Creative Commons in Journalism Education

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ABSTRACT

This chapter explores how the limitations of U.S. copyright law led to the development of Creative Commons licensing, which shifted the traditional model of ownership from "all rights reserved" to "some rights reserved." This distinction freed media creators to choose varying levels of restrictions for their works, an appropriate option given the pliable nature of digital content. It provides readers with a guide for use of Creative Commons licensing in student media works, allowing such projects to reach a broader audience. Finally, it examines new business models impacting student media and provides insights on entrepreneurial approