



creative commons

ASIA-PACIFIC



NEWSLETTER

September-October 2009



Dear Commoners,

We are very glad to present to you this first issue of the CC Asia Pacific Newsletter. Please take a moment to browse the many updates and stories brought to you by the fellow Creative Commons jurisdiction project teams in the Asia and Pacific region. We hope you will find the newsletter interesting and useful, and enjoy it as much as we do!



It has been a while since some of jurisdiction project teams met at the “Commons Crossroads” conference (<http://cc-asia-pacific.wikidot.com/>) in Manila in February. At the meeting, collaborative projects utilizing the Creative Commons licenses were showcased, and observations about CC license usage in the region were presented. The participating jurisdiction project teams also exchange views on the organizational issues of their projects, and discuss the common challenges they are facing.

Sensing the needs to maintain close contacts among the CC jurisdiction projects in this region, it was proposed to have a bi-monthly electronic newsletter from which each of us can be informed of CC activities in one another’s jurisdiction. It is also hoped that the newsletter serves as a venue to share experience and to enable collaboration.

After the “Commons Crossroads” conference, the Creative Commons jurisdiction projects in Asia and the Pacific region jointly prepared and announced an Action Plan Statement. In the statement, several action strategies are outlined in defining the regional roadmap for Creative Commons. One of the action items listed in the Statement is to publish a bi-monthly newsletter.

With your input and help, together we have given birth to this first issue. As English is not the primary language in many a jurisdiction in this region, as editors we are especially thankful for your great efforts in preparing and submitting the updates and stories in English. The editing of this newsletter issue has been done by the staff and volunteers at CC Philippines. Thank you!

Let’s all keep in close contact, and see you in two months!

best wishes,
Berne and Tyng-Ruey



The Commons Crossroads

CC Asia-Pacific Region 2009
Regional Conference in Manila, Philippines

by Maria Alberto Lorenzo Sison de Jesus
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Creative Commons Philippines, through its public lead institution Arellano University School of Law, hosted this year's Creative Commons Asia & Pacific Regional Conference at the Manila Pavilion. This was the second Asia and Pacific regional conference held for Creative Commons in the region. The last conference was held at Academia Sinica in Taipei in January 2008, hosted by Creative Commons Taiwan.

Participants from the different jurisdictions: CC Australia, CC China Mainland, CC Hong Kong, CC Singapore, CC South Korea, CC Taiwan, and CC Thailand started to arrive on 4 February 2009, with CC Philippines liaison teams meeting them at the airport and transporting them to their respective hotels. CC Philippines Project Lead, Atty. Jaime Soriano, met arriving jurisdiction teams at Boulvar, within the Manila Pavilion Hotel, for cocktails starting at 6:30 p.m. that day.

The conference started the following day, the fifth, attended by the project jurisdictions and local participants. The event was opened with the singing of the Philippine National Anthem by the Arellano Law Singers, the choir organization from the Arellano University School of Law (AUSL). The invocation was rendered by Ms. Ia Bolos, president of the IT Law Society of AUSL. Welcome remarks were articulated by Atty. Virgilio "Dave" Gesmundo, Assistant Dean of AUSL, and Atty. Jaime



Soriano, Project Lead of CC Philippines. The Masters of Ceremonies were Atty. Jennifer "JJ" Jimeno-Atienza & Enrile "Bong" Teodoro.

The conference started with the showcase "CC-Licensed Projects in the Philippines," which featured the various projects of the Vibal Foundation, represented by Ms. Kristine Mandigma; the Trip Hop Band DRIP, through Mr. Mark Laccay and Mr. Paul Pajo; and the International Rice Research Institute (IRRI), through Mr. Gene Hettel and Atty. Ildefonso Jimenez. It was followed by another showcase "CC-Licensed Projects in the Asia & Pacific Region" featuring projects initiated by nationals or entities in the various CC jurisdictions, besides the Philippines. DRIP's presentation captured the interest of local participants considering the ground level view on CC license adoption, especially for traditionally commercially oriented entities.

The next session "CC Affiliate projects" provided an update on the various projects being initiated by the various CC jurisdictions. The other session "Collaborative projects for the Culture Commons"





revisited the regional collaborations initiated by the jurisdiction projects, such as the CC Taiwan-initiated CABACA project and the CC Australia-initiated 'Case Studies' project; and provided further discussion on possibilities of initiating other projects that would entail regional collaborations, such as that of CC Mixer in CC Korea and the CC Asia-Pacific Newsletter initiated by CC Taiwan.



The day's conference concluded with the session "Overview of CC license usage in the Asia & Pacific Region," which provided a ground level view on CC license usage in the various jurisdictions, to provide additional context to complement statistics on CC license usage in the region.



The Cultural Night was held at the Review Room of the Arellano University School of Law in Taft Avenue, Pasay City. The Cultural Night was opened by Atty. Gabriel delaPena, Executive Director of the Arellano Law Foundation. The participants were treated to a presentation or a sampling of various folk dances from the Philippines, by the CPGarcia-Pandacan Cultural Dance Troupe. During intervals, they were treated with choir renditions by the Arellano Law Singers, a remix of DRIP songs by Caliph8, songs by Liza Diy, and songs by "Jim Mars." The CC licensed songs of the Arellano Law Singers, Judge Diy, and Jim Mars were incorporated in a commemorative CDs, distributed to the participants as part of their kits. Drip was the first Philippine group which released a full length album under a CC license. The night was concluded by a surprise performance by True Faith, a popular band from the Philippines.



The next day's conference, on the sixth, was opened with the "Creative Commons Global and Regional Updates," points provided by Dr. Catharina Maracke, Director of Creative Commons International, and presented by Atty. Jaime Soriano.



The next session "Organizing a CC Asia & Pacific Regional Knowledge Base" focused on the creation of a web-resource that would provide a repository to enhance information-sharing related to Affiliates' work, such as information resource involving license interpretation, discussion documentations, and event organization how-to's, among others.



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The next session "Organization of CC jurisdictional projects : Overview, Comparisons, Challenges, etc." highlighted the pros and cons of existing organizational frameworks of the various jurisdictions. The participants were particularly interested in the organizational dynamics of CC Korea. See also http://nic.suzor.com/blog/2009/20090210-lessons_from_cc_south_korea_on_volunteers

regional Action Plan, the contents of which are in the next page.



The next session "Planning a CC Regional Conference" capitalizes on the realizations of CC Taiwan and CC Philippines in organizing the event to provide aid to the next organizer, while the other session "Regional Tie-Ins" which discussed mechanisms for regional fundraising and support from entities within the region. Finally, Giorgos Cheliotis, of CC Singapore, provided a presentation on CC Statistics.

On the following day, the seventh, the participants from CC Australia, CC Singapore, and CC Taiwan visited the historical site of Intramuros in Manila. Intramuros was the walled city established as the center of administration by the Spaniards during the period of Spanish colonization of the Philippines from the 16th to the 19th century. On the other hand, the participants from CC Korea, CC China Mainland, and CC Philippines travelled south to Terrazas de Punta Fuego in Nasugbu, Batangas, for a day at the beach. Said trip culminated in a dinner at Tagaytay City, in celebration of Atty. Berne Guerrero's birthday.

Slides were collated by Bob Chao of CC Taiwan at <http://www.slideshare.net/event/the-commons-crossroads-in-manila-philippines>. Photos are available from Nic, CC-AU (<http://flickr.com/photos/nicsuzor/sets/72157613471832049/>); Zafka, CC-CN (<http://www.flickr.com/photos/zafka/sets/72157613384230149/>); Chitpong, CC-TH (<http://www.flickr.com/photos/guopai/sets/72157613473534705/>); Bob, CC-TW (<http://flickr.com/photos/bobchao/tags/ccap09/>); CC-KR (<http://www.flickr.com/photos/62365517@N00/sets/72157613595651682/>); and Erick Ocampo/AUSL-ITC CC-PH (<http://www.flickr.com/photos/coolbite/>).

Winding up the conference, one or two representatives from the various jurisdictions met over dinner, and agreed in principle on the formulation and primary points of the



Zafka, CC BY-NC 2.0

Zafka, CC BY-NC 2.0



CC Asia-Pacific Region 2009 Regional Conference

Action Plan Statement

After the presentations and the discussions of the participants in the 2009 CC Asia-Pacific Regional Conference and recognizing our cultural and language diversity in defining the regional roadmap for Creative Commons,

WE, the CC Jurisdiction Projects in Asia and the Pacific, hereby propose and adopt the following action strategy:

1. To take a proactive role in expanding and building the CC communities in Asia and the Pacific and endeavor to help identify networks particularly in countries in the region where no recognized Creative Commons jurisdiction projects exists. Towards this end, the CC jurisdiction projects in Asia and the Pacific shall continue to hold an annual regional conference and/or activity. For the year 2010, CC Korea tentatively agreed to host the event.

2. To seek, or request for, funding support from Creative Commons International and/or organize a recognized legal entity for the Asia Pacific region that will undertake fund-raising or donation-grant seeking activities to support region-wide projects and programs and the hosting of an annual regional conference and/or activity;

3. To build, administer, and manage a common web portal for Asia and the Pacific in order to establish its regional identity and strengthen global exposure by incorporating, among others, a comprehensive knowledge base of CC license versions and copyright laws, aggregating and

linking the digital content of each jurisdiction in English and translated into the different languages of the region. CC Thailand shall take the lead in this endeavor. In the meantime, all CC jurisdiction projects in Asia and the Pacific region are encouraged to provide an English translation or version of their respective websites and provide for links of each others sites;

4. To publish a bi-monthly electronic newsletter for the Asia-Pacific Region beginning May 2009. CC Philippines and CC Taiwan shall co-lead this endeavor;

5. To mutually cooperate in providing CC Singapore, as project lead, the relevant information, data, researches, instrumentation and/or tools to enhance and produce a more realistic quantification and determination of CC usage statistics and metrics in the region;

6. To propose to Creative Commons to continue holding a yearly global event or activity as a necessary medium to advance the cause of Creative Commons, or at the very least, organize a gathering of project jurisdiction leads;

Following the indication of Dr. Catharina Maracke, Director of Creative Commons International in her 2008-2009 global update report, WE hereby designate Professor Jimmy Soriano, Project Lead of CC Philippines, as Spokesperson of CC Asia and the Pacific Region, who shall serve for a term of one year, or until the next regional

meeting and/or upon the consensus of the majority of the project jurisdictions in the region, whichever comes earlier. As such Spokesperson, his primary responsibilities include: (a) to communicate and coordinate the implementation of this action plan, (b) to initiate, moderate the discussions, and/or gather the consensus of the project jurisdictions on any issue or matters involving Creative Commons that affect the region and communicate the same to proper channels/authorities, and (c) perform such other functions that may be requested of him subsequently by the project jurisdictions upon consensus of the majority.

And finally, WE hereby resolve to express our profound gratitude and appreciation to the Arellano University School of Law, CC Philippines Lead Public Institution, through Dr. Florentino S. Cayco III, for sponsoring the 2009 CC Asia-Pacific Regional Conference ("The Commons Crossroads: Defining the Roadmap of Creative Commons in Asia and the Pacific") in Manila.

Manila, Philippines: 6 February 2009.

Signing Participants:

Jongsoo Yoon
CC Korea

Chunyan Wang
CC China Mainland

SungWoo Heo
CC Korea

Anding Zhang
CC China Mainland

Jong Eun Lee
CC Korea

Giorgos Cheliotis
CC Singapore

Hyunah Kim
CC Korea

Tyng-Ruey Chuang
CC Taiwan

Mi Young Yi
CC Korea

Po-Chiang Chao
CC Taiwan

Hyun Sook Kang
CC Korea

Ya Lei Ku
CC Taiwan

Joo Young Oh
CC Korea

Chitpong Kittinaradorn
CC Thailand

Jimmy Soriano
CC Philippines

Nicolas Suzor
CC Australia

Berne Guerrero
CC Philippines

Mars de Castro
CC Philippines

WE also Concur:

Phichai Phuechmongkol
CC Thailand

Yuko Noguchi
CC Japan

Wen-Yin Chou
CC Taiwan

Tomoaki Watanabe
CC Japan

Pei-Yi Wang
CC Taiwan

Naoto Ikegai
CC Japan

Jessica Coates
CC Australia

Maki Higashikubo
CC Japan

Brian Fitzgerald
CC Australia

Dominick Chen
CC Japan

Participated in the Discussion:

Haggen So
CC Hongkong

The "commons" in Japan

by Fumi Yamasaki
Creative Commons Japan

<http://fumijp.blogspot.com/2009/04/commons-in-japan.html>

Many of you might know what Creative Commons ^[1] is. Japanese UGC-related companies looked at it and tweaked the license to create their own "commons" or licenses.

