"Multimedia production in colombian public libraries"

Using Creative Commons in public libraries

to increase multimedia open content

David Ricardo Ramírez Ordóñez
Carrera de Ciencia de la Información – Bibliotecología
Pontificia Universidad Javeriana
Bogotá, Colombia
E-mail: david@hiperterminal.com

Meeting: **98. Audiovisual and Multimedia**

Abstract

Currently there are many different types of media, from images or sound files to interactive videos and animations of augmented reality. We will review the dissemination of some of these types of content in public libraries in Colombia and the use of Creative Commons licenses in the works produced by these libraries. We will also look at the advantages of open content creation, problems that could trigger the use of some types of licenses because of the restrictions involved (both Copyright and Creative Commons) and how to harness these types of content for reuse in new independent projects such as automatic mashups for the web.

The ever increasing production of content by users poses an information literacy challenge for libraries. We propose the use of open licensing and management of repositories to store both the final work and the source documents for production or future amendments - documents needed to use images, sounds or three-dimensional designs for augmented reality applications and its potential applications. It is noted that the use of open content from the library may function as advertising in digital environments due to its viral capacity and the use of clauses such as attribution in the case of Creative Commons licenses.

This raises the discussion of the legal problem when a large amount of content is pirated, the need to classify the content library from the type of licence used and make it available to its

users. It will present some cases where the content is not shared in the network, which is shared but not using Creative Commons licenses and cases where the material is shared and well used open licenses by Colombian artists.

We will review the various channels used by Colombian libraries to publish and share web content (like YouTube, Flickr, etc.) and the possibilities that these services provide for the recovery of multimedia content from the license type of document .

We will review the licensing of audiovisual materials produced by Colombian libraries including the multimedia material produced in Second Life, the possibility of using OpenSim, Google maps and Open StreetMap (Google Maps open version) to make use of open content.

Introduction

A revolution is underway. Things are changing as they did several centuries ago with the printing press and the resulting mass transmission of knowledge. Now we are both producers and consumers of information. A single person can produce a large number of bytes of information very easily by using a single device such as a mobile phone. From text messages, through to photographs and sound recordings, all the way up to video transmitted in real time, where it is possible to interact with viewers anywhere in the world.

This revolution won´t be televised, it´s being transmitted through Youtube[1], Qik[2], Flickr[3], Vimeo[4], Livestream[5] and Soundcloud[6] (among others) in the so-called social web or Web 2.0, which means that almost anyone can be a potential television channel, photographer or designer. But what about the professionals dedicated to making video, photos or audio? They find themselves at a major turning point because many people are producing a large amount of material published on the Internet that cannot be used due to the author's copyright restrictions. Paradoxically, the truth is there is an excess of published content that is not shared.

About copyright on the internet

How can content be described as 'not shared' if it is on the internet and anyone can access it?

To answer this question we must analyze the copyright restrictions and the permissions that can be granted for use of a work:

When a person creates a work, moral and economic rights are conferred. Moral rights refer to the recognition that a person should have as the producer of the work in question. Economic rights relate to the use one wishes to make of the work; including the right to distribute, sell, modify or produce derivative works.

---

[1] YouTube. (n.d.). *Youtube: Broadcast yourself*. Retrieved May 3, 2010, from http://www.youtube.com/

[2] Qik. (n.d.). Qik | Record and share video live from your mobile phone. Retrieved May 3, 2010, from http://qik.com/

[3] Flickr. (n.d.). Welcome to Flickr!. Retrieved May 3, 2010, from http://www.flickr.com/

[4] Vimeo. (n.d.). Vimeo. Retrieved May 3, 2010, from http://vimeo.com/

[5] Livestream. (n.d.). Livestream - Broadcast LIVE streaming video. Retrieved May 3, 2010, from http://www.livestream.com/

[6] SoundCloud. (n.d.). Welcome - SoundCloud. Retrieved May 3, 2010, from http://soundcloud.com/

Creative Commons[7] licenses exist to clearly identify the permissions that a person wants to lease or maintain, with the idea that those who use it will allow their work to be shared. This works particularly well in digital environments where the cost to produce an exact copy of a product is almost zero. Creative Commons licenses allow for the various combinations of permissions[8] on the economic rights that can be obtained in a work. This could include allowing the distribution of the work, provided it is not used for commercial purposes and that no changes are made to it.

Creative Commons Licenses can be applied in various combinations, restricting or permitting the licensing of works, depending on the decision of the creator. If a work is licensed CC-BY (Creative Commons - Attribution) this will allow a greater freedom of use, including the generation of derivative works and the use of the work for commercial purposes as opposed to CC-BY-NC-ND (Creative Commons - Attribution - Non Commercial - No Derivatives) which means that in addition to recognition of the author, you can not create derivative works nor use the work for commercial purposes.
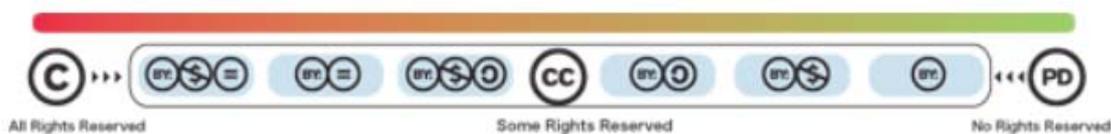
The works with the first type of license are well-known as "Free Cultural Works" and include CC-BY (Creative Commons - Attribution) and CC-BY-SA (Creative Commons - Attribution - Share Alike) licences. Other Creative Commons licenses allow copying of the material but other rights are restricted. Free cultural works are comparable with free software[9] licenses and compliance with the "four freedoms".

