

# Creative Commons in music - learning how to share creativity online

## Internal good practice, COSV

### Short description of method

Within the project “Music Bridges: interludio amongst Pacific, Africa and Europe”, aiming at strengthening the ACP interregional network of the music industries, in connection with Europe, we developed trainings on Creative Commons and Copyrights to support young musicians in their professional career.

Participants have been guided through the basic framework and concept of Creative Commons, thanks to professional trainers belonging to the Asia-Pacific and South Africa Creative Commons Network. The activity has been carried out during the project main events, in 2013 and 2014 in Vanuatu and Mozambique.

Musicians’ awareness about their role as enablers of social and cultural cohesion, the rights on their work and their image, the possibility of expanding their network and of distributing their products through a combination of management and marketing principles were at very different levels.

The training was meant to explain Creative Commons as a movement that starts from the idea to recover one of the original purposes of the copyright law, that is not only controlling but also encouraging (with the consent of the author) the circulation of ideas and works through the Internet.

Musicians, music event organizers and stakeholders of the creative industries of Vanuatu and Mozambique attended the workshop, with the support of trainers from Italy, Korea and South Africa.

### Digital aspects of good practice

Creative Commons Licenses are an essential knowledge for not only “creators” going digital, but also for generic users of digital contents that need to know how to properly use digital contents in respect of author’s rights.

The pros are the creations of a more regulated environment in the internet, that is an effective tool against piracy, a correct recognizing of authors’ rights and more qualitative and open contents available.

### Pedagogic aspects of good practice

Each training has been carried out by two

members of the Creative Commons Network, who had been previously informed by the project team about the target group and the various levels of knowledge about the topic. One of the two

trainers has introduced the Creative Commons in music, while the other trainer focused more on the technical aspects.

The workshops lasted two hours each session, with a first phase of ice-breaking, then the introduction to the topic with examples, followed by participatory activities. Slideshow presentations, integrated with practical examples have been used. Music contributions have been asked in class to participants to keep the level of attention and participation. After each workshop a questionnaire has been distributed to collect feedbacks, and face to face interviews carried out to gather qualitative data.



## Strength, weakness, opportunities and threats of good practice

### *Strength*

People trained to CC know how to release and use contents in internet environment, contributing to the creation of a more regulated setting.

### *Weakness*

Unfamiliarity with internet and licenses and the technicalities of CC can generate skepticism in training participants and unclear opinions.

### *Opportunities*

Once informed about CC, people can easily share the information with colleagues and friends and enlarge the awareness amongst internet users.

### *Threats*

People active in the Creative Commons Network tend to use a technical approach unsuitable to first users. It's important to have two people, to support with general information to understand.

## Which aspects are transferable?

The methodology used is easily transferable to all environments where there are people releasing their work online or users that access other people's content in the web. Creative Commons Network has a world wide diffusion and it's composed by many volunteers who support open knowledge and are willing to share the method. As COSV, we noticed that even authors who release their work online - photographers, video makers, journalists, writers - have little or no knowledge on licenses. The same has been seen on general users. Both groups could be targeted by this methodology.

## A success story of the good practice

I realized that the Creative Commons system, and even before the Creative Commons brand, is both the instrument and the message, that bases its dual nature of medium and content on still unfamiliar, as well as for many verses obsolete, intellectual property and moral rights principles, even

before the commercial exploitation of intellectual and creative work. Today I'm more and more aware of the fact that there

### Facts of method

180 participants  
Target groups  
Musicians, music events  
organizers, band managers  
local authorities  
2 times performed  
7 staff involved (4 trainers + 3  
organizers)  
6 partners from 5 countries  
(Italy,  
Mozambique, Vanuatu, South  
Africa, Korea)  
Link to method:  
Presentation by Creative  
Commons South Africa - used  
in Mozambique (2014)  
[Link to method](#)

is no knowledge of authors' rights and the available methods to release products of creativity, even within those who possess them, that are the authors themselves. This renewed awareness convinces me of the urgency to bring to light this issue – even before deepening into it – in the most varied fields of action and to very different levels of professionalism.

Together, it confirms me the necessity and importance of continuing to include workshops, discussions and initiatives that educate and disseminate knowledge that can help to build new and deeper levels of awareness on the issue in broader contexts, and capable of reaching specific targets,

diversified per disciplinary and operational matters, literacy and professionalism level.

Cristina Perillo, from Lettera27, one of the two trainers at the first workshop in Vanuatu.

### Final summary: what makes it in your opinion a good method?

Due to the lack of a regulatory environment in both target countries, to a wider use of internet to promote artistic work and to the spread of open knowledge approach, together with all project partners, we decided to use this method. The organization of the workshops on Open

Licenses has shown two positive main aspects: on one side it has created opportunities for international stakeholders operating through the web, as it is the case for Creative Commons Network, to address hard-to-reach target groups, namely young musicians in Vanuatu and Mozambique, who because of their location and backgrounds are not computer literate or cannot access relevant equipment. On site workshops has enabled this encounter and proved to the trainers the need to replicate the format, in order to provide users with tools to act within the internet framework in respect of people's creativity and rights.

In parallel, workshops have been an important introduction for participants working in the creative industries and about to enter the web to understand the diverse possibilities they have to promote and protect their work. This method has been implemented together with a training on copyrights, in order to provide musicians

with the widest knowledge on author's rights  
and opportunities to release one's products.