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<http://bit.ly/4xoFwu>

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

Cory Doctorow

Copyright



£€\$

Wednesday, 11 November 2009

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/](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



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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

The copyright war is over

Creative Commons



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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.



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nice video on shared culture (linked in edshare share)

<http://creativecommons.org/videos/a-shared-culture>

Conditions



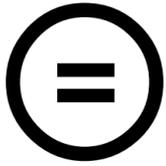
You allow others to distribute derivative works only under a license identical to the license that governs your work.



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.

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

Who is already doing this ?

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http://wiki.creativecommons.org/Case_Studies

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

Google

Whitehouse.gov

Al Jazeera

MIT Opencourseware

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the big generics

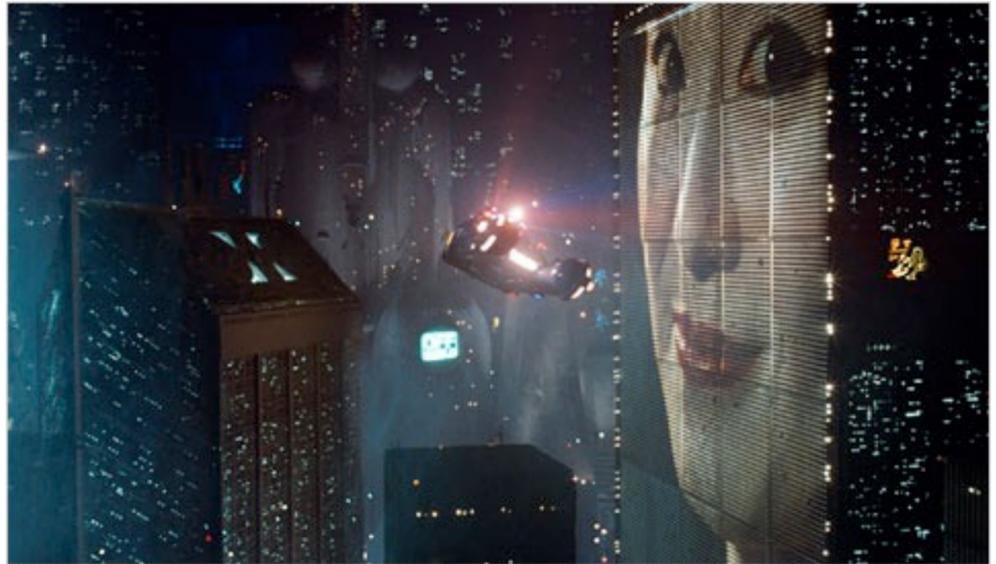
google in search and opensource code (mainly GNU licences etc though)

Whitehouse.gov – Barakas pictures etc

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

MIT – of course !

Ridley Scott



Wednesday, 11 November 2009

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



Nine Inch Nails

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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.

radiohead
tubular bells



Wednesday, 11 November 2009

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

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

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

Sita Sings the Blues

Wednesday, 11 November 2009

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



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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]



Blender Foundation

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

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

supports team on animators and directors over a 6-9month period



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big buck bunny trailer video

<http://www.bigbuckbunny.org/index.php/trailer-page/>

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.

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build around the product

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)

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

The Max Strategy

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Get it out there !!

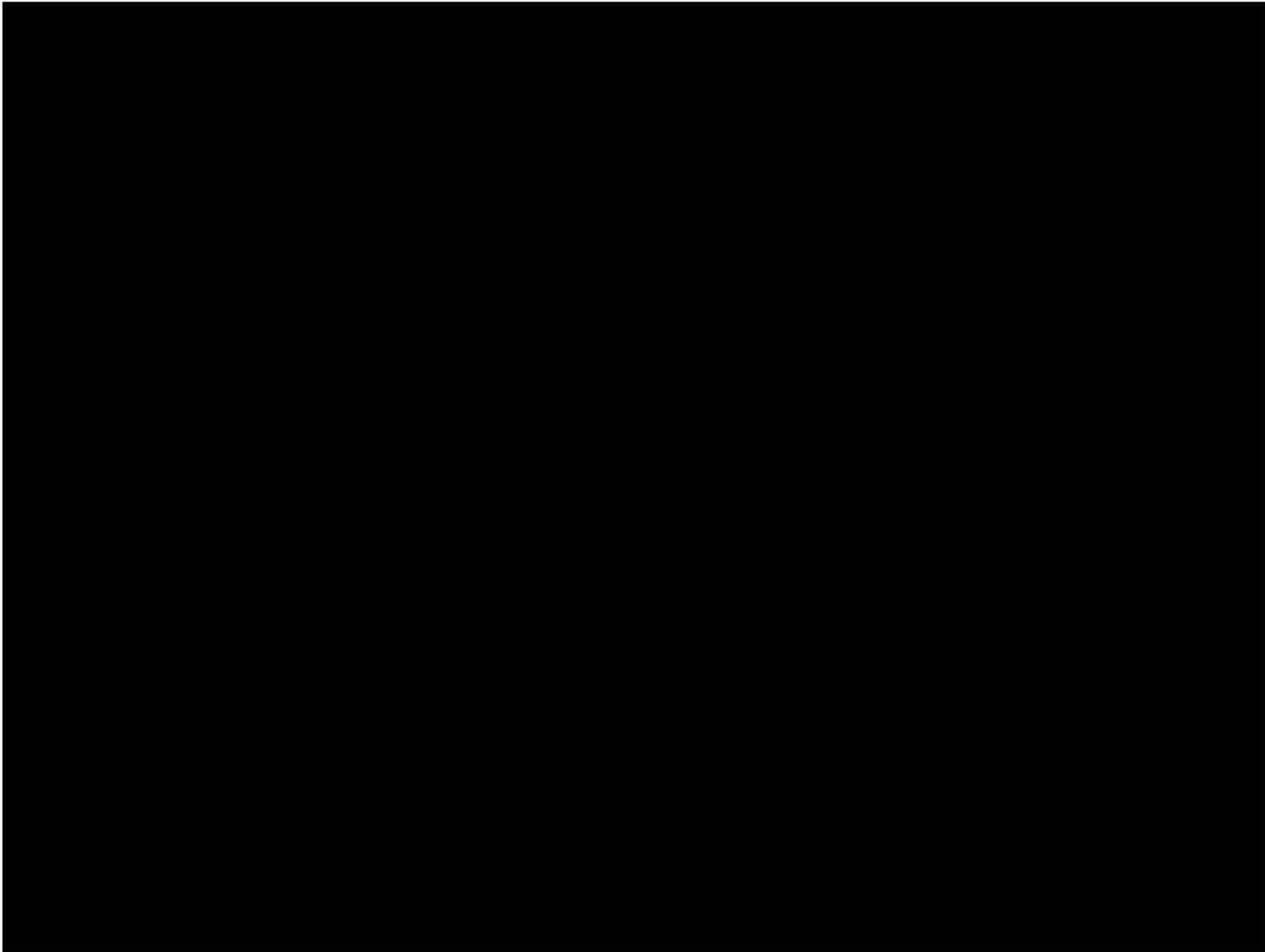
Collaboration

The Web is people

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<http://www.bbc.co.uk/digitalrevolution/>

<http://opensourcecinema.org>



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www.usnowfilm.com - part 1 of 7

“this is writing in the 21st Century,
this is literacy for a new generation”

- Lawrence Lessig

Questions

Practical

How to apply Creative Commons Licences

Flickr.com
Twitter.com
Blip.tv
Vimeo.com
Tumblr.com
Virb.com
Miro.org
Vuze.com
archive.org

Finding existing work to use

Remix

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remix.nin.com

opensourcecinema.org