Creative Commons ^[2]

First off, Creative Commons. Quote from Creative Commons website:

"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."



4 parameters of Creative Commons

1) Attribution

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.

2) Share Alike

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

3) Noncommercial

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

4) No Derivative Works

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

6 basic licenses of Creative Commons

1) Attribution ^[3]

This license lets others distribute, remix, tweak, and build upon your work, even commercially, as long as they credit you for the original creation. This is the most accommodating of licenses offered, in terms of what others can do with your works licensed under Attribution.

2) Attribution Share Alike ^[4]

This license lets others remix, tweak, and build upon your work even for commercial reasons, as long as they credit you and license their new creations under the identical terms. This license is often compared to open source software licenses. All new works based on yours will carry the same license, so any derivatives will also allow commercial use.

3) Attribution No Derivatives ^[5]

This license allows for redistribution, commercial and non-commercial, as long as it is passed along unchanged and in whole, with credit to you.

4) Attribution Non-Commercial ^[6]

This license lets others remix, tweak, and build upon your work non-commercially, and although their new works must also acknowledge you and be non-commercial, they don't have to license their derivative works on the same terms.

5) Attribution Non-Commercial Share Alike ^[7]

This license lets others remix, tweak, and build upon your work non-commercially, as long as they credit you and license their new creations under the identical terms. Others can download and redistribute your work just like the by-nc-nd license, but they can also translate, make remixes, and produce new stories based on your work. All new work based on yours will carry the same license, so any derivatives will also be non-commercial in nature.

6) Attribution Non-Commercial No Derivatives ^[8]

This license is the most restrictive of our six main licenses, allowing redistribution. This license is often called the "free advertising" license because it allows others to download your works and share them with others as long as they mention you and link back to you, but they can't change them in any way or use them commercially.

* Creative Commons basically will not make a database or hold contents, it only provides licenses and other legal tools to mark creative work. I get this question so many times but you don't need to ask Creative Commons to license your work under CC license, you just need to go for it.

* Once given, Creative Commons licenses are irrevocable.

NicoNiCommons [ja] ^[9]

NicoNiCommons is a new set of copyright rules similar to Creative Commons, but is made by Niwango, a company that operates NicoNicoDouga [ja], ^[10] the largest video sharing site in Japan. It is also an archive of contents that the creators are willing to provide to be reused and remixed by others. Contents include photos, illustrations, logos, music, sound, videos, etc.



Creators (or content owner) upload their contents to NicoNiCommons' server via Smilevideo (a server that NicoNicoDouga users use to upload their videos) so that other users can download those contents. Each content will get unique ID number (Commons ID), and the users who remixed those content will note the ID of the original content when they upload the remixed content. This is how the remix tree looks:



Parameters of NicoNiCommons

- 1) Commercial Use
 - A) You can use this content for commercial usage for free
 - B) You can use this content only for non-commercial usage
 - C) You need a separate permission in order to use it for commercial usage
- 2) Where this content can be used
 - A) Only for NicoNiCommons compliant sites
 - B) All over internet

* Content owners of NicoNiCommons can change the license of their contents after one week has passed since uploading the content. Change of license will not affect the remixed content that were published before the change of license.

* NicoNiCommons is directly connected with the content database and the creator name in that database.

* NicoNiCommons is created in the premise of getting remixed, so "Non-derivative" license does not exist in NicoNiCommons.

Some contents of Osamu Tezuka ^[11] - was an extremely famous and popular cartoon artist - is in NicoNiCommons.



Contents of Gakuppoido ^[12] - DTM (Desktop Music) software of a singer (Gackt) - is in NicoNiCommons as well.



Pixiv Commons

pixiv [ja] is the biggest illustration sharing site in Japan, with 600million PV per month. They announced pixiv Commons 1.0 ^[13] last year, and are working on the specs.

Parameters of pixiv Commons

Pixiv Commons has 3 basic parameters:

- 1) Can republish
 - Users can republish the work to other websites and weblogs. No derivative work can be made out of it.

2) Can reuse

-Users can use the original work as a source and create other works such as videos (and upload it to video sharing sites such as NicoNicoDouga and YouTube), produce T-shirts, name cards and slideshows etc.

3) Can recreate

-Users can use the original work's character or world setting and create other contents such as illustrations, videos, figures etc out of it.

re publish	re use	re create
○	○	○
×	○	○
×	×	○
○	×	○
○	○	×
×	○	×
○	×	×

They have several optional parameters:

1) Attribution

-need attribution yes/no

2) Contact when used

-need to contact the creator after use / do not need to contact

3) Where this content can be used

-pixiv Commons compliant websites only / no restriction

4) R-18(adult contents)

-allow adult content / prohibit adult content

* pixiv commons stands on the premise only for non-commercial use. If the user wants to use the work for commercial purpose, they need to contact the creator for permission.

Piapro [ja] License* [14]

Piapro, a website operated by Crypton Future Media is another example of user generated contents. Piapro is basically set up for VOCALOID characters. Vocaloid is a DTM(desktop music) software which has characters such as Hatsune Miku [ja], [15] Kagamine Rin/Len [ja], [16] Megurine Luka [ja], [17] etc. Basically Piapro licenses comply to the vocaloid's Terms Of Service, so it needs to be non-commercial usage, also erotic expressions using the VOCALOID characters are prohibited.



Parameters of Piapro license

1) Attribution

-need attribution yes/no

2) Derivative work

-whether users can create derivative work/no

* Piapro allows only non-commercial usage.

* Piapro decided not to go with CC license as they wanted the users to have a selection of attribution (currently all of the CC licenses require attribution) and also they wanted to set a rule such as morality of the contents, etc.

* Crypton released Piapro's license usage data, [18] although the data is a bit old. 2007/12/3 ~ 2008/1/28(total 12,991)

NC	attribution	non-deriv	
○	×	×	72.0%
○	○	×	17.8%
○	×	○	4.7%
○	○	○	5.5%

* note that all of the contents are for non-commercial usage at Piapro.

When Creative Commons changed their license from ver1.0 to ver2.0, they made attribution default. This was because 97-98% of the creators selected attribution.

From the above mentioned stats, only 23.3% of the Piapro creators required attribution. We do not know the reason for this yet- maybe it is cultural issue, maybe it is because "will not require attribution" was the default setting.

Cyber Special District [ja] [19]

The Japanese government has the right to create various "special districts" such as "farming special district", "recycle special district", "medical special district" etc,

and is currently planning a "cyber special district" to be launched in 2009. Ministry of Internal Affairs and Communications has secured a budget of 700million yen (or 7million USD) for this project.



Cyber Special District will be "a closed and safe community inside the cyber world with real name users who agreed to certain conditions". The purposes include:

1. integration of the net and real world
2. privacy of communication and personal information
3. content distribution
4. utilization of IT in the public services

Specifically, they are going to try and set rules for copyright, medical and education areas using this Cyber Special District.

Description of the "copyright" section says: Experiment an environment within the Cyber Special District where the users who holds the copyright and rewarding right shall be able to create and archive creatives as commons, and the users can use or create derivative work free of charge.

Endnotes

- 1 <http://creativecommons.org/>
- 2 <http://creativecommons.org/>
- 3 <http://creativecommons.org/licenses/by/3.0>
- 4 <http://creativecommons.org/licenses/by-sa/3.0>
- 5 <http://creativecommons.org/licenses/by-nd/3.0>
- 6 <http://creativecommons.org/licenses/by-nc/3.0>
- 7 <http://creativecommons.org/licenses/by-nc-sa/3.0>
- 8 <http://creativecommons.org/licenses/by-nc-nd/3.0>
- 9 <http://www.niconicommons.jp/>
- 10 <http://www.nicovideo.jp/>
- 11 <http://www.niconicommons.jp/tag/%E3%80%90%E6%89%8B%E5%A1%9A%E6%B2%BB%E8%99%AB%E3%80%91>
- 12 <http://www.niconicommons.jp/tag/%E3%80%90%E5%85%AC%E5%BC%8F%E3%81%8C%E3%81%8F%E3%81%A3%E3%81%BD%E3%81%84%E3%81%A9%E3%80%91>
- 13 <http://c.pixiv.net/>
- 14 <http://piapro.jp/>
- 15 <http://www.crypton.co.jp/mp/pages/prod/vocaloid/cv01.jsp>
- 16 <http://www.crypton.co.jp/mp/pages/prod/vocaloid/cv02.jsp>
- 17 <http://www.crypton.co.jp/mp/pages/prod/vocaloid/cv03.jsp>
- 18 <http://blog.piapro.jp/2008/01/post-16.html>
- 19 http://www.soumu.go.jp/main_sosiki/joho_tsusin/policyreports/chousa/vigor/pdf/080529_2_si8.pdf

CC Philippines introduces Creative Commons to Philippine Math professors

by Maria Alberto Lorenzo Sison de Jesus
CC BY 3.0 PH

The Math Teachers' Association of the Philippines (MTAP) organized its annual convention at the University of Mindanao (Matina Campus), Davao City.

Ms. Aileen Diansuy, MTAP-University of the East, invited Atty. Michael Vernon Guerrero, Deputy Project Lead of Creative Commons Philippines and Deputy Executive Director of the e-Law andIT Center of the Arellano University School of Law, to speak to the convention's participants on "Copyright for Educators and Licenses for Knowledge-Sharing," in the morning of 14 August 2009.



The premise of the talk provides that: "Intellectual Property rights, specifically copyright rights, are protected by law. This session tries to orient educators to legal concepts pertaining to copyright law, so as to allow educators to comply with the law and to protect the same educators, in relation to literature that they themselves would generate in their quest to effectively transmit knowledge. This session also attempts to orient educators to licensing mechanisms to allow knowledge-sharing among educators, relevant to the usage of academic literature that they themselves would generate."

University administrators interested in evaluating their institutional policies pertaining to plagiarism, and college professors/content creators interested in Intellectual property rights, or compliance therewith, and effective information or knowledge dissemination, fielded most of the inquiries in the extended Question and Answer portion of the talk. The inquiries continued outside of the conference hall after the talk.

General details of the event can be found at Mindanao Times: www.mindanaotimes.com.ph/?p=3221

CCs in Chinese-speaking Jurisdictions

by Haggen So, Creative Commons Hong Kong

Taking the opportunity of having CC representatives from the big three Chinese language jurisdictions, namely China Mainland, Hong Kong, and Taiwan attending the CC Asia Pacific conference held in Manila, the Philippines, 5-6 Feb., 2009, it was a convenient time to conduct an interview. Those interviewed included Professor Chunyan Wang and Zafka Zhang from CC China Mainland, Dr. Haggen So from CC Hong Kong, and Dr. Tyng-Ruey Chuang from CC Taiwan. The interview was conducted by Bob Chao from CC Taiwan, and the following is a summary re-written by Peter Ma, a volunteer of CC Hong Kong from the interview article authored by Bob Chao ^[1].

While all three CC jurisdiction projects are all hosted by academic institutions, the hosts are from different disciplines and each had a different story to tell.

In Taiwan, the pioneering efforts were initiated in 2003 by the researchers at Academia Sinica. They were then engaged in developing a free software hosting platform and confronted with so many Open Source software licenses. With encouragement and support from the director of the Institute of Information Science, Dr. Der-Tsai Lee, they looked to CC licenses as tools to free contents but soon realized that porting the licenses and running a CC jurisdiction project inevitably evolved beyond the purview of the academy. CC is more a social movement rather than a pure research project, calling for input from the legal professionals and grassroots support.

China mainland took a different route. Some grassroots communities initiated CC activities and started translating the CC licenses. Through her Harvard connection, Professor Wang was consulted to take on a leading role. The Law School of the Renmin University of China, where Wang held a teaching post, was supportive of the idea and one thing led to another. Professor Wang commented that she did not realize when she agreed to take up the role that the CC commitment was such a time consuming

task, a view shared by those present. CC jurisdiction projects are expected to be self-supporting in terms of financing, localization and organizing activities. That prompted a comment from the Taiwan representatives that the jurisdiction projects were somewhat ineptly described as “affiliates” and thought that, in practical terms, they were more like “partners” to CC.

