one of the best selling packaged food products of all time. Need to reference Book - check Remix by Lawrence Lessig

Creative Commons Flickr Photo

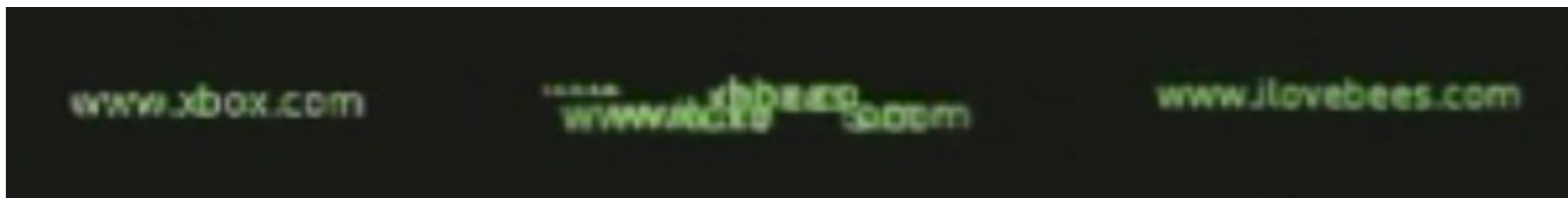
By [Cillian Storm](#)

Halo 2



Tuesday, 16 October 12

Halo 2 trailer - added QT movie to edshare share



Tuesday, 16 October 12

2004 July - visited the site, which appeared to belong to an amateur beekeeper called Margaret who had disappeared. Her honey-based recipes had been replaced by 210 global positioning system coordinates. Attached to each set of coordinates was a time of day, spaced out at four-minute intervals over 12 hours. A message warned that "the system was in peril" and a clock was counting down to a date that proved to be August 24th. At the bottom of Margaret's homepage was the question – "what happened to this page?" – and a link to a blog written by Margaret's niece Dana, who exchanged about a hundred emails with visitors before herself disappearing without explanation.

That was it: no instructions, no rules, just a puzzle to solve, a seemingly complex set of numbers and a ticking clock. Over the next four months, 600,000 people – mainly US college and high school students – set out to solve the mystery of Margaret's web page by finding out what the coordinates meant. What unfolded was a striking display of mass collaborative creativity and intelligence. The participants in I Love Bees started to throw around ideas and share information about what the coordinates meant. They set up blogs and bulletin boards, websites, and instant message groups. But they did not simply gather, publish and share information. Beneath the blizzard of emails and blogs there was a discernible order in what they did. They started to sift, sort and analyse the information together. They debated theories about what the coordinates stood for, formed plans, and split into teams to pursue different avenues of inquiry. Eventually after many failed attempts to work out what the coordinates meant, they created a theory that all the players shared and in the final stages, they decided, en masse, how thousands of people should take coordinated action. They achieved this without knowing one another and without having anyone in charge. There were no bonuses on offer or any of the other incentives we assume are needed to get people to work. The participants were highly organised without having much by way of an organisation.

In the four weeks after the advertisements were shown the game designers fed clues to the players through hundreds of websites, blogs, thousands of emails and more than 40,000 MP3 transmissions. These clues were released to players all over the globe, so a player anywhere could find themselves with an important role. The players had to share their evidence to make sense of it. One new clue on Dana's blog, for example, attracted 2,041 comments in just a few days. A popular message board clocked 50 posts every thirty seconds in the first few weeks. In the first ten weeks of the game, players made more than 1m message board postings. One group of about 4,000 players, known as the Beekeepers, became the core of the community, producing scores of hypotheses about what the coordinates might mean. It was the Beekeepers who discovered that at each of the 210 locations spread around the world there was a payphone.