Creative Commons licenses in detail

What advantages or disadvantages do Creative Commons licences bring to users of multimedia content? If someone makes a video and uses a CC-BY-ND licence, those who want to translate the video will not be able to do it. The same happens if someone takes a picture and wants to change it, or if a musician takes a song and wants to make a remix by modifying the original song. This implies that the work will have to be done again because it cannot be reused due to copyright restrictions.

Let us look at three specific cases involving sound material: Koyi-K-Utho[10], Pornomotora[11] and Silvia O[12]. The first two are rock bands. The last one is a singer. All of them are Colombians

---

[7] Creative Commons. (n.d.). . Retrieved May 3, 2010, from
[8] Licence spectrum. (n.d.). Creative Commons icons - Wikimedia Commons. Retrieved May 3, 2010, from http://commons.wikimedia.org/wiki/Creative_Commons_icons
[9] The Free Software Definition. (n.d.). Proyecto GNU - Free Software Foundation (FSF). Retrieved May 3, 2010, from http://www.gnu.org/philosophy/free-sw.html
[10] Koyi K Utho. (n.d.). Koyi K Utho. Vio - Logic. Retrieved May 3, 2010, from http://www.koyikutho.com/
[11] Pornomotora - Sitio Oficial. (n.d.). desde Bogotá, Colombia [Pornomotora - Sitio Oficial]. Retrieved May 3, 2010, from http://www.pornomotora.net/
[12] SilviaO.com. (n.d.). SilviaO.com Sitio oficial. Retrieved May 3, 2010, from http://silviao.com/

Examples from Colombian musicians.

The group-K-Utho Koyi is signed to EMI. The band's website makes no mention of the rights applicable to the images, videos and sounds on the site. This implies that the band has all rights reserved (copyright). Their work cannot be altered, much less used for commercial purposes. There are videos on Youtube, but it is not possible to download audio from their site.

Pornomotora is an independent band which distributes its new songs through its website. They carry notices such as "Download our new songs "Pertinente', 'Dispárame' and 'syntetico' for free". We must remember one thing: there is a difference between free of cost and freedom of use. Even though it is easy to find the band's multimedia content on the internet, all rights are still reserved. By distributing the songs, even if they were obtained legally from the website, one is engaging in piracy. They allow for more use than-K-Utho Koyi, but they don´t ensure open access, or free use of content.

Finally there is the singer Silvia O. She uses a CC-BY-NC licence and sporadically a CC-BY licence. According to her website she has 120 mixes in CC Mixter[13], where she records her voice and shares it, so that everyone can add rhythms or instruments to his or her liking[14].

Copyright and the role of public libraries

What role should libraries take in this environment? At the very least librarians must know about the licensing options and teach their users what they can do with the works they produce, remembering that in the social web a single person can produce quite a lot of information. Many libraries are responsible for running information literacy workshops which address the issue of intellectual property. While there are many types of licensing arrangements, including the Foundation Copyleft[15], Free Art[16], ColorIURIS[17] and there is discussion about GNU GPL licensing[18] for content other than software, a good alternative is the use of Creative Commons licenses. They are widely available and offer a very full range of possibilities for those who want to release all or part of the rights they have on their creations.

Moreover, libraries—in addition to being major recipients of content—are also able to produce it. In particular public libraries, which aim to be accessible to all users without discrimination, and are publicly or state funded, should repay the investment made in them by generating free cultural products.

This poses a task for libraries: differentiating content according to the type of license. For example: I am filmmaker and I would like to use a scene from a movie made by someone else. Can I modify it? Can I use the scene in my film made for commercial purposes?

[13] O, S. (n.d.). SilviaO. ccMixter. Retrieved May 3, 2010, from http://ccmixter.org/people/silviao
[14] El proyecto. (n.d.). SilviaO.com Sitio oficial. Retrieved May 3, 2010, from http://silviao.com/proyecto/proyecto.htm
[15] Fundación Copyleft. (n.d.). Fundación Copyleft Inicio. Fundación Copyleft. Retrieved May 3, 2010, from http://fundacioncopyleft.org/
[16] Licencia Arte Libre. (n.d.). Artlibre.org: Licencia Arte Libre. Retrieved May 3, 2010, from http://artlibre.org/licence/lal/es
[17] ColorIURIS. (n.d.). Index. ColorIURIS. Retrieved May 3, 2010, from https://www.coloriuris.net/
[18] Stutz, M. (n.d.). Aplicando Copyleft a Información que no es Software. Proyecto GNU - Fundación del Software Libre (FSF). Retrieved May 3, 2010, from http://www.gfc.edu.co/colegio/proyectos/traduccion/doc/nonsoftware-copyleft.es.html