Hong Kong, being the last of three jurisdictions to launch the licenses, had the benefit of drawing upon the experiences of the other two. The project was initiated by the Journalism and Media Studies Centre, the University of Hong Kong with heavy input from the Law Faculty and support from many community supporters who were aware of CC or even adopting the unported licenses before the official launch. Dr. So himself had previous working experiences with the Free/Open Source movement. In a nutshell, Hong Kong had a smooth track to establish a jurisdiction project.

Of the three, CC China Mainland has its international Advisory Board. Commenting on the setup, Professor Wang iterated that this was endorsed by CCi but not a mandatory requirement for the projects. During its establishment stage, CC China Mainland drew upon the guidance and assistance of many friends and the Advisory Board was established after the launch of the localized licenses. The Board is more in an advisory role rather than getting hands-on.

People may find it amazing and surprising that the three Chinese-speaking CC jurisdiction projects have different Chinese titles. This is in fact a good sign of local efforts wishing to maintain local attractions and characteristics, just like the fine points of local laws dictate the different ported versions of CC licenses in local languages. Common to all three is that the chosen name has been the end result of brainstorming sessions of the local participants.

The same freewheeling spirit is seen in the local CC activities. CC China Mainland has successfully launched two photograph competitions and exhibitions and inspired local groups to release their work under CC licenses. It seems that the format is readily portable to remote areas and there are suggestions to encourage local groups to plan for similar CC events, partly tapping on the local desire to be “seen” by a wider audience. CC China Mainland very much hopes that this will bring people to

Taipei Held Meeting on Public Licensing of Scientific Data and Publications

by Tyng-Ruey Chuang, Creative Commons Taiwan
<http://creativecommons.org.tw/blog/archives/000133.html>
CC BY-SA 2.0 TW

join the CC arena, hopefully inspiring its spread into other aspects of cultural life.

On building links with local communities, all three admitted that there were inherent local difficulties and had not moved as fast as they would like. The three projects are actively pursuing an educational role in creating awareness among the public of CC licenses and nurturing a proper attitude in copyright and proper attribution of CC materials. Taiwan also brought up the issue of "orphaned" works whose attribution of authorship could no longer be traced.

The representatives noted the progress of CC Korea moving into marketing and branding under the CC banner. Admittedly, the three Chinese-speaking jurisdiction projects are still somewhat behind and there is a long way ahead. As for interim success, the three jurisdictions did not believe in mere number of CC adoptions but that the public spirit of creating through sharing is the core value that they endeavor to promote. On the legal application of CC, the parties learnt with interest a recent case in Hong Kong where a piece of CC work was grafted for commercial use. Dr. So reported that the case has reached an amicable solution.

Endnotes

1 <http://enews.url.com.tw/creativecommons/52120>

Creative Commons Taiwan organized the Symposium on Common Use Licensing of Publicly Funded Scientific Data and Publications ^[1] at Taipei, Taiwan, on March 27, 2009. The symposium was jointly organized by CODATA Taiwan, ^[2] NARL Science & Technology Policy Research and Information Center (STPI), ^[3] Taiwan, and NRC Board on Research Data and Information, ^[4] USA. The meeting was held in Academia Sinica, the host of Creative Commons Taiwan.

The symposium program, as well as the abstracts and slides of the presentations, is available at the symposium website ^[5]. The one day symposium consists of three sessions and one panel. The symposium touches upon the history of and the rationale for commons use of scientific data and publications (session 1), emphasizes the current practice and trend of common use licensing (session 2), and discusses the various issues and challenges faced by the scientific communities (session 3).

Joining from US at the symposium are Paul F. Uhlir from the National Academy of Sciences, Harlan J. Onsrud from University of Maine, and Kaitlin Thaney from Science Commons. Gene Hettel from the International Rice Research Institute (IRRI), ^[6] the Philippines, and whom the Creative Commons Taiwan team met at the Commons Crossroads ^[7] meeting at Manila in February, also joins the symposium and gives a presentation on IRRI's new Creative Commons licensing policy for its scientific publications.

The Taiwanese speakers include Ted Lau (STPI), Ly-yun Chang, Kwang-Tsao Shao, and Eric Yen (all from Academia Sinica), Chau Chin Lin (Taiwan Forestry Research Institute), and Ming-Che Wu (Taiwan Livestock Research Institute). Ly-yun Chang gives an overview of the Survey Research Data Archive that has been collected and maintained at the Center for Survey Research, ^[8] Academia Sinica. Shao and Lin discuss issues and challenges in sharing biodiversity data and publications, and present the Taiwan Biodiversity Information Facility. ^[9]

The symposium was closed by a panel, chaired by D. T. Lee (Chairman of CODATA Taiwan), on policy issues in implementing common use licensing of scientific data and publications. The panelists consist of Paul F. Uhlir, Ted Lau, Harlan J. Onsrud, and Tyng-Ruey Chuang (Creative Commons Taiwan). They exchange thoughts on policy issues and examine potential policy instruments to actively enable the sharing of scientific data and publications.

Endnotes

- 1 <http://scientificdata2009.creativecommons.org.tw/>
- 2 <http://codata.sinica.edu.tw/>
- 3 <http://www.stpi.org.tw/>
- 4 <http://sites.nationalacademies.org/pga/brdi/index.htm>
- 5 <http://scientificdata2009.creativecommons.org.tw/programme>
- 6 <http://www.irri.org/>
- 7 <http://cc-asia-pacific.wikidot.com/>
- 8 <http://survey.sinica.edu.tw/>
- 9 <http://www.taibif.org.tw/>

Image: scientificdata2009.creativecommons.org.tw (designed by Wen-Yi Chou)



MoShang Music and Ubuntu 9.04 Free Culture Showcase

by Tying-Ruey Chuang, Creative Commons Taiwan
<http://creativecommons.org.tw/blog/archives/000114.html>
CC BY-SA 2.0 TW



The results of the Ubuntu 9.04 Free Culture Showcase ^[1] have just been announced. MoShang ^[2] (a.k.a. Jean Francois Marais) won the Audio category with his sound track "Invocation". The winning entries in the Video and Graphic/Photo categories are from, respectively, Robbie Ferguson and William J McKee Jr. These works will be showcased in the "Examples/" directory in the upcoming Ubuntu 9.04 distribution. They are all released under a Creative Commons "Attribution-ShareAlike 2.0" license.

People who are into downtempo electronica probably know about and enjoy MoShang's tracks already, so MoShang Music hardly needs introduction. MoShang produced the highly acclaimed «Asian Variations» ^[3] remix album in 2007, and co-produced with Pig Head Skin the collaborative music album «CABACA» ^[4] in 2008. He also remixed and mastered Kou Chou Ching's double-CD award-nominated album «KOU!! It's Coming Out!!!». By the way, he is a "son-in-law of Taiwan" -- a title Taiwanese fondly refer to the one who arrives from afar and gets married to one of their daughters. (Yes, someone was in their wedding just recently!)

The track "Invocation" ^[5] is from his new EP «Stone Bell».^[6] MoShang also does live online mixes in Second Life, and is now putting up new online mixes at his website every week. Go find them ^[7] and enjoy the mixes!

Endnotes

- 1 <http://fridge.ubuntu.com/node/1844>
- 2 <http://www.moshang.net/>
- 3 <http://asianvariations.com/>
- 4 <http://cabaca.org/>
- 5 <http://moshang.net/MoShang-Invocation.ogg>
- 6 <http://stonebell.moshang.net/>
- 7 http://moshang.net/soundjeweler_blog/?p=216

Volfoniq Remix Kou Chou Ching

by Tyng-Ruey Chuang, Creative Commons Taiwan
<http://creativecommons.org.tw/blog/archives/000085.html>
CC BY-SA 2.0 TW



Here is an interesting news from Kou Chou Ching, ^[1] the hippest Taiwan traditional Hip Hop joint: The French artist Volfoniq ^[2] has just released an EP «DUB'IN TAIWAN» ^[3] collecting three mixes of their track "Your name is TAIWAN". The album is released by the net label Les Cristaux Liquident (LCL) ^[4] under the Creative Commons BY-NC-ND 3.0 license.

If you are a fan of Kou Chou Ching (like myself), you might notice that the third track in «DUB'IN TAIWAN» -- "My dub is Taiwan: LCL edit" -- is in Kou Chou Ching's double-CD album «KOU!! It's Coming Out!!!». It is the 12th track in the 2nd CD, ^[5] which itself consists entirely of remixes made by friends of Kou Chou Ching based on their originals in the 1st CD. ^[6] In «DUB'IN TAIWAN», however, Volfoniq collaborated with Tribuman ^[7] and Pier^[8] and made two new tracks: "Panique sur le dancefloor" and "Tsunamix".

The net label Les Cristaux Liquident (LCL) is an artist collective based in Montpellier, France. From their website, ^[9] they stated:

"Les Cristaux Liquident considers the artistic creation as a raw material that can be reworked and whose original form can be adapted and changed. This way of apprehending art, alongside the open culture spirit, can give birth to new original creations that might be brought to evolve, transform, multiply!

All the artists releasing on LCL, have chosen the 'Creative Commons' licence, a reliable way of avoiding abuses and attempts of artwork commercialization, without closing themselves to sharing practice."

Fearless open culture advocates and practitioners, indeed they are!

If you wish to enjoy more remixes of "Your name is TAIWAN", you can listen to the mixes of Viba, DJ Jay Szu, and LTK Commune, which are collected as the 2nd, the 7th, and the 17th tracks in the 2nd CD of «KOU!! It's Coming Out!!!».

(Kou Chou Ching's original "Your name is TAIWAN" actually is also a mix: Their track mixed the legendary Chen Chou-Lin's "Moonlight Sighs" from the beginning!)

Endnotes

- 1 <http://www.myspace.com/koucc>
- 2 <http://www.volfoniq.com/>
- 3 <http://pakupaku.celeonet.fr/joomla/content/view/14/42/>
- 4 <http://www.lescristauxliquident.org/>
- 5 <http://www.indievox.com/disc/253/>
- 6 <http://www.indievox.com/disc/252/>
- 7 <http://www.myspace.com/tribuman>
- 8 <http://www.myspace.com/pierzik>
- 9 <http://creativecommons.org.tw/blog/archives/000085.html>

Common Use Licensing for Scientific Literature and Data

An International Symposium At the National Science Library of the Chinese Academy of Science in Beijing

by PANG Yang, Creative Commons China Mainland
<http://cn.creativecommons.org/en/index.php/2009/07/30/common-use-licensing-for-scientific-literature-and-data/>
CC BY 2.5 CN



An international symposium on Common Use Licensing for Scientific Literature and data was held on March 25, 2009 in Beijing. The idea for the symposium was developed by Creative Commons China Mainland. The symposium was co-hosted by the National Science Library of Chinese Academy of Science (CAS), ^[1] the U.S. National Committee for CODATA of the National Academy of Science, ^[2] and Creative Commons China Mainland.

This one-day symposium reviewed the rationale, practice, and issues associated with the application of Creative Commons/Science Commons "common use" licenses to scientific literature and data in government and academia. The event also explored the possible implementation of these licenses for publicly funded scientific literature and data in China.

The symposium was designed to provide a basic introduction on the subject of Creative Commons licensing

to members of the scientific literature and data community. This information was designed to benefit the interests of both the science policy and the science research communities.

There was a wide array of speakers participating in the symposium, both from the PRC and from abroad, representing various institutes and constituencies. Included among them were Columbia University, Queensland University of Technology Law School, Mozilla Online China, Renmin University of China Law School, the National Research Council of the U.S., Science Commons, the National Science Library of Chinese Academy of Sciences, the National Natural Science Foundation of China, the University of Maine, the Computer Network Information Center of CAS, and the Institute of Geographical Science and Natural Resource Research of CAS.



The event brought together a large group of some 200 attendees from several universities, research institutes, governmental agencies, libraries, and the Internet sector.