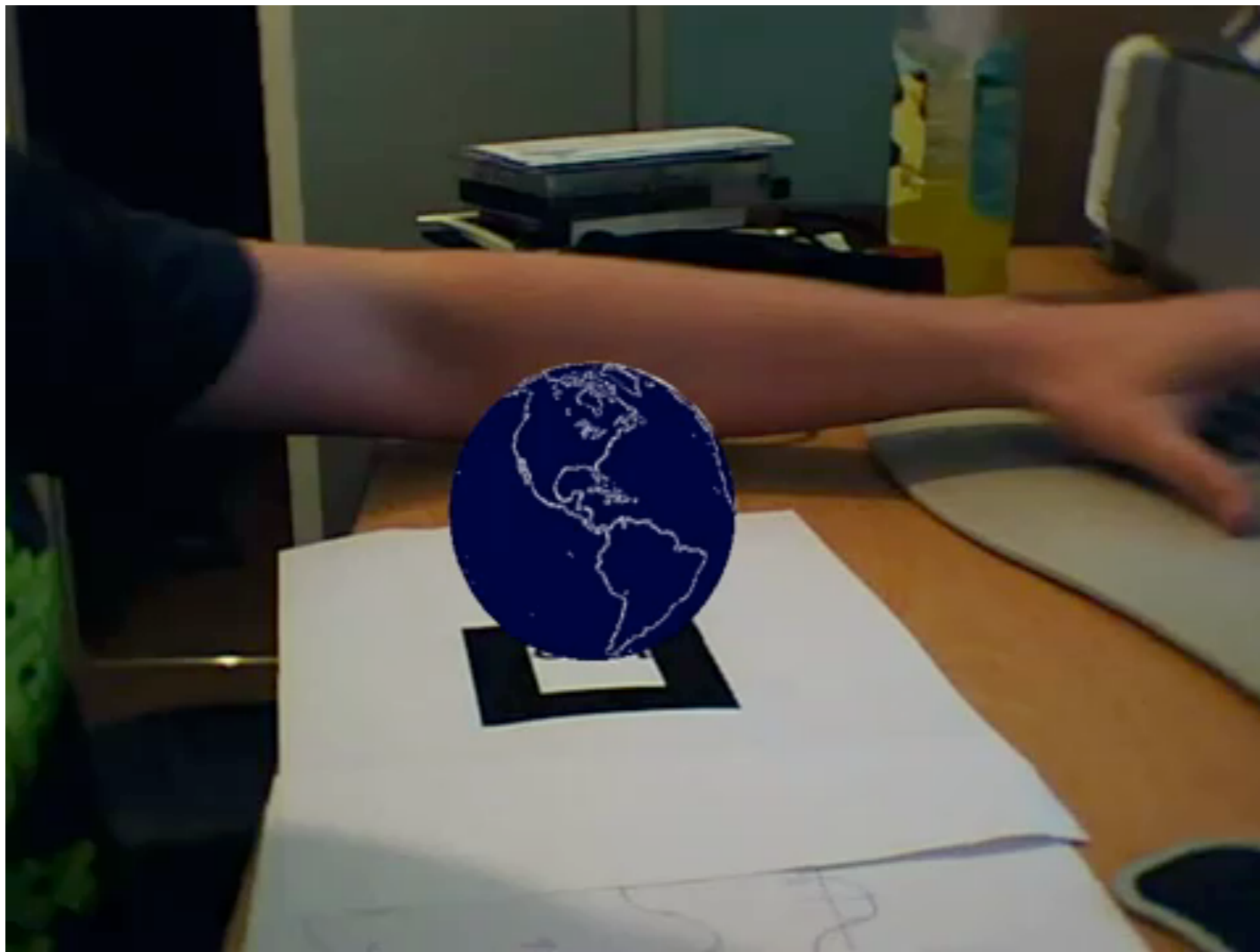
The game began to come to a head from August 24th, as thousands of players turned up at the payphones armed with every conceivable piece of digital communications equipment, including databases of players' mobile phone numbers, camcorders, GPS systems, scanners and satellite phones. As the day unfolded, at the time specified by the list of coordinates, the pay phone in question would ring and the player answering was asked a question. If they got the answer correct, which all did, they were played a snippet from a drama about Margaret. The group's task was to put the snippets in the right order by the end of the day and to post the completed work on the web. They succeeded.

That was the first of several tasks set by the puppet masters. Over the next 12 weeks, the number of coordinates and payphones went from 210 to 1,000, all around the world. The game reached its climax one Tuesday in late Autumn. Shortly after sunrise, the puppet masters started calling payphones on the US east coast. Whoever answered had to provide a piece of intimate information five words long. The caller then revealed she would call another of the 1,000 payphones and expect to be told the same five words. The players had an hour to get the five words to everyone else playing the game, all across the world, at all of the 1,000 phones. The puppet masters staged a dozen of these information relay races. In the last of these races the players had 15 seconds to get the five words from the person who answered the first call to the person taking the second call. They never once failed.

The 600,000 players in I Love Bees showed that a mass of independent people, with different information, skills and outlooks, working together in the right way, can discover, analyse, coordinate, create and innovate together at scale without much by way of a traditional organisation. Their collaboration was not an anarchic free for all; it was organised but without a division of labour imposed from on high. So if some ingenious west coast games designers can create the conditions in which thousands of people around the world collaborate to solve a trivial puzzle, could we do something similar to defeat bird flu, tackle global warming, keep a communities safe, providing provide support for disaster victims, lend and borrow money, conduct political and policy debates, teach and learn, design and even make physical products?

Augmented Reality

Tuesday, 16 October 12
future ideas of distribution.....



Tuesday, 16 October 12
link on edshare
<http://www.youtube.com/watch?v=xOrMFEkyP84>

Tuesday, 16 October 12
Augmented Hyper reality
<http://vimeo.com/8569187>




Tuesday, 16 October 12

axa insurance - print and video merge in augmented reality advert

<http://www.ibelieveinadv.com/2010/10/axa-insurance-iphone-print-ad/>



tat

Augmented ID 

Adding a digital layer to the real world to present yourself

Tuesday, 16 October 12

link on edshare

<http://www.youtube.com/watch?v=tb0pMeg1UN0>

Projection

Tuesday, 16 October 12
projection with a twist...

Tuesday, 16 October 12
link on edshare
<http://vimeo.com/5374101>



Tuesday, 16 October 12

link on edshare

<http://www.youtube.com/watch?v=34lkhwE95e8>

“I really feel like my
problem isn't piracy,
It's obscurity.”

Cory Doctorow