Furthermore, if you allow derivative works shouldn't I also allow third parties to have access to the various components that make up a scene so that they can modify them as suits for their own works? For a film product this may impy several technical complications such as storage capacity and transmission of data, not only of the final work but of all its components. The same may occur with audio archives but they may be a lot smaller than video archives. It may be much easier in the case of images, where there are differing image formats which differentiate all the parts of a graphic by means of layers.
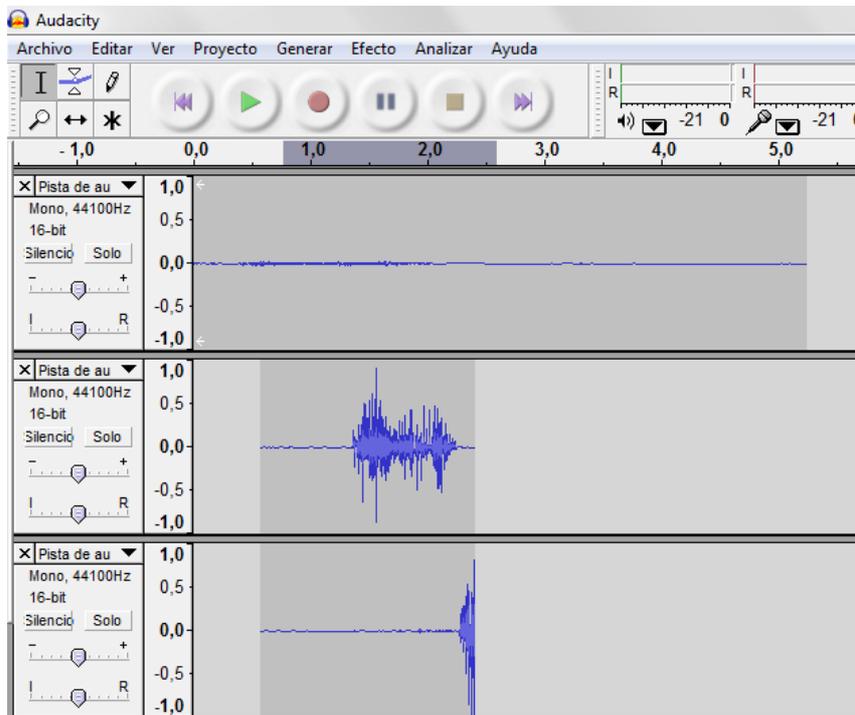
Copyright and public libraries in Colombia.

What is the situation with public libraries in Colombia? With the advent of Web 2.0 many libraries have turned their content over to third party services like Youtube, Flickr and Facebook, but what type of licenses do they apply in these cases? Is there a way to maintain free licenses in these internet services?

Here there are some examples of public libraries in Colombia and their presence in various services provided by third parties:

Luis Ángel Arango Library[19]

This library has a presence on YouTube[20], Flickr[21] and Facebook[22]. The permissions are set out in the main library site[23]. Mention is made about freedom of copying but it is restricted at

---

[19] Biblioteca Luis Ángel Arango. (n.d.). . Retrieved May 3, 2010, from http://www.lablaa.org/
[20] Biblioteca Luis Ángel Arango. (n.d.). YouTube - Canal de banrepcultural. Retrieved May 3, 2010, from http://www.youtube.com/banrepcultural
[21] Biblioteca Luis Ángel Arango. (n.d.). Flickr: Cultura Banco de la República's Photostream. Retrieved May 3, 2010, from http://www.flickr.com/photos/banrepcultural

the time of downloading: "... provided it is done as a single copy for private and nonprofit use." This immediately renders inactive all the possibilities that the social web and its collaborative work make available.

As for the use of YouTube, the tool does not allow easy identification of content licensed with Creative Commons. Luis Ángel Arango Library does not add notes to this type of license. It applies the terms that Google decides, to insert videos on other sites by means of the code "Insert." The video archive cannot be downloaded (at least legally), nor can it be altered or used for profit.

The Flickr of the Luis Ángel Arango Library holds a great quantity of images, but all of them use the copyright licence with all rights reserved. Flickr for its part allows the type of Creative Commons license which is best suited to the permissions granted by the author, to be identified and furthermore it allows searching of content depending on the intended use , such as modification or commercial uses. Luis Ángel Arango Library publishes on Flickr posters of invitations to exhibitions, but by not using free content, or at least conditions that are a little less restrictive, all materials must remain there, preventing its replication in blogs and web sites which would provide free publicity for the library thus augmenting the impact of the publicity campaign through viral marketing. This type of content does not flow across the network, it gets stuck on Flickr.

Now Facebook. In the declaration of rights and responsibilities, the Luis Ángel Arango Library, grants rights to Mark Zuckemberg's firm.

For content protected by intellectual property rights such as photographs and video (hereinafter "IP content"), you grant us specifically the following permission, in accordance with the privacy settings and applications: you grant us a non-exclusive, and transferable licence with the possibility of being sub-licenced, royalty-free, globally applicable, to use any IP content that you may post on Facebook or in conjunction with Facebook[24].

I wonder why they don't give this permission to me as a Colombian citizen and user of the Luis Angel Arango Library while granting such a permissiom to a firm whose model is a walled garden[25] that may consitute a danger, as occurred in February 2009 when there was a sudden change of licenses[26].

[22] Biblioteca Luis Ángel Arango. (n.d.). Biblioteca Luis Ángel Arango | Facebook. Retrieved May 3, 2010, from http://www.facebook.com/pages/Bogota-Colombia/Biblioteca-Luis-Angel-Arango/145388974621

[23] Derechos de autor. (n.d.). *Biblioteca Luis Ángel Arango*. Retrieved May 3, 2010, from http://www.lablaa.org/derautor.htm

[24] Facebook. (n.d.). Declaración de derechos y responsabilidades | Facebook. Retrieved May 3, 2010, from http://www.facebook.com/terms.php?ref=pf

[25] Walled garden (technology). (n.d.). Wikipedia, the free encyclopedia. Retrieved May 3, 2010, from http://en.wikipedia.org/wiki/Walled_garden_%28technology%29

[26] Walters, C. (2009, February 15). Facebook's New Terms Of Service: "We Can Do Anything We Want With Your Content. Forever.". *The Consumerist: Shoppers bite back*. Retrieved May 3, 2010, from http://consumerist.com/2009/02/facebooks-new-terms-of-service-we-can-do-anything-we-want-with-your-content-forever.html

Some libraries in the network of Bibliored public libraries[27]

Virgilio Barco Public Library[28]

This library produces visual material, and has photographs in its gallery[29] on the Internet. The disclaimer reads:

© All rights reserved for the Ministry of Education of the Capital District - BibloRed: Capital Network of Public Libraries of Bogotá.