Both the speakers and the participants at the symposium focused on the use of Creative Commons Licensing. Attendees from the various institutes and organizations expressed great interest in adopting CC for their databases and other scientific repositories. The National Science Library of Chinese Academy of Science (NSL), for example, has now created a platform, the Knowledge Repository of National Science Library, CAS ^[3], to encourage scientists and authors adopt CC licenses while archiving their works on the NSL's Knowledge Repository.

Endnotes

- 1 <http://www.las.ac.cn/>
- 2 <http://www.nationalacademies.org/>
- 3 <http://ir.las.ac.cn/>; <http://ir.las.ac.cn/guiter?id=5>

"Kong Bohua TCM Family Educational and Clinical Chronicle" released under a CC China Mainland License

by PAN Tianyi, Creative Commons China Mainland
<http://cn.creativecommons.org/en/index.php/2009/07/27/%E2%80%9Ckong-bohua-tcm-family-educational-and-clinical-chronicle%E2%80%9D-released-under-a-cc-by-nc-nd-china-mainland-license/>
CC BY 2.5 CN

The first Chinese book released under a local CC license (CC BY-NC-ND China Mainland) was made available on July 4, 2009 at the Forum on Cultural Promotion of Traditional Chinese Medicine (TCM) held at Renmin University of China Law School. This was the first forum under the series on Knowledge Sharing and Protection of Intangible Cultural Heritage.

The book, titled "Kong Bohua TCM Family Educational and Clinical Chronicle", consists of various TCM prescriptions accumulated from the Kong Family's clinical experience during decades of practice. The book includes articles on TCM theory written by Kong Bohua, his descendants and his students.

Kong Bohua, a descendant of Confucius, was one of the most famous of the four TCM masters in China and devoted much of his time to education in the field of TCM. The editor of the book, Mr. Kong Lingqian, the grandson of Kong Bohua and the founder of the Kong Bohua TCM School, says it was important to release the book under a CC license. "We would like to let more people have access to the Traditional Chinese Culture and CC is a good platform for helping people to understand, share and develop various aspects of our culture".

The release of the book under a China Mainland CC license was widely covered in various major newspapers in China including the Guangming Daily, ^[1] the Legal Daily, ^[2] China TCM Daily, ^[3] the Beijing Daily, ^[4] China Radio International, ^[5] and the Beijing TV Station. ^[6] More than one hundred major web sites, including Xinhua Net, ^[7]



China News Net, ^[8] People Net, ^[9] Sina.com, ^[10] and Sohu.com, ^[11] posted stories about the release of the book under a local CC license.

A PDF ^[12] version of the book can be downloaded ^[13] free at the website of CC China Mainland.

Endnotes

- 1 <http://www.gmw.cn/>
- 2 http://www.legaldaily.com.cn/bm/2009-07/15/content_1122992.htm
- 3 <http://www.cntcm.com.cn/>
- 4 <http://newspaper.bjd.com.cn/bjrb/>
- 5 <http://english.cri.cn/>
- 6 <http://www.btv.org/>
- 7 <http://www.xinhuanet.com/>
- 8 <http://www.chinanews.com.cn/>
- 9 <http://www.people.com.cn/>
- 10 <http://www.sina.com.cn/>
- 11 <http://www.sohu.com/>
- 12 <https://share.acrobat.com/adc/document.do?docid=480ccfd3-9f1a-4bdd-a445-2c49a0327f3e>
- 13 <http://cn.creativecommons.org/wp-content/uploads/Kong-Bohua-TCM-Family-Educational-and-Clinical-Chronicle.pdf>

CC Interactive Event on Traditional Chinese Culture Held in Beijing

by LIU Ping, Creative Commons China Mainland

<http://cn.creativecommons.org/en/index.php/2009/07/30/cc-interactive-event-on-traditional-chinese-culture-held-in-beijing/>
CC BY 2.5 CN



More than 150 participants gathered at the International Academic Lecture Hall at the Renmin University of China Law School on July 4, 2009. What attracted them was the Forum on Cultural Promotion of Traditional Chinese Medicine (TCM), the first ever CC interactive event on the subject of Traditional Chinese Culture in China Mainland. This was the first forum in a planned series on Knowledge Sharing and Protection of Intangible Cultural Heritage initiated by Creative Commons China Mainland and the Kongbohua TCM School.

The forum was organized by Renmin University of China Law School, ^[1] Creative Commons China Mainland, and Kongbohua TCM School. ^[2] It was sponsored by the Ford Foundation. ^[3]



The forum consisted of various activities, including presentation sessions and round table discussions on the subject of Knowledge Sharing and Protection of Intangible Cultural Heritage. A highlight of the forum was the release of the first ever CC licensed book in the Chinese Mainland, Kong Bohua TCM Family Educational and Clinical Chronicle. The forum featured an array of distinguished speakers and participants, coming from various backgrounds such as law, cultural studies, traditional Chinese medicine, the IT sector, government and media.



Professor Dayuan Han, Dean of Renmin University of China Law School, Professor Zhipai Jiangji, Former Chief Justice of IPR Tribunal of the Supreme People's Court and Professor of Renmin University of China Law School, Mr. Rui Yang, Senior officer from the State Administration of Traditional Chinese Medicine of the People's Republic of

China, Mr. Lingqian Kong, Founder of Kongbohua TCM School, Mr. Peizong Feng, Vice President of the Publisher Association of China and Professor Chunyan Wang of Renmin University of China Law School and Creative Commons China Mainland were the featured speakers. Other notable speakers included representatives from the China Academy of Chinese Medicine Science, the University of Chinese Medicine of China, the Beijing Cultural Heritage Protection Center, the Chemical Industry Press, China Press of Traditional Chinese Medicine and many others.



In addition to the release of the first CC licensed Chinese book, other highlights at the Forum included the appearance of many prominent senior Chinese medicine doctors who engaged in an interactive, interdisciplinary discussion.

One outcome of the Forum was agreement among the participants on the importance of providing tools and platforms to enable the preservation and further development of the abundant culture heritage of China. It was also agreed that the approach of Creative Commons is an appropriate solution for facilitating the sharing and development of traditional Chinese culture.

One of the memorable moments at the Forum was when Lingqian Kong, the founder of Kong Bohua TCM School, talked about his grandfather, Kong Bohua, who was one of the four most famous TCM masters in China. He said his grandfather was very aware of the important of TCM education and culture sharing decades ago. "The further

development of TCM relies mainly on letting more people know and share the cultural history behind it. We are pleased to get to know a perfect platform for this like CC China Mainland so as to share and disseminate Chinese culture", said Lingqian Kong.



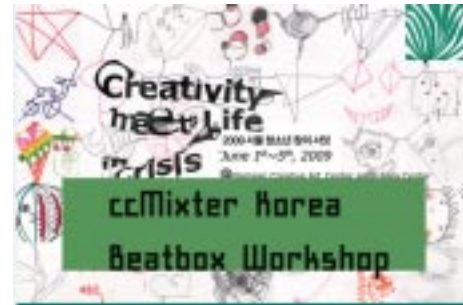
Journalists from more than twenty major Chinese media organizations were represented at the Forum. The event was widely covered in various major newspapers and other news outlet in China, such as the Guangming Daily,^[4] the Legal Daily,^[5] China TCM Daily,^[6] the Beijing Daily,^[7] China Radio International,^[8] and the Beijing TV Station.^[9] More than one hundred major web sites, including Xinhua Net,^[10] China News Net,^[11] People Net,^[12] Sina.com,^[13] and Sohu.com,^[14] posted stories on their sites about the Forum on Knowledge Sharing and Traditional Chinese Medicine Culture.

Endnotes

- 1 <http://www.law.ruc.edu.cn/>
- 2 <http://xuetang.kongbohua.com.cn/>
- 3 <http://www.fordfound.org/>
- 4 <http://www.gmw.cn/>
- 5 http://www.legaldaily.com.cn/bm/2009-07/15/content_1122992.htm
- 6 <http://www.cntcm.com.cn/>
- 7 <http://newspaper.bjd.com.cn/bjrb/>
- 8 <http://english.cri.cn/>
- 9 <http://www.btv.org/>
- 10 <http://www.xinhuanet.com/>
- 11 <http://www.chinanews.com.cn/>
- 12 <http://www.people.com.cn/>
- 13 <http://www.sina.com.cn/>
- 14 <http://www.sohu.com/>

The First Seoul Youth Creativity Summit & ccMixer Korea

by 최영돈, Creative Commons Korea
<http://www.creativecommons.or.kr/global/article/88>
 CC BY 2.0 KR



Under the title of "Creativity Meets Life in Crisis," Seoul Youth Creativity Summit is on going in Seoul(from June 1 to 5). Started as an international symposium for educators and various experts around the globe to seek a better future of youth creativity education in 2008, the event has grown to an international annual event including various workshops designed to pump up creativity to the young minds. the festival office said that they work to make the creativity summit a festive place where participants can experience "connection and communication," "participation and public ownership," and "reciprocity and friendship.

Greatly, ccMixer Korea volunteer team has been preparing for a beatbox workshop at the festival, targeting teenagers with little beatboxing experience as a part of the workshop programs. Even though it's not easy for beatboxers and musicians to lead workshops with lay people and create a collaborative work within limited time, CC Korea volunteer musicians, DJ Jjanga and TKO did such a splendid job and presented great moments to all of the youth took part in the workshop. The piece of beatboxing work will be uploaded as remixed with CCL music sources to ccMixer Korea website (www.ccmixer.or.kr).

And all other mixer volunteers also did their best with such a great support and love for ccMixer. Not to lose this momentum, ccMixer Korea is planing to hold other multimedia creation workshops and redouble its promotion efforts to reach for musicians.

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유스보이스 미디어 컨퍼런스 2009

YouthVoice Media Conference 2009

미디어의 다양한 스펙트럼을 만나자!

컨퍼런스 개요

주최 미디어에 관여 있는 민간·사회적기업 후원 협회
주최기간 2009.7.29(수) ~ 2009.7.31(금), 3일간
장소 롯데호텔서울 컨퍼런스 센터 1층 1호실 (롯데호텔)
참석대상 - 미디어 관련 분야에 관심 있는 청소년, 대학생, 직장인, 일반 시민
 - 미디어 관련 기업, 단체, 학교, 방송사, 언론사, 연구기관, 정부 기관
 - 유망인재 발굴을 위한 기업, 학교, 기관

컨퍼런스 일정

주최명 한국 미디어 컨퍼런스 협회 (KMC)

주최기간 2009.7.29(수) ~ 2009.7.31(금)

문의처 02-2200-1111, 02-2200-1112, 02-2200-1113

장차 1일
 - 09:00 ~ 10:00: 1. 2009 미디어 컨퍼런스 개막식 2. 2009 미디어 컨퍼런스 1일차
 - 10:00 ~ 11:00: 3. 2009 미디어 컨퍼런스 2일차 4. 2009 미디어 컨퍼런스 3일차
 - 11:00 ~ 12:00: 5. 2009 미디어 컨퍼런스 4일차 6. 2009 미디어 컨퍼런스 5일차
 - 13:00 ~ 14:00: 7. 2009 미디어 컨퍼런스 6일차 8. 2009 미디어 컨퍼런스 7일차
 - 15:00 ~ 16:00: 9. 2009 미디어 컨퍼런스 8일차 10. 2009 미디어 컨퍼런스 9일차
 - 17:00 ~ 18:00: 11. 2009 미디어 컨퍼런스 10일차 12. 2009 미디어 컨퍼런스 11일차
 - 19:00 ~ 20:00: 13. 2009 미디어 컨퍼런스 12일차 14. 2009 미디어 컨퍼런스 13일차
 - 21:00 ~ 22:00: 15. 2009 미디어 컨퍼런스 14일차 16. 2009 미디어 컨퍼런스 15일차
 - 23:00 ~ 24:00: 17. 2009 미디어 컨퍼런스 16일차 18. 2009 미디어 컨퍼런스 17일차
 - 25:00 ~ 26:00: 19. 2009 미디어 컨퍼런스 18일차 20. 2009 미디어 컨퍼런스 19일차
 - 27:00 ~ 28:00: 21. 2009 미디어 컨퍼런스 20일차 22. 2009 미디어 컨퍼런스 21일차
 - 29:00 ~ 30:00: 23. 2009 미디어 컨퍼런스 22일차 24. 2009 미디어 컨퍼런스 23일차
 - 31:00 ~ 32:00: 25. 2009 미디어 컨퍼런스 24일차 26. 2009 미디어 컨퍼런스 25일차
 - 33:00 ~ 34:00: 27. 2009 미디어 컨퍼런스 26일차 28. 2009 미디어 컨퍼런스 27일차
 - 35:00 ~ 36:00: 29. 2009 미디어 컨퍼런스 28일차 30. 2009 미디어 컨퍼런스 29일차
 - 37:00 ~ 38:00: 31. 2009 미디어 컨퍼런스 30일차 32. 2009 미디어 컨퍼런스 31일차
 - 39:00 ~ 40:00: 33. 2009 미디어 컨퍼런스 32일차 34. 2009 미디어 컨퍼런스 33일차
 - 41:00 ~ 42:00: 35. 2009 미디어 컨퍼런스 34일차 36. 2009 미디어 컨퍼런스 35일차
 - 43:00 ~ 44:00: 37. 2009 미디어 컨퍼런스 36일차 38. 2009 미디어 컨퍼런스 37일차
 - 45:00 ~ 46:00: 39. 2009 미디어 컨퍼런스 38일차 40. 2009 미디어 컨퍼런스 39일차
 - 47:00 ~ 48:00: 41. 2009 미디어 컨퍼런스 40일차 42. 2009 미디어 컨퍼런스 41일차
 - 49:00 ~ 50:00: 43. 2009 미디어 컨퍼런스 42일차 44. 2009 미디어 컨퍼런스 43일차
 - 51:00 ~ 52:00: 45. 2009 미디어 컨퍼런스 44일차 46. 2009 미디어 컨퍼런스 45일차
 - 53:00 ~ 54:00: 47. 2009 미디어 컨퍼런스 46일차 48. 2009 미디어 컨퍼런스 47일차
 - 55:00 ~ 56:00: 49. 2009 미디어 컨퍼런스 48일차 50. 2009 미디어 컨퍼런스 49일차
 - 57:00 ~ 58:00: 51. 2009 미디어 컨퍼런스 50일차 52. 2009 미디어 컨퍼런스 51일차
 - 59:00 ~ 60:00: 53. 2009 미디어 컨퍼런스 52일차 54. 2009 미디어 컨퍼런스 53일차
 - 61:00 ~ 62:00: 55. 2009 미디어 컨퍼런스 54일차 56. 2009 미디어 컨퍼런스 55일차
 - 63:00 ~ 64:00: 57. 2009 미디어 컨퍼런스 56일차 58. 2009 미디어 컨퍼런스 57일차
 - 65:00 ~ 66:00: 59. 2009 미디어 컨퍼런스 58일차 60. 2009 미디어 컨퍼런스 59일차
 - 67:00 ~ 68:00: 61. 2009 미디어 컨퍼런스 60일차 62. 2009 미디어 컨퍼런스 61일차
 - 69:00 ~ 70:00: 63. 2009 미디어 컨퍼런스 62일차 64. 2009 미디어 컨퍼런스 63일차
 - 71:00 ~ 72:00: 65. 2009 미디어 컨퍼런스 64일차 66. 2009 미디어 컨퍼런스 65일차
 - 73:00 ~ 74:00: 67. 2009 미디어 컨퍼런스 66일차 68. 2009 미디어 컨퍼런스 67일차
 - 75:00 ~ 76:00: 69. 2009 미디어 컨퍼런스 68일차 70. 2009 미디어 컨퍼런스 69일차
 - 77:00 ~ 78:00: 71. 2009 미디어 컨퍼런스 70일차 72. 2009 미디어 컨퍼런스 71일차
 - 79:00 ~ 80:00: 73. 2009 미디어 컨퍼런스 72일차 74. 2009 미디어 컨퍼런스 73일차
 - 81:00 ~ 82:00: 75. 2009 미디어 컨퍼런스 74일차 76. 2009 미디어 컨퍼런스 75일차
 - 83:00 ~ 84:00: 77. 2009 미디어 컨퍼런스 76일차 78. 2009 미디어 컨퍼런스 77일차
 - 85:00 ~ 86:00: 79. 2009 미디어 컨퍼런스 78일차 80. 2009 미디어 컨퍼런스 79일차
 - 87:00 ~ 88:00: 81. 2009 미디어 컨퍼런스 80일차 82. 2009 미디어 컨퍼런스 81일차
 - 89:00 ~ 90:00: 83. 2009 미디어 컨퍼런스 82일차 84. 2009 미디어 컨퍼런스 83일차
 - 91:00 ~ 92:00: 85. 2009 미디어 컨퍼런스 84일차 86. 2009 미디어 컨퍼런스 85일차
 - 93:00 ~ 94:00: 87. 2009 미디어 컨퍼런스 86일차 88. 2009 미디어 컨퍼런스 87일차
 - 95:00 ~ 96:00: 89. 2009 미디어 컨퍼런스 88일차 90. 2009 미디어 컨퍼런스 89일차
 - 97:00 ~ 98:00: 91. 2009 미디어 컨퍼런스 90일차 92. 2009 미디어 컨퍼런스 91일차
 - 99:00 ~ 100:00: 93. 2009 미디어 컨퍼런스 92일차 94. 2009 미디어 컨퍼런스 93일차
 - 101:00 ~ 102:00: 95. 2009 미디어 컨퍼런스 94일차 96. 2009 미디어 컨퍼런스 95일차
 - 103:00 ~ 104:00: 97. 2009 미디어 컨퍼런스 96일차 98. 2009 미디어 컨퍼런스 97일차
 - 105:00 ~ 106:00: 99. 2009 미디어 컨퍼런스 98일차 100. 2009 미디어 컨퍼런스 99일차
 - 107:00 ~ 108:00: 101. 2009 미디어 컨퍼런스 100일차 102. 2009 미디어 컨퍼런스 101일차
 - 109:00 ~ 110:00: 103. 2009 미디어 컨퍼런스 102일차 104. 2009 미디어 컨퍼런스 103일차
 - 111:00 ~ 112:00: 105. 2009 미디어 컨퍼런스 104일차 106. 2009 미디어 컨퍼런스 105일차
 - 113:00 ~ 114:00: 107. 2009 미디어 컨퍼런스 106일차 108. 2009 미디어 컨퍼런스 107일차
 - 115:00 ~ 116:00: 109. 2009 미디어 컨퍼런스 108일차 110. 2009 미디어 컨퍼런스 109일차
 - 117:00 ~ 118:00: 111. 2009 미디어 컨퍼런스 110일차 112. 2009 미디어 컨퍼런스 111일차
 - 119:00 ~ 120:00: 113. 2009 미디어 컨퍼런스 112일차 114. 2009 미디어 컨퍼런스 113일차
 - 121:00 ~ 122:00: 115. 2009 미디어 컨퍼런스 114일차 116. 2009 미디어 컨퍼런스 115일차
 - 123:00 ~ 124:00: 117. 2009 미디어 컨퍼런스 116일차 118. 2009 미디어 컨퍼런스 117일차
 - 125:00 ~ 126:00: 119. 2009 미디어 컨퍼런스 118일차 120. 2009 미디어 컨퍼런스 119일차
 - 127:00 ~ 128:00: 121. 2009 미디어 컨퍼런스 120일차 122. 2009 미디어 컨퍼런스 121일차
 - 129:00 ~ 130:00: 123. 2009 미디어 컨퍼런스 122일차 124. 2009 미디어 컨퍼런스 123일차
 - 131:00 ~ 132:00: 125. 2009 미디어 컨퍼런스 124일차 126. 2009 미디어 컨퍼런스 125일차
 - 133:00 ~ 134:00: 127. 2009 미디어 컨퍼런스 126일차 128. 2009 미디어 컨퍼런스 127일차
 - 135:00 ~ 136:00: 129. 2009 미디어 컨퍼런스 128일차 130. 2009 미디어 컨퍼런스 129일차
 - 137:00 ~ 138:00: 131. 2009 미디어 컨퍼런스 130일차 132. 2009 미디어 컨퍼런스 131일차
 - 139:00 ~ 140:00: 133. 2009 미디어 컨퍼런스 132일차 134. 2009 미디어 컨퍼런스 133일차
 - 141:00 ~ 142:00: 135. 2009 미디어 컨퍼런스 134일차 136. 2009 미디어 컨퍼런스 135일차
 - 143:00 ~ 144:00: 137. 2009 미디어 컨퍼런스 136일차 138. 2009 미디어 컨퍼런스 137일차
 - 145:00 ~ 146:00: 139. 2009 미디어 컨퍼런스 138일차 140. 2009 미디어 컨퍼런스 139일차
 - 147:00 ~ 148:00: 141. 2009 미디어 컨퍼런스 140일차 142. 2009 미디어 컨퍼런스 141일차
 - 149:00 ~ 150:00: 143. 2009 미디어 컨퍼런스 142일차 144. 2009 미디어 컨퍼런스 143일차
 - 151:00 ~ 152:00: 145. 2009 미디어 컨퍼런스 144일차 146. 2009 미디어 컨퍼런스 145일차
 - 153:00 ~ 154:00: 147. 2009 미디어 컨퍼런스 146일차 148. 2009 미디어 컨퍼런스 147일차
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 - 157:00 ~ 158:00: 151. 2009 미디어 컨퍼런스 150일차 152. 2009 미디어 컨퍼런스 151일차
 - 159:00 ~ 160:00: 153. 2009 미디어 컨퍼런스 152일차 154. 2009 미디어 컨퍼런스 153일차
 - 161:00 ~ 162:00: 155. 2009 미디어 컨퍼런스 154일차 156. 2009 미디어 컨퍼런스 155일차
 - 163:00 ~ 164:00: 157. 2009 미디어 컨퍼런스 156일차 158. 2009 미디어 컨퍼런스 157일차
 - 165:00 ~ 166:00: 159. 2009 미디어 컨퍼런스 158일차 160. 2009 미디어 컨퍼런스 159일차
 - 167:00 ~ 168:00: 161. 2009 미디어 컨퍼런스 160일차 162. 2009 미디어 컨퍼런스 161일차
 - 169:00 ~ 170:00: 163. 2009 미디어 컨퍼런스 162일차 164. 2009 미디어 컨퍼런스 163일차
 - 171:00 ~ 172:00: 165. 2009 미디어 컨퍼런스 164일차 166. 2009 미디어 컨퍼런스 165일차
 - 173:00 ~ 174:00: 167. 2009 미디어 컨퍼런스 166일차 168. 2009 미디어 컨퍼런스 167일차
 - 175:00 ~ 176:00: 169. 2009 미디어 컨퍼런스 168일차 170. 2009 미디어 컨퍼런스 169일차
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 - 179:00 ~ 180:00: 173. 2009 미디어 컨퍼런스 172일차 174. 2009 미디어 컨퍼런스 173일차
 - 181:00 ~ 182:00: 175. 2009 미디어 컨퍼런스 174일차 176. 2009 미디어 컨퍼런스 175일차
 - 183:00 ~ 184:00: 177. 2009 미디어 컨퍼런스 176일차 178. 2009 미디어 컨퍼런스 177일차
 - 185:00 ~ 186:00: 179. 2009 미디어 컨퍼런스 178일차 180. 2009 미디어 컨퍼런스 179일차
 - 187:00 ~ 188:00: 181. 2009 미디어 컨퍼런스 180일차 182. 2009 미디어 컨퍼런스 181일차
 - 189:00 ~ 190:00: 183. 2009 미디어 컨퍼런스 182일차 184. 2009 미디어 컨퍼런스 183일차
 - 191:00 ~ 192:00: 185. 2009 미디어 컨퍼런스 184일차 186. 2009 미디어 컨퍼런스 185일차
 - 193:00 ~ 194:00: 187. 2009 미디어 컨퍼런스 186일차 188. 2009 미디어 컨퍼런스 187일차
 - 195:00 ~ 196:00: 189. 2009 미디어 컨퍼런스 188일차 190. 2009 미디어 컨퍼런스 189일차
 - 197:00 ~ 198:00: 191. 2009 미디어 컨퍼런스 190일차 192. 2009 미디어 컨퍼런스 191일차
 - 199:00 ~ 200:00: 193. 2009 미디어 컨퍼런스 192일차 194. 2009 미디어 컨퍼런스 193일차
 - 201:00 ~ 202:00: 195. 2009 미디어 컨퍼런스 194일차 196. 2009 미디어 컨퍼런스 195일차
 - 203:00 ~ 204:00: 197. 2009 미디어 컨퍼런스 196일차 198. 2009 미디어 컨퍼런스 197일차
 - 205:00 ~ 206:00: 199. 2009 미디어 컨퍼런스 198일차 200. 2009 미디어 컨퍼런스 199일차
 - 207:00 ~ 208:00: 201. 2009 미디어 컨퍼런스 200일차 202. 2009 미디어 컨퍼런스 201일차
 - 209:00 ~ 210:00: 203. 2009 미디어 컨퍼런스 202일차 204. 2009 미디어 컨퍼런스 203일차
 - 211:00 ~ 212:00: 205. 2009 미디어 컨퍼런스 204일차 206. 2009 미디어 컨퍼런스 205일차
 - 213:00 ~ 214:00: 207. 2009 미디어 컨퍼런스 206일차 208. 2009 미디어 컨퍼런스 207일차
 - 215:00 ~ 216:00: 209. 2009 미디어 컨퍼런스 208일차 210. 2009 미디어 컨퍼런스 209일차
 - 217:00 ~ 218:00: 211. 2009 미디어 컨퍼런스 210일차 212. 2009 미디어 컨퍼런스 211일차
 - 219:00 ~ 220:00: 213. 2009 미디어 컨퍼런스 212일차 214. 2009 미디어 컨퍼런스 213일차
 - 221:00 ~ 222:00: 215. 2009 미디어 컨퍼런스 214일차 216. 2009 미디어 컨퍼런스 215일차
 - 223:00 ~ 224:00: 217. 2009 미디어 컨퍼런스 216일차 218. 2009 미디어 컨퍼런스 217일차
 - 225:00 ~ 226:00: 219. 2009 미디어 컨퍼런스 218일차 220. 2009 미디어 컨퍼런스 219일차
 - 227:00 ~ 228:00: 221. 2009 미디어 컨퍼런스 220일차 222. 2009 미디어 컨퍼런스 221일차
 - 229:00 ~ 230:00: 223. 2009 미디어 컨퍼런스 222일차 224. 2009 미디어 컨퍼런스 223일차
 - 231:00 ~ 232:00: 225. 2009 미디어 컨퍼런스 224일차 226. 2009 미디어 컨퍼런스 225일차
 - 233:00 ~ 234:00: 227. 2009 미디어 컨퍼런스 226일차 228. 2009 미디어 컨퍼런스 227일차
 - 235:00 ~ 236:00: 229. 2009 미디어 컨퍼런스 228일차 230. 2009 미디어 컨퍼런스 229일차
 - 237:00 ~ 238:00: 231. 2009 미디어 컨퍼런스 230일차 232. 2009 미디어 컨퍼런스 231일차
 - 239:00 ~ 240:00: 233. 2009 미디어 컨퍼런스 232일차 234. 2009 미디어 컨퍼런스 233일차
 - 241:00 ~ 242:00: 235. 2009 미디어 컨퍼런스 234일차 236. 2009 미디어 컨퍼런스 235일차
 - 243:00 ~ 244:00: 237. 2009 미디어 컨퍼런스 236일차 238. 2009 미디어 컨퍼런스 237일차
 - 245:00 ~ 246:00: 239. 2009 미디어 컨퍼런스 238일차 240. 2009 미디어 컨퍼런스 239일차
 - 247:00 ~ 248:00: 241. 2009 미디어 컨퍼런스 240일차 242. 2009 미디어 컨퍼런스 241일차
 - 249:00 ~ 250:00: 243. 2009 미디어 컨퍼런스 242일차 244. 2009 미디어 컨퍼런스 243일차
 - 251:00 ~ 252:00: 245. 2009 미디어 컨퍼런스 244일차 246. 2009 미디어 컨퍼런스 245일차
 - 253:00 ~ 254:00: 247. 2009 미디어 컨퍼런스 246일차 248. 2009 미디어 컨퍼런스 247일차
 - 255:00 ~ 256:00: 249. 2009 미디어 컨퍼런스 248일차 250. 2009 미디어 컨퍼런스 249일차
 - 257:00 ~ 258:00: 251. 2009 미디어 컨퍼런스 250일차 252. 2009 미디어 컨퍼런스 251일차
 - 259:00 ~ 260:00: 253. 2009 미디어 컨퍼런스 252일차 254. 2009 미디어 컨퍼런스 253일차
 - 261:00 ~ 262:00: 255. 2009 미디어 컨퍼런스 254일차 256. 2009 미디어 컨퍼런스 255일차
 - 263:00 ~ 264:00: 257. 2009 미디어 컨퍼런스 256일차 258. 2009 미디어 컨퍼런스 257일차
 - 265:00 ~ 266:00: 259. 2009 미디어 컨퍼런스 258일차 260. 2009 미디어 컨퍼런스 259일차
 - 267:00 ~ 268:00: 261. 2009 미디어 컨퍼런스 260일차 262. 2009 미디어 컨퍼런스 261일차
 - 269:00 ~ 270:00: 263. 2009 미디어 컨퍼런스 262일차 264. 2009 미디어 컨퍼런스 263일차
 - 271:00 ~ 272:00: 265. 2009 미디어 컨퍼런스 264일차 266. 2009 미디어 컨퍼런스 265일차
 - 273:00 ~ 274:00: 267. 2009 미디어 컨퍼런스 266일차 268. 2009 미디어 컨퍼런스 267일차
 - 275:00 ~ 276:00: 269. 2009 미디어 컨퍼런스 268일차 270. 2009 미디어 컨퍼런스 269일차
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 - 279:00 ~ 280:00: 273. 2009 미디어 컨퍼런스 272일차 274. 2009 미디어 컨퍼런스 273일차
 - 281:00 ~ 282:00: 275. 2009 미디어 컨퍼런스 274일차 276. 2009 미디어 컨퍼런스 275일차
 - 283:00 ~ 284:00: 277. 2009 미디어 컨퍼런스 276일차 278. 2009 미디어 컨퍼런스 277일차
 - 285:00 ~ 286:00: 279. 2009 미디어 컨퍼런스 278일차 280. 2009 미디어 컨퍼런스 279일차
 - 287:00 ~ 288:00: 281. 2009 미디어 컨퍼런스 280일차 282. 2009 미디어 컨퍼런스 281일차
 - 289:00 ~ 290:00: 283. 2009 미디어 컨퍼런스 282일차 284. 2009 미디어 컨퍼런스 283일차
 - 291:00 ~ 292:00: 285. 2009 미디어 컨퍼런스 284일차 286. 2009 미디어 컨퍼런스 285일차
 - 293:00 ~ 294:00: 287. 2009 미디어 컨퍼런스 286일차 288. 2009 미디어 컨퍼런스 287일차
 - 295:00 ~ 296:00: 289. 2009 미디어 컨퍼런스 288일차 290. 2009 미디어 컨퍼런스 289일차
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 - 303:00 ~ 304:00: 297. 2009 미디어 컨퍼런스 296일차 298. 2009 미디어 컨퍼런스 297일차
 - 305:00 ~ 306:00: 299. 2009 미디어 컨퍼런스 298일차 300. 2009 미디어 컨퍼런스 299일차
 - 307:00 ~ 308:00: 301. 2009 미디어 컨퍼런스 300일차 302. 2009 미디어 컨퍼런스 301일차
 - 309:00 ~ 310:00: 303. 2009 미디어 컨퍼런스 302일차 304. 2009 미디어 컨퍼런스 303일차
 - 311:00 ~ 312:00: 305. 2009 미디어 컨퍼런스 304일차 306. 2009 미디어 컨퍼런스 305일차
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 - 315:00 ~ 316:00: 309. 2009 미디어 컨퍼런스 308일차 310. 2009 미디어 컨퍼런스 309일차
 - 317:00 ~ 318:00: 311. 2009 미디어 컨퍼런스 310일차 312. 2009 미디어 컨퍼런스 311일차
 - 319:00 ~ 320:00: 313. 2009 미디어 컨퍼런스 312일차 314. 2009 미디어 컨퍼런스 313일차
 - 321:00 ~ 322:00: 315. 2009 미디어 컨퍼런스 314일차 316. 2009 미디어 컨퍼런스 315일차
 - 323:00 ~ 324:00: 317. 2009 미디어 컨퍼런스 316일차 318. 2009 미디어 컨퍼런스 317일차
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 - 329:00 ~ 330:00: 323. 2009 미디어 컨퍼런스 322일차 324. 2009 미디어 컨퍼런스 323일차
 - 331:00 ~ 332:00: 325. 2009 미디어 컨퍼런스 324일차 326. 2009 미디어 컨퍼런스 325일차
 - 333:00 ~ 334:00: 327. 2009 미디어 컨퍼런스 326일차 328. 2009 미디어 컨퍼런스 327일차
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 - 365:00 ~ 366:00: 359. 2009 미디어 컨퍼런스 358일차 360. 2009 미디어 컨퍼런스 359일차
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 - 379:00 ~ 380:00: 373. 2009 미디어 컨퍼런스 372일차 374. 2009 미디어 컨퍼런스 373일차
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 - 383:00 ~ 384:00: 377. 2009 미디어 컨퍼런스 376일차 378. 2009 미디어 컨퍼런스 377일차
 - 385:00 ~ 386:00: 379. 2009 미디어 컨퍼런스 378일차 380. 2