They do not use services like Flickr, but the material they publish on their Web site cannot disseminated on the web because it's copyright. This is a shame because communities willing to share photographic material on the web could be developed, because the architecture of the site, by the late architect Rogelio Salmona[30], draws the attention of locals and tourists. For example, this picture of Maritza Sanchez, a well known blogger on the net known as the ColoresMari network, shared this image[31] with a Creative Commons BY-SA licence.

Biblioteca Virgilio Barco

Public Library El Tintal Manuel Zapata Olivella[32].

Like the previous library, this library is a part of the Network of Public Libraries Bibliored. It has a photo gallery33 and as with the material produced by the Virgilio Barco Library, there is information or material on Flickr licensed under Creative Commons BY-NC-SA[34].

---

[27] Secretaría de Educación del Distrito. (n.d.). Red Capital de Bibliotecas Públicas. Retrieved May 3, 2010, from http://www.biblored.org.co/

[28] Biblioteca Pública Virgilio Barco. (n.d.). Red Capital de Bibliotecas Públicas. Retrieved May 3, 2010, from http://www.biblored.org.co/bibliotecas/biblioteca-publica-virgilio-barco

[29] Galería fotográfica. (n.d.). Red Capital de Bibliotecas Públicas. Retrieved May 3, 2010, from http://www.biblored.org.co/es/bibliotecas/biblioteca-publica-virgilio-barco/galeria-fotografica

[30] Rogelio Salmona. (n.d.). Wikipedia, the free encyclopedia. Retrieved May 3, 2010, from http://en.wikipedia.org/wiki/Rogelio_Salmona

[31] Sánchez, M. (2010, April 28). :: Biblioteca Virgilio Barco :: on Flickr - Photo Sharing! Flickr. Retrieved May 3, 2010, from http://www.flickr.com/photos/nachoeuropa/4561313316/

[32] Secretaría de Educación del Distrito Capital. (n.d.). Biblioteca Pública El Tintal Manuel Zapata Olivella. Red Capital de Bibliotecas Públicas. Retrieved May 3, 2010, from http://www.biblored.org.co/es/bibliotecas/biblioteca-publica-tintal-manuel-zapata-olivella

Biblioteca El Tintal

In general, these libraries do not share multimedia content produced by them with free licenses, but oddly that their users do. This network of public libraries has multimedia content on its Facebook site, which covers two major libraries (out of four) and other public libraries in Bogotá including local libraries, neighborhood libraries and mobile libraries. There are photographs and a video. Facebook licensing provisions apply. It may not be downloaded, modified, published on sites outside of Facebook (being a walled garden) or used for commercial purposes.

Libraries in Medellín

Piloto Public Library of Medellín[35].

This library posts images on its website[36] but the disclaimer says:

Copyright © 2002 - 2006 Piloto Public Library of Medellín for Latin America.

This implies that these photos may not be published, altered or used for profit. In conclusion, all I can do with these photographs is look at them. I have all the tools required to save, edit and publish them to millions of users all over the world but if I do so I will be guilty of piracy.

---

[33] Secretaría de Educación del Distrito Capital. (n.d.). Galería fotográfica Biblioteca Pública El Tintal Manuel Zapata Olivella. Red Capital de Bibliotecas Públicas. Retrieved May 3, 2010, from
http://www.biblored.org.co/es/bibliotecas/biblioteca-publica-tintal-manuel-zapata-olivella/galeria-fotografica
[34] Seven notes in black. (n.d.). (Sin título) on Flickr - Photo Sharing! Flickr. Retrieved May 3, 2010, from http://www.flickr.com/photos/rearwindow/2349421360/

[35] Biblioteca Pública Piloto de Medellín para América Latina. (n.d.). Biblioteca Pública Piloto de Medellín para América Latina. Retrieved May 3, 2010, from http://www.bibliotecapiloto.gov.co/
[36] Patrimonio de Imágenes. (n.d.). Biblioteca Pública Piloto de Medellín para América Latina. Retrieved May 3, 2010, from http://www.bibliotecapiloto.gov.co/patrimonio_imagenes/patrimonio_imagenes.htm

Medellín Library Network[37].

The Library Network shares images by Flickr[38] but all of its photographs are under copyright.

The network posts pictures on Facebook[39] and applies the same legal disclaimer used by the Luis Ángel Arango Library and the Library Network Bogota, reviewed above.

This network uses Vimeo[40] and it allows downloading of videos, which can also be posted on blogs or third party websites. The Vimeo[41] disclaimer mentions that the rights belong to the user who uploads the videos but it gives a license to Vimeo to publish, modify and copy them to so as to provide their service to others. Although this service is much less restrictive than Facebook, there are no mechanisms for searching and retrieving video with Creative Commons licenses. Users can add notes indicating that the material can be modified and redistributed, but the platform doesn´t provide mechanisms of differenctiation of licences like Flickr.

Cucuta Libraries

Cultural Corporation Julio Pérez Ferrero Public Library[42].

This library creates and publishes videos on Youtube[43]. Although this material can be disseminated, it is not a free cultural product. It may not be downloaded, modified or used for profit.

This library uploads photographs constantly to its facebook account but applies the licence that we've already referred to. This content is not a free cultural product.

The disclaimer reads:

Cultural Corporation Julio Perez Ferrero Public Library - All rights reserved44 which prevents us from using the content to modify, copy, publish and use for profit.

---

[37] Paginas - Default. (n.d.). Red de Bibliotecas: Medellín, Área Metropolitana. Retrieved May 3, 2010, from http://www.reddebibliotecas.org.co/sites/Bibliotecas/Paginas/Default.aspx

[38] Flickr: Red de Bibliotecas' Photostream. (n.d.). Flickr. Retrieved May 3, 2010, from http://www.flickr.com/photos/reddebibliotecas

[39] Red de Bibliotecas | Facebook. (n.d.). Facebook. Retrieved May 3, 2010, from http://www.facebook.com/reddebibliotecas

[40] Red de Bibliotecas de Medellín Área Metropolitana. (n.d.). Red de Bibliotecas on Vimeo. Vimeo. Retrieved May 3, 2010, from http://www.vimeo.com/reddebibliotecas

[41] Vimeo. (2009, October 30). Terms of Service. Vimeo. Retrieved May 3, 2010, from http://www.vimeo.com/terms

[42] Corporación Cultural Biblioteca Pública Julio Perez Ferrero. (n.d.). Corporación Cultural Biblioteca Pública Julio Perez Ferrero. Retrieved May 3, 2010, from http://www.bibliocucuta.org/

[43] Nuestros videos. (n.d.). *Corporación Cultural Biblioteca Pública Julio Perez Ferrero*. Retrieved May 3, 2010, from http://www.bibliocucuta.org/videos.php

[44] Corporación Cultural Biblioteca Pública Julio Perez Ferrero. (n.d.). *Corporación Cultural Biblioteca Pública Julio Perez Ferrero*. Retrieved May 3, 2010, from http://www.bibliocucuta.org/

Other multimedia content: the Metaverse.

Now we go a little further by reviewing multimedia content produced for Metaverses and augmented reality. While this type of content has not been disseminated to users of the Colombian libraries because it is so novel, it is worth studying to understand what libraries will face, sooner or later.

Virtual worlds: Second Life and Open Sim.

The three-dimensional virtual worlds are digital[45], new forms of communication through which information and works subject to copyright travel. One of the most popular of them is Second Life. It is made in proprietary software and so far there are no mechanisms to store and retrieve information produced in Second Life with some rights reserved.

An alternative to Second Life is Open Sim. Open Simulator uses a CC-BY-SA[46] to share its content on the web, which shows a clear intention to use and share content on the web.
The use of this software could boost development of three dimensional communities. While Colombian libraries have not yet got into virtual worlds, their need to identify this type of content exists, because to be able to reutilize three-dimensional material would save a lot of work as well as benefiting designers working in three dimensions, who would find ready-made content repositories to focus on the development of what does not yet exist.

---

[45] Lester, J. (n.d.). "Avatar-Based Marketing: What's the Future for Real-Life Companies Marketing to Second Life Avatars?" on Flickr - Photo Sharing! *Flickr*. Retrieved May 3, 2010, from http://www.flickr.com/photos/pathfinderlinden/174071418/

[46] Main Page. (n.d.). *OpenSim*. Retrieved May 3, 2010, from http://opensimulator.org/wiki/Main_Page

Geo-positioning

Geo-positioning may generate several new applications using mashups of different services. Twitter recently allied with Google Maps to allow for geopositioned posts[47] but who owns all this wonderful geo information? What happens if Google decides to charge for its services? We have already seen that Facebook tried to do this without success and now Ning has begun to charge for its free services[48]. Is all this information safe?
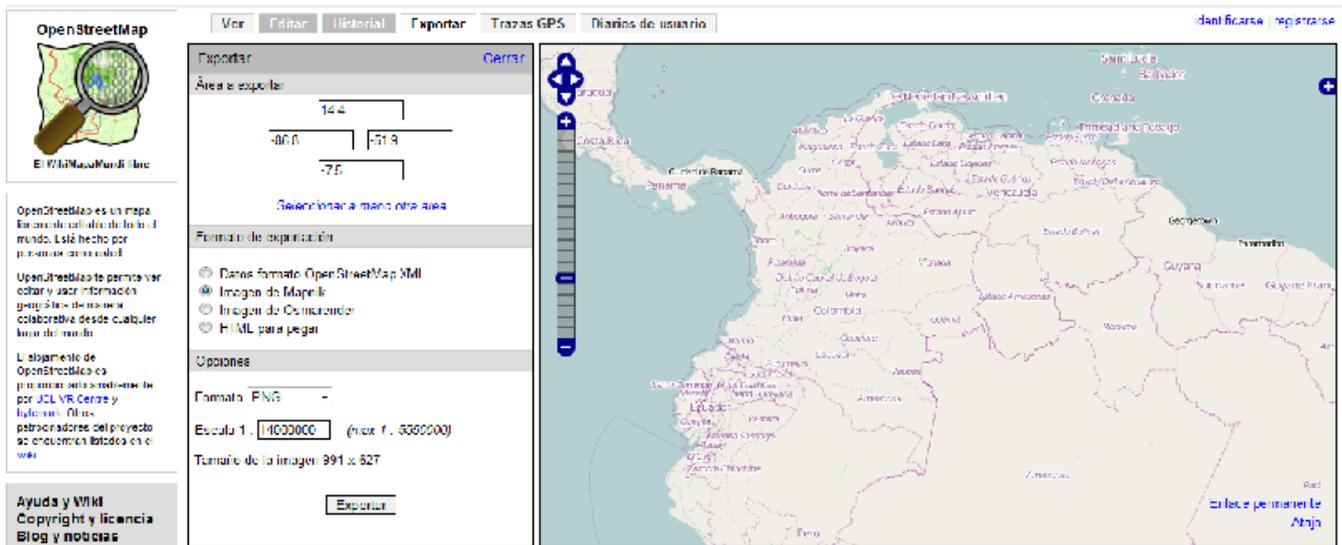
Open StreetMap

The open alternative is OpenStreetMap, a service which uses a CC-BY-SA licence. Currently there is not much information from libraries on these services, so it is a good time to use free alternatives to share information.

Augmented Reality

To conclude, let us look at some applications in augmented reality, which is the superposing of computer-generated data on primary vision[49]. Augmented reality is like wearing special glasses that let you see digital skins that our eyes can not normally see. These skins can be digital three-dimensional designs that complement real-world objects with virtual objects and

---

[47] Stone, B. (2009, August 20). Twitter Blog: Location, Location, Location. *Twitter blog*. Retrieved May 3, 2010, from http://blog.twitter.com/2009/08/location-location-location.html

[48] Kincaid, J. (2010, April 15). Ning's Bubble Bursts: No More Free Networks, Cuts 40% Of Staff. *TechCrunch*. Retrieved May 3, 2010, from http://techcrunch.com/2010/04/15/nings-bubble-bursts-no-more-free-networks-cuts-40-of-staff/

[49] Realidad aumentada. Glosario general. (n.d.). . Retrieved May 3, 2010, from http://proton.ucting.udg.mx/materias/robotica/r166/r45/r45.htm

interact with each other. In truth instead of glasses, the camera uses a computer and on your screen you can see what our eyes cannot see[50].

Augmented reality with LEGO

Imagine if every time we wanted to develop a 3D model for augmented reality applications we had to start from scratch. This sounds a bit frustrating, but there are not many developments so it is logical, but what if in future there are millions of 3D models that cannot be used due to their copyright restrictions? Isn't it frustrating?

Now imagine you have the expert help of millions of 3D developers who have donated their work. You can now undertake more complex work based on previous designs and focus solely on specific improvements, not spend hours working on things that have already been done by others. The savings in time, money and effort are enormous. Now imagine that these three-dimensional designs can be exported freely between augmented reality and virtual worlds like Second Life and OpenSim. So many possibilities are open to us.

Conclusions

In Colombia there is not a great deal of free audio-visual production, but libraries can develop forms of training in order develop cultures of sharing much more in accord with the work on the web which the internet favours. Free operative systems are a major proof that these collaborative models function. They are even adopted by firms like Novell for the operative system Suse, distributed by Linux amongst many others.

Business models need to be changed in order to take on new cultures where control is not as important as sharing. Generating spaces for interchange of free multimedia content may have repercussions of the development of audiovisual culture in one sector of users, and if it is supported by libraries, this will become a generator and dynamizer of systems of interchange spaces, assuming once more the value of the library as an institution which was lost by the ease of access to information by the internet.

Using Creative Commons licensing turns out to be a viable alternative for libraries in general. The use of the clause conferring (CC-BY) generates recognition of authors, which can

---

[50] Verena, A. (n.d.). augmented reality with LEGO on Flickr - Photo Sharing! *Flickr*. Retrieved May 3, 2010, from http://www.flickr.com/photos/antjeverena/3327157278/

position an institution to generate a lot of content, because if many users use its works, it will become more popular of its higher profile. In addition, the use of the clause to share alike (CC-SA) ensures that the work can be replicated under a free license.

The use of free multimedia material may generate unknown allies, such as individuals who contribute their work and enrich multimedia content generated by the library without incurring extra costs, simply by giving up some rights in return. Also, allowing the content to flow into the network increases its quality, because if someone has not done a good job, you always have the option to correct it and publish it.

There are always alternatives for open content publishing on platforms that meet these types of licensing. For example, instead of using Myspace[51] one can use Jamendo[52]. We can share video and photos on Flickr differentiating the type of permissions available. We can find many tools which offer similar services, but with a focus on open access and collaboration. Donations can be made to Wikimedia Commons[53] by donating some material to preserve the free multimedia heritage in a country.

While there are many ways to publish information on the web, we must be take care how we do it. Not all companies offering these services can maintain their "courtesy" as we saw with Facebook and Ning, to name just two. We may be working unwittingly for these companies when we have the option of working for everybody else without any restriction at all.

---

[51] MySpace.com. (n.d.). MySpace. *Myspace*. Retrieved May 3, 2010, from http://www.myspace.com/

[52] Descarga de música libre y gratis - Jamendo. (n.d.). *Jamendo*. Retrieved May 3, 2010, from http://www.jamendo.com/es/

[53] Commons:Welcome. (n.d.). *Wikimedia Commons*. Retrieved May 3, 2010, from http://commons.wikimedia.org/wiki/Commons:Welcome

References

Anderson, K. (2009). Commons sense Broadcasters and filmmakers are slowly warming up to sharing footage via Creative Commons and the Copyleft movement. Do the pros of open content outweigh the cons for doc makers? *RealScreen*, 25.

Badertscher, E., & Reese, K. (n.d.). Taking the Confusion Out of Copyright in an Internet Age. *Information Outlook*, *12*(6), 62-63,65-67.