CC Korea and KAIST GSCT Signed an MOU Agreement

by CCK
<http://www.creativecommons.or.kr/global/article/91>
CC BY 2.0 KR

Creative Commons Korea and KAIST Graduate School of Culture Technology^[1] entered into bilateral collaborative relationship by signing an MOU on June 24.

GSCT is established with the intent to emphasize interdisciplinary studies among technology, arts, business and design. And its curriculum is well customized to educate prospective leaders with the knowledge and skills covering the fields of developing science and technology that will develop the culture industry in Korea.

As of now, KAIST GSCT is to open its various academic content and research materials created by the graduate school to the public under CC licenses, building an archive site designed for it. Additionally, both parties agree to work together in multifaceted directions including the followings:

- * Holding a series of seminars on the subjects related to sharing creative work on a regular basis ;
- * Exchanging personnel in research projects and other activities ;
- * Opening CC Korea sessions within KIST GSCT educational programs like Youth CT Experience Center

By taking coming projects with KAIST GSCT as a momentum, Creative Commons Korea hopes to see other domestic academic entities come together in making academic content open to facilitate free flow of ideas and information to create greater values for the Korean society as a whole.

Sincerely, CC Korea would like to extend gratitude to KIST GSCT for the opportunity for this partnership.

Endnotes

- 1 <http://www.ct.kaist.ac.kr/en/main/index.php>

CC Korea Volunteers at CC Tech Summit 2009

by Creative Commons Korea
CC BY 2.0 KR

Last June, three CC Korea volunteers flew to Turin, Italy to take part in Creative Commons Technology Summit 2009. On the summit, Jung Pyo Lee made a presentation titled "CC Metadata Repository System in Korea" [<http://www.slideshare.net/cckslide/cc-repository>] on behalf of CC Korea Developer Networks. The topic was about the technological issues and thoughts regarding the Semantic Web technologies, which have been developed and shared in the course of CC Repository System project at home. Alike other tech specialists across the globe, CC Korea developers are exploring the Semantic Web technologies to help easier and better use of CCL content and this summit was such a good chance to exchange ideas and various issues. CC Korea has been leading the national project along with the Korean government in an aim to tackle technological issues to create more CCL content friendly environments. By building a repository system which would play as a hub for CCL content archiving and searching, CC Korea expects to achieve our own technological understandings and experiences fitting into localities. On top of that, we'd like to share them with other CC member countries, in particular, those in the Asia-Pacific region.

Way to go CC Korea Mixer team at YouthVoice Media Conference 2009

by Creative Commons Korea
CC BY 2.0 KR

"The sooner, the better" maybe sounds right for youth to learn open culture in the digital age. CC Mixer Korea members is participating in YouthVoice Media Conference 2009. [<http://youthvoice.or.kr/mc/2009>] The annual event started in 2007 has grown as one of the most prominent programs for media literacy education for teenagers in Korea. CC Korea volunteer Jennifer Kang, DJ Jjangga and TKO prepare a workshop designed to raise students' awareness on remix, reuse culture for the conference. Their weapon of choice is beat-box lesson from professional digital musicians. DJ Jjangga and TKO (Double Deck) are talented professional young musicians as well as one of the most fervent CC Korea volunteers. It will be a debut stage presenting their month-long effort to develop entertaining as well as informative educational program for CC values.