Biblioteca Luis Ángel Arango. (n.d.). . Retrieved May 3, 2010, from http://www.lablaa.org/

Biblioteca Luis Ángel Arango. (n.d.). Biblioteca Luis Ángel Arango | Facebook. Retrieved May 3, 2010, from http://www.facebook.com/pages/Bogota-Colombia/Biblioteca-Luis-Angel-Arango/145388974621

Biblioteca Luis Ángel Arango. (n.d.). Flickr: Cultura Banco de la República's Photostream. Retrieved May 3, 2010, from http://www.flickr.com/photos/banrepcultural

Biblioteca Luis Ángel Arango. (n.d.). YouTube - Canal de banrepcultural. Retrieved May 3, 2010, from http://www.youtube.com/banrepcultural

Biblioteca Pública Piloto de Medellín para América Latina. (n.d.). *Biblioteca Pública Piloto de Medellín para América Latina*. Retrieved May 3, 2010, from http://www.bibliotecapiloto.gov.co/

Biblioteca Pública Virgilio Barco. (n.d.). *Red Capital de Bibliotecas Públicas*. Retrieved May 3, 2010, from http://www.biblored.org.co/bibliotecas/biblioteca-publica-virgilio-barco

ColorIURIS. (n.d.). Index. *ColorIURIS*. Retrieved May 3, 2010, from https://www.coloriuris.net/

Commons:Welcome. (n.d.). *Wikimedia Commons*. Retrieved May 3, 2010, from http://commons.wikimedia.org/wiki/Commons:Welcome

Copyright and License. (n.d.). *OpenStreetMap*. Retrieved May 3, 2010, from http://www.openstreetmap.org/copyright

Corporación Cultural Biblioteca Pública Julio Perez Ferrero. (n.d.). *Corporación Cultural Biblioteca Pública Julio Perez Ferrero*. Retrieved May 3, 2010, from http://www.bibliocucuta.org/

Corporación Cultural Biblioteca Pública Julio Pérez Ferrero. (n.d.). CORPORACIÓN CULTURAL BIBLIOTECA PÚBLICA JULIO PÉREZ FERRERO | Facebook. *Facebook*. Retrieved May 3, 2010, from http://www.facebook.com/group.php?gid=75421836450&v=photos

Creative Commons. (n.d.). . Retrieved May 3, 2010, from http://creativecommons.org/

Derechos de autor. (n.d.). *Biblioteca Luis Ángel Arango*. Retrieved May 3, 2010, from http://www.lablaa.org/derautor.htm

Descarga de música libre y gratis - Jamendo. (n.d.). *Jamendo*. Retrieved May 3, 2010, from http://www.jamendo.com/es/

El proyecto. (n.d.). *SilviaO.com Sitio oficial*. Retrieved May 3, 2010, from http://silviao.com/proyecto/proyecto.htm

Exportar. (n.d.). *OpenStreetMap*. Retrieved May 3, 2010, from http://www.openstreetmap.org/export/

Facebook. (n.d.). Declaración de derechos y responsabilidades | Facebook. Retrieved May 3, 2010, from http://www.facebook.com/terms.php?ref=pf

Flickr. (n.d.). *Welcome to Flickr!*. Retrieved May 3, 2010, from http://www.flickr.com/

Flickr: Red de Bibliotecas' Photostream. (n.d.). *Flickr*. Retrieved May 3, 2010, from http://www.flickr.com/photos/reddebibliotecas

Fundación Copyleft. (n.d.). Fundación Copyleft Inicio. *Fundación Copyleft*. Retrieved May 3, 2010, from http://fundacioncopyleft.org/

Galería fotográfica. (n.d.). *Red Capital de Bibliotecas Públicas*. Retrieved May 3, 2010, from http://www.biblored.org.co/es/bibliotecas/biblioteca-publica-virgilio-barco/galeria-fotografica

Gordon-Murnane, L. (2005). Generosity and Copyright: Creative Commons and Creative Commons Search Tools. *Medford*, *13*(7), 16-23.

Hargadon, S. (2009). The Best of the Web--for Shutterbugs. *School Library Journal*, *55*(4), 17.

Kincaid, J. (2010, April 15). Ning's Bubble Bursts: No More Free Networks, Cuts 40% Of Staff. *TechCrunch*. Retrieved May 3, 2010, from http://techcrunch.com/2010/04/15/nings-bubble-bursts-no-more-free-networks-cuts-40-of-staff/

Koyi K Utho. (n.d.). *Koyi K Utho. Vio - Logic*. Retrieved May 3, 2010, from http://www.koyikutho.com/

La Definición de Software Libre. (n.d.). *Proyecto GNU - Free Software Foundation (FSF)*. Retrieved May 3, 2010, from http://www.gnu.org/philosophy/free-sw.es.html

Lessig, L. (n.d.). *Cultura Libre: Cómo los grandes medios están usando la tecnología y las leyes para encerrar la cultura y controlar la creatividad*. (A. Córdoba, Tran.). Retrieved from http://www.worcel.com/archivos/6/Cultura_libre_Lessig.pdf

Lester, J. (n.d.). "Avatar-Based Marketing: What's the Future for Real-Life Companies Marketing to Second Life Avatars?" on Flickr - Photo Sharing! *Flickr*. Retrieved May 3, 2010, from http://www.flickr.com/photos/pathfinderlinden/174071418/

Licence spectrum. (n.d.). *Creative Commons icons - Wikimedia Commons*. Retrieved May 3, 2010, from http://commons.wikimedia.org/wiki/Creative_Commons_icons

Licencia Arte Libre. (n.d.). *Artlibre.org: Licencia Arte Libre*. Retrieved May 3, 2010, from http://artlibre.org/licence/lal/es

Linden Research, Inc. (n.d.). What is Second Life? *Second Life*. Retrieved May 3, 2010, from http://secondlife.com/whatis/?lang=en-US

Livestream. (n.d.). *Livestream - Broadcast LIVE streaming video*. Retrieved May 3, 2010, from http://www.livestream.com/

Main Page. (n.d.). *OpenSim*. Retrieved May 3, 2010, from http://opensimulator.org/wiki/Main_Page

MySpace.com. (n.d.). MySpace. *Myspace*. Retrieved May 3, 2010, from http://www.myspace.com/

Notess, G. (2009). Finding Free Media. *Medford*, *33*(1), 41-43.