Creative Commons and music collecting societies

by Elliott Bledsoe, Creative Commons Australia
<http://creativecommons.org.au/apra>
CC BY 2.5 AU

By selecting any “Non-Commercial” Creative Commons licence for their work the creator reserves the right to collect royalties for all commercial uses of the work under statutory or compulsory licences. This means that it is in theory practicable for a songwriter, composer or musician to license works under a Creative Commons “Non-Commercial” licence while still being entitled to collect royalties for the commercial use of that work.

In Australia (and New Zealand) the Australasian Performing Right Association (APRA),^[1] like many collecting societies around the world, takes a full assignment of the member’s performance and communication rights (eg broadcasting or posting online) of all past, present and future works. Assigning the rights to the collecting society allows more efficient administration and enforcement of the royalty collection process. However, it also causes compatibility issues for collecting society members who wish to issue their music under direct licences, such as the Creative Commons licences.

In simple terms, because of the assignment, the creator no longer has the right to issue any direct licences for the performance or communication of their works. This means they can’t legally issue their material under a Creative Commons licence without APRA’s permission or, for that matter, upload it to services such as MySpace, YouTube, Last.fm and other social networking services. It also means that current APRA members are, as yet, technically not able to make use of most of the online business models enabled by these platforms. Often musicians are not even aware of these legal complications, and put themselves at risk by licensing their material in ways that are technically invalid.

APRA has historically had two mechanisms that allowed its members to regain control of their works — “Opt Out” and “Licence Back”.^[2] However, limitations in the terms

of these mechanisms meant that they were insufficient to enable musicians to (legally) use CC licences. The Opt Out mechanism allows an APRA member to permanently regain their rights over their work for a specific category of use (eg performing the work in public or radio broadcasting) - but does not apply to communications of the work, or allow licensing for purposes outside the specified category. Under the Licence Back, the member obtains permission from APRA to use their work for a specific one-off purpose (such as playing it at a charity gig) - but can’t license the material to others and needs a separate permission every time they intend to use the work.

To address this issue, in late 2008 APRA introduced a new “Noncommercial Licence Back”^[3] which allows APRA members to make their musical works available online for noncommercial purposes. This mechanism aims to increase the options for musicians to utilise digital technologies to promote and capitalise on their music. The musician can now host streamable and/or downloadable audio files of their musical works on their own website, or on third-party sites (where the reuse is noncommercial), or even grant their fans the right to host songs on their websites or personal blogs.

However, because it only applies to online communications (ie doesn’t include other uses such as broadcasting or performance) and then only in certain circumstances, the new Noncommercial Licence Back option still has limited application. It doesn’t allow Creative Commons licensing (which applies to communication, broadcast and performance) and won’t allow musicians to upload their material to most popular Web 2.0 platforms.

Furthermore, the definition of ‘noncommercial’ used by APRA is extremely narrow, excluding all uses that involve an exchange of ‘consideration’ (which, under Australian law, includes a mere peppercorn or promise) as well as all uses made by organisations that receive ‘public or institutional funding’. The exact legal effect of these limitations is unclear; however, they seem likely to prevent use of the licensed material by all educational institutions, government bodies and community radio stations, as well as any non-profit organisation that receives funding from the government, universities or the larger private charity foundations. As the Australian non-profit sector is highly reliant upon government funding, it seems likely that the only use permitted by the APRA Noncommercial Licence Back will be uses by private individuals.

Remix My Lit releases first publication

by Jessica Coates, Creative Commons Australia
<http://creativecommons.org.au/node/243>
CC BY 2.5 AU

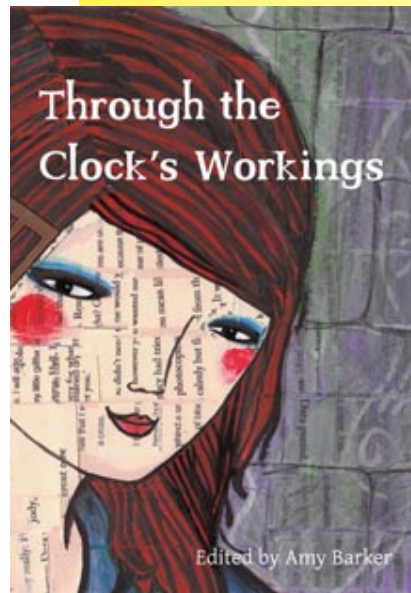
It's official - Remix My Lit ^[1] has released it's first publication: Through the Clock's Workings. ^[2]

Internationally, Creative Commons is working with the International Confederation of Societies of Authors and Composers (CISAC) ^[4] on the issue. There has been some movement in the area around the world, particularly through arrangements with collecting societies in the Netherlands (Buma Stemra), ^[5] and Sweden (STIM). ^[6] Here in Australia, the ccAustralia office and APRA have been working towards a legal mechanism to harmonise the licensing models and let musicians make decisions about the use and reuse of their works.

For further information about collecting societies and Creative Commons licences see question 1.10 ^[7] in the Creative Commons FAQs. ^[8] For those who would like further information on Creative Commons licences that addresses these issues, APRA has an article on Creative Commons in the December 2007 edition of APRAP ^[9] and the Arts Law Centre of Australia Online has published a useful article by Nick Sweeney. ^[10]

Endnotes

- 1 <http://www.apra.com.au/>
- 2 http://www.apra-amcos.com.au/downloads/file/Music%20Creators/OOLB_Opt-Out-And-Licence-Back.pdf
- 3 <http://www.apra-amcos.com.au/News/Allnews/UpdatetoConstitutions.aspx>
- 4 <http://www.cisac.org/>
- 5 <http://creativecommons.nl/extra/bumapilot> Denmark (Koda) [<http://creativecommons.org/weblog/entry/8012>]
- 6 [http://www.stim.se/stim/prod/stimv4eng.nsf/Productions/74363AA9DA65B087C12575C5004710D4/\\$File/2009-05-29_stim_first_with_cc_licenses.pdf](http://www.stim.se/stim/prod/stimv4eng.nsf/Productions/74363AA9DA65B087C12575C5004710D4/$File/2009-05-29_stim_first_with_cc_licenses.pdf)
- 7 http://wiki.creativecommons.org/Frequently_Asked_Questions#I_am_a_member_of_a_collecting_society.2C_can_I_use_Creative_Commons_licenses.3F
- 8 http://wiki.creativecommons.org/Frequently_Asked_Questions#I_am_a_member_of_a_collecting_society.2C_can_I_use_Creative_Commons_licenses.3F
- 9 http://www.apra-amcos.com.au/downloads/file/About%20APRA/Aprap_Dec_07.pdf
- 10 <http://www.artslaw.com.au/artlaw/archive/06IntroducingCreativeCommons.asp>



Those who have been following our blog will remember the beautifully simplistic premise of the Australia Council ^[3] funded Remix My Lit project - take stories from 9 prominent Australian authors, release them for remixing under a Creative Commons Attribution Non-Commercial ShareAlike licence, ^[4] and see what happens.

Through the Clock's Workings gives us a taste of the result. Published by the Sydney University Press, ^[5] this anthology brings together the original 9 stories - from authors such as James Phelan, ^[6] Cate Kennedy ^[7] and Kim Wilkins ^[8] - with 13 of the best remixes. The remixes have a wide range of pedigrees - from masterclasses at writers festivals, writing jams at pubs, random site uploads. And

the diversity is great - there are poems, abridgements, gender switches, complete re-imaginings. Even the cover of the the book you can see above is a remix of the stories by the excellent artist Ali J. ^[9]

And of course, thanks to the CC licence, the whole book is available for remixing too - the original stories, the remixes, even the fonts are free for reuse. It's all part of the ongoing conversation between author and reader, creator and, well, creator.

You can buy a hardcopy ^[10] of the anthology now from the Sydney University Press eStore ^[11] - it makes a great present and has a fabulous cover. Or if you're comfy with reading from screens download the electronic version. ^[12]

And remember, the anthology is just part of the story. Dozens more remixes are available on the Remix My Lit website, ^[13] and (with any luck) more will continue to be added over the years). So why not continue the conversation and try some remixing yourself?

Endnotes

- 1 <http://www.remixmylit.com/>
- 2 <http://www.remixmylit.com/anthology/>
- 3 <http://www.australiacouncil.gov.au/>
- 4 <http://creativecommons.org/licenses/by-nc-sa/2.5/au/>
- 5 <http://www.sup.usyd.edu.au/>
- 6 <http://www.jamesphelan.com.au/>
- 7 <http://www.scribepublications.com.au/author/catekennedy>
- 8 <http://fantastichthoughts.wordpress.com/>
- 9 <http://www.alijart.com/>
- 10 <http://purl.library.usyd.edu.au/sup/9781920899325>
- 11 <http://www.sup.usyd.edu.au/>
- 12 <http://www.remixmylit.com/wp-content/pdf/Through-the-Clocks-Workings-EBook.pdf>
- 13 <http://www.remixmylit.com/>



Those who have been following CC and the public domain in Australia will know that the Powerhouse Museum ^[1] in Sydney has long been one of the best local advocates of open access in action. Not only have they released hundreds of public domain photos ^[2] from their collection as part of the Flickr Commons, ^[3] they also publish much of their teaching material [<http://play.powerhousemuseum.com/>] and their "photo of the day" ^[4] blog under CC.

Yesterday they announced ^[5] they were going one step further. In an Australian (and possibly world) first, they've released all of their collection documentation under CC. From now on, all the online descriptions of their objects will be under CC Attribution-Noncommercial, ^[6] while the mainly factual data about each object will be under CC Attribution-ShareAlike. ^[7]

This will make the material much more usable by the general public, and will clear up some uncertainty about how such simple materials can be used. To quote Seb Chan, ^[8] Head of Digital, Social & Emerging Technologies at PHM:

Teachers and educators can now do what they want or need to with our collection records and encourage their students to do the same without fear. Some probably did in any case but we know that a fair number asked permissions, others wrongly assumed the worst (that we'd make them fill out forms or pay up), and it is highly likely that schools were charged blanket license fees by collecting agencies at times.

Secondly it means that anyone, commercial or non-commercial can now copy, scrape or harvest our

Sydney's Powerhouse Museum releases its collection data under CC

by Jessica Coates, Creative Commons Australia
<http://creativecommons.org.au/node/225>
CC BY 2.5 AU

descriptive, temporal and geospatial data, and object dimensions for a wide range of new uses. This could be building a timeline, a map, or a visualisation of our collection mixed with other data. It could be an online publication, a printed text book, or it could be just to improve Wikipedia articles. It can also now be added to Freebase and other online datastores, and incorporated into data services for mobile devices and so much more.

Liam Wyatt, Vice President of Wikimedia Australia^[9] in his list post, calls Powerhouse a "benchmark of what a museum can do":

Considering the many thousands of interesting objects that the museum houses there are many potential Wikipedia article stubs that can be created straight away! If we can show the value of releasing what they have done already, by writing good articles and respecting their different licenses, then it will make the decision easier in the future to release even more.

Not only is this significant for the direct reason of improving our content but, just as we talk to each other, you can be absolutely sure that museums and galleries talk to each other too.

Congratulations PHM. You can continue to be an example for us all.