NOVELL: Worldwide. (n.d.). *Novell*. Retrieved May 3, 2010, from http://www.novell.com/home/

Nuestros videos. (n.d.). *Corporación Cultural Biblioteca Pública Julio Perez Ferrero*. Retrieved May 3, 2010, from http://www.bibliocucuta.org/videos.php

O, S. (n.d.). SilviaO. *ccMixter*. Retrieved May 3, 2010, from http://ccmixter.org/people/silviao

Paginas - Default. (n.d.). *Red de Bibliotecas: Medellín, Área Metropolitana*. Retrieved May 3, 2010, from http://www.reddebibliotecas.org.co/sites/Bibliotecas/Paginas/Default.aspx

Patrimonio de Imágenes. (n.d.). *Biblioteca Pública Piloto de Medellín para América Latina*. Retrieved May 3, 2010, from http://www.bibliotecapiloto.gov.co/patrimonio_imagenes/patrimonio_imagenes.htm

Pornomotora - Sitio Oficial. (n.d.). *desde Bogotá, Colombia [Pornomotora - Sitio Oficial]*. Retrieved May 3, 2010, from http://www.pornomotora.net/

Qik. (n.d.). *Qik | Record and share video live from your mobile phone*. Retrieved May 3, 2010, from http://qik.com/

Realidad aumentada. Glosario general. (n.d.). . Retrieved May 3, 2010, from http://proton.ucting.udg.mx/materias/robotica/r166/r45/r45.htm

Red Capital de Bibliotecas Públicas. (n.d.). BibloRed Bogotá Dc | Facebook. *Facebook*. Retrieved May 3, 2010, from http://www.facebook.com/biblored

Red de Bibliotecas | Facebook. (n.d.). *Facebook*. Retrieved May 3, 2010, from http://www.facebook.com/reddebibliotecas

Red de Bibliotecas de Medellín Área Metropolitana. (n.d.). Red de Bibliotecas on Vimeo. *Vimeo*. Retrieved May 3, 2010, from http://www.vimeo.com/reddebibliotecas

Rogelio Salmona. (n.d.). *Wikipedia, the free encyclopedia*. Retrieved May 3, 2010, from http://en.wikipedia.org/wiki/Rogelio_Salmona

Sánchez, M. (2010, April 28). :: Biblioteca Virgilio Barco :: on Flickr - Photo Sharing! *Flickr*. Retrieved May 3, 2010, from http://www.flickr.com/photos/nachoeuropa/4561313316/

Secretaría de Educación del Distrito Capital. (n.d.). Biblioteca Pública El Tintal Manuel Zapata Olivella. *Red Capital de Bibliotecas Públicas*. Retrieved May 3, 2010, from http://www.biblored.org.co/es/bibliotecas/biblioteca-publica-tintal-manuel-zapata-olivella

Secretaría de Educación del Distrito Capital. (n.d.). Galería fotográfica Biblioteca Pública El Tintal Manuel Zapata Olivella. *Red Capital de Bibliotecas Públicas*. Retrieved May 3, 2010, from http://www.biblored.org.co/es/bibliotecas/biblioteca-publica-tintal-manuel-zapata-olivella/galeria-fotografica

Seven notes in black. (n.d.). (Sin título) on Flickr - Photo Sharing! *Flickr*. Retrieved May 3, 2010, from http://www.flickr.com/photos/rearwindow/2349421360/

Secretaría de Educación del Distrito. (n.d.). Red Capital de Bibliotecas Públicas. Retrieved May 3, 2010, from http://www.biblored.org.co/

SilviaO.com. (n.d.). *SilviaO.com Sitio oficial*. Retrieved May 3, 2010, from http://silviao.com/

SoundCloud. (n.d.). *Welcome - SoundCloud*. Retrieved May 3, 2010, from http://soundcloud.com/

Stone, B. (2009, August 20). Twitter Blog: Location, Location, Location. *Twitter blog*. Retrieved May 3, 2010, from http://blog.twitter.com/2009/08/location-location-location.html

Stutz, M. (n.d.). Aplicando Copyleft a Información que no es Software. *Proyecto GNU - Fundación del Software Libre (FSF)*. Retrieved May 3, 2010, from http://www.gfc.edu.co/colegio/proyectos/traduccion/doc/nonsoftware-copyleft.es.html

Walled garden (technology). (n.d.). *Wikipedia, the free encyclopedia*. Retrieved May 3, 2010, from http://en.wikipedia.org/wiki/Walled_garden_%28technology%29

Walters, C. (2009, February 15). Facebook's New Terms Of Service: "We Can Do Anything We Want With Your Content. Forever.". *The Consumerist: Shoppers bite back*. Retrieved May 3, 2010, from http://consumerist.com/2009/02/facebooks-new-terms-of-service-we-can-do-anything-we-want-with-your-content-forever.html

Verena, A. (n.d.). augmented reality with LEGO on Flickr - Photo Sharing! *Flickr*. Retrieved May 3, 2010, from http://www.flickr.com/photos/antjeverena/3327157278/

Vimeo. (n.d.). *Vimeo*. Retrieved May 3, 2010, from http://vimeo.com/

Vimeo. (2009, October 30). Terms of Service. *Vimeo*. Retrieved May 3, 2010, from http://www.vimeo.com/terms

YouTube. (n.d.). *Youtube: Broadcast yourself*. Retrieved May 3, 2010, from http://www.youtube.com/