Endnotes

- 1 <http://creativecommons.org.au/node/%E2%80%9Dhttp://www.powerhousemuseum.com>
- 2 <http://www.powerhousemuseum.com/dmsblog/index.php/2008/04/08/powerhouse-museum-joins-the-commons-on-flickr-the-what-why-and-how/>
- 3 <http://www.flickr.com/commons?PHPSESSID=ea7b4da468f5935f24b65f41dbfc356f>
- 4 <http://www.powerhousemuseum.com/imageservices/>
- 5 <http://www.powerhousemuseum.com/dmsblog/index.php/2009/04/02/powerhouse-collection-documentation-goes-creative-commons/>
- 6 <http://creativecommons.org/licenses/by-nc/2.5/au/>
- 7 <http://creativecommons.org/licenses/by-sa/2.5/au/>
- 8 <http://www.powerhousemuseum.com/dmsblog/index.php/2009/04/02/powerhouse-collection-documentation-goes-creative-commons/>
- 9 http://meta.wikimedia.org/wiki/Wikimedia_Australia

Creative Commons representation on the Australian government's Government 2.0 taskforce

by Jessica Coates, Creative Commons Australia
<http://creativecommons.org.au/node/249>
CC BY 2.5 AU



Even though it's only been a few hours since our last post,^[1] we thought it was worth posting this breaking news from Senator Kate Lundy's ^[2] Public Sphere # 2 : Government

2.0: Policy and Practice. ^[3]

Professor Brian Fitzgerald, ccAustralia Project Lead, has been named as a member ^[4] of a new Government 2.0 Taskforce ^[5] launched at the event by Minister for Finance and Deregulation, Lindsay Tanner MP. ^[6] According to its website, ^[7] the Taskforce is "made up of policy and technical experts and entrepreneurs ^[8] from government, business, academia, and cultural institutions" who will advise the government on "increasing the openness of government through making public sector information more widely available to promote transparency, innovation and value

adding to government information" and "encouraging online engagement with the aim of drawing in the information, knowledge, perspectives, resources and even, where possible, the active collaboration of anyone wishing to contribute to public life."

There are a few names on the taskforce that might be familiar to CCers - including Mia Garlick, Assistant Secretary for the Digital Economy branch at the Department of Broadband, Communications and the Digital Economy ^[9] and former General Counsel for Creative Commons International, ^[10] and Seb Chan, Head of Digital, Social and Emerging Technologies at the Powerhouse Museum, ^[11] who is largely responsible for the museum being a leader in open access ^[12] in Australia and internationally.

Hopefully, this taskforce will help to speed up the adoption of best practice open access and open democracy policies more widely in the Australian public sector.

Endnotes

- 1 <http://creativecommons.org.au/node/248/>
- 2 <http://www.katelundy.com.au/>
- 3 <http://www.katelundy.com.au/2009/05/29/public-sphere-2-open-government-policy-and-practice/>
- 4 <http://gov2.net.au/members/>
- 5 <http://gov2.net.au/>
- 6 <http://www.aph.gov.au/house/members/member.asp?id=YU5>
- 7 <http://gov2.net.au/about/>
- 8 <http://gov2.net.au/members/>
- 9 <http://www.dbcde.gov.au/>
- 10 <http://creativecommons.org/>
- 11 <http://www.powerhousemuseum.com/>
- 12 http://wiki.creativecommons.org/Powerhouse_Museum,_Sydney

CC film maker honoured for innovation

by Jessica Coates, Creative Commons Australia
<http://creativecommons.org.au/node/246>
CC BY 2.5 AU

Michela Ledwidge of the experimental production house, MOD Films, [<http://modfilms.com/>] has been honoured with the Peter Rasmussen Innovation Award at this year's Sydney Film Festival. ^[1] Many in the CC community will know Michela from her CC-licensed film project, Sanctuary, ^[2] which was one of the first fully-remixable films launched internationally, and which was given specific mention by the Sydney Film Festival jury in grating the award. Michela spent last week hobnobbing with other innovators in film at the first Open Video Conference [<http://openvideoconference.org/>] in New York. For more information, see MOD Film's press release. ^[3]



Endnotes

- 1 <http://sydneyfilmfestival.org/>
- 2 http://modfilms.com/archives/20040903_sanctuary.html
- 3 http://modfilms.com/archives/20090615_press_release_.html

Australian film releases footage under CC

by Jessica Coates, Creative Commons Australia
<http://creativecommons.org.au/node/219>
CC BY 2.5 AU

Hopefully most people noticed the theatre release of a new Australian film, *Two Fists One Heart*,^[1] last Thursday. It tells the story of the relationship between a champion boxer (Daniel Amalm) living in Perth and his coach father (Ennio Fantastichini), as the son begins to question the role of violence in conflict resolution.

What you may not have noticed is that film's producers have released 30 minutes of footage^[2] from the film, as well as selections from the soundtrack, under a Creative Commons Attribution licence,^[3] making it legal to share and edit the footage, even for commercial purposes, as long as you credit the original film. This is believed to be a world first for a commercially-backed film.

Bronwen Clune of Norg Media,^[4] who was behind the initiative, had this to say^[5] about it:

"the producer mentioned that they had a lot of great footage they weren't able to use in the film - more than usual - and I suggested to him we not let it be wasted and we release it for anyone to mashup and play with. To me, the thought of footage being wasted and unused when someone could make something really creative with it was a real shame. There are so many people out there cutting great videos and posting them on YouTube, but the biggest barrier is often having the footage to play with. This way we could give them something to use - and the footage is what professional editors deal with - and promote the film at the same time - it was a win-win."



To encourage people to make use of the material, the film's production company has teamed with the Australian Film, Television and Radio School (AFTRS)^[6] to run a competition^[7] for the best remixes of the footage. The best 5 scenes, as selected by Bill Russo^[8] head of Editing at the AFTRS and the creative team from *Two Fists One Heart*, will be posted on Disney's promotional *Two Fists One Heart* site,^[9] and the winning editors will be given personal advice by Bill Russo.

You have to hurry to enter, as the competition closes on 20 April. But thanks to the CC licence, the material is available for ever. So use it in your classrooms, your video clips, your tropfest entry - it's now part of Australia's collective culture.

And go see the film - they deserve the reward.

Endnotes

- 1 <http://www.2fists1heartmovie.com/>
- 2 <http://cutyourownszene.com/>
- 3 <http://creativecommons.org/licenses/by/3.0/>
- 4 <http://www.norg.com.au/>
- 5 <http://www.inquisitr.com/20350/world-first-cut-movie-footage-released-for-fan-mixing-under-creative-commons/>
- 6 <http://www.aftrs.edu.au/aboutus/overview.aspx>
- 7 <http://cutyourownszene.com/>
- 8 <http://www.aftrs.edu.au/disciplines/Editing/People/Staff/Bill-Russo.aspx>
- 9 <http://www.2fists1heartmovie.com/>

Victorian government report recommends use of CC for public sector information

by Jessica Coates, Creative Commons Australia
<http://creativecommons.org.au/node/250>
CC BY 2.5 AU

The Economic Development and Infrastructure Committee^[1] of the Victorian Government handed down the final report^[2] of its Inquiry into Improving Access to Victorian Public Sector Information and Data.^[3] And it's great news for CC - not only does the Committee recommend that Victorian public agencies adopt a uniform licensing system, they recommend that CC be used as the default licences for that system.

The report is particularly timely for the Victorian government. The bushfires disaster earlier this year revealed how closed and outdated government information management policies^[4] can be a real barrier to coordination and response in a national emergency.

The recommendation doesn't mean, of course, that everything from the Victorian government would necessarily be released under CC. There are always going to be materials that are more appropriate for more closed copyright models for privacy, public safety and commercial reasons. But the Committee does endorse evidence (provided by the GILF^[5] project) that 85% of government documents would be appropriate for CC licensing.

We haven't finished reading the report yet, so we can give you a full rundown. But here are the relevant recommendations:

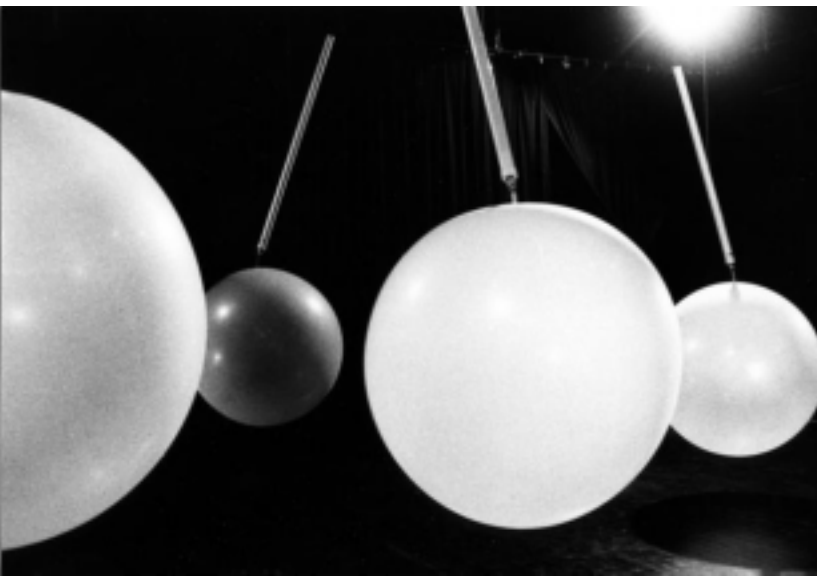
Australian Broadcasting Corporation releases archival material under CC

by Jessica Coates, Creative Commons Australia
<http://creativecommons.org.au/node/211>
CC BY 2.5 AU

The ABC's collaborative media site, Pool,^[1] has made another Australian first.

To celebrate Charles Darwin's^[2] 200th birthday, Pool has launched its Gene Pool^[3] call out by posting a recording from the ABC archives of genetics professor Steve Jones talking about Darwin's life and work.^[4] This is only the first of a series of ABC archival materials, all based loosely around the theme of evolution and mutation, that will be released online as part of the project.

What's exciting about Gene Pool is that the materials are being released under a Creative Commons Attribution-Noncommercial licence.^[5]



* Recommendation 11: That the Victorian Government develop a consistent copyright licensing system for use across all government departments

* Recommendation 14: That the Victorian Government adopt the Creative Commons licensing model as the default licensing system for the Information Management Framework.

* Recommendation 15: That the Victorian Government adopt a hybrid public sector information licensing model comprising Creative Commons and a tailored suite of licences for restricted materials.

If Victoria implements these recommendations, they'll be in good company: President Obama,^[6] the Australian Bureau of Statistics^[7] and the Australian Broadcasting

This means that people can tweak, twist and remix the files to create their own creative interpretation of the themes of evolution and mutation, and share these results with the rest of the world. The idea is to build a whole community up around the project, remixing and reusing the ABC archival material in new and previously unthought of ways. This all culminates in a public exhibition of Gene Pool pieces at Melbourne's RMIT on November 24th - the 150th anniversary of the publication of Darwin's book *The Origin of Species*.

As far as we're aware, this is the first time ABC archival material has been released for remixing under a Creative Commons licence - and we're very excited. Just imagine what gems might be hidden away in ABC filing cabinets, waiting to be discovered and put to good use by the population that payed for them in the first place.

So keep an eye on Gene Pool, and see how you are inspired by the material they release. Next up is a video from ABC TV's Monday Conference in 1971 featuring entomologist Paul Ehrlich^[6] talking about climate change. Yes, that's right - climate change in 1971. Just imagine the potential.

Endnotes

- 1 <http://www.pool.org.au/>
- 2 http://en.wikipedia.org/wiki/Charles_darwin
- 3 http://pool.org.au/blog/pool_team_gene_pool_launch_and_open_archives_release
- 4 http://www.pool.org.au/audio/pool_team/steve_jones_on_chales_darwin_interviewed_on_abc_rns_life_matters
- 5 <http://creativecommons.org/licenses/by-nc/3.0/>
- 6 http://en.wikipedia.org/wiki/Paul_R._Ehrlich

Image

SoundCulture Archive_10 ~ Sydney 1991 [http://pool.org.au/image/soundculture/soundculture_archive_10_sydney_1991] by Soundculture [<http://pool.org.au/users/soundculture>] CC BY-NC 2.5

Corporation^[8] all already use CC licences for their material. Hopefully the Federal Government's new Web 2.0 Taskforce^[9] will sit up and take notice of the Victorian report.

Endnotes

- 1 <http://www.parliament.vic.gov.au/edic/>
- 2 http://www.parliament.vic.gov.au/edic/inquiries/access_to_PSI/final_report.html
- 3 http://www.parliament.vic.gov.au/edic/inquiries/access_to_PSI/
- 4 <http://www.zdnet.com.au/news/communications/soa/Vic-Govt-limited-Google-s-bushfire-map/0,130061791,339294916,00.htm>
- 5 <http://www.gilf.gov.au/>
- 6 <http://creativecommons.org/weblog/entry/11081>
- 7 http://www.abs.gov.au/websitedbs/D3310114.nsf/Home/%C2%A9+Copyright?opendocument?utm_id=GB
- 8 <http://www.pool.org.au/genepool>
- 9 <http://gov2.net.au/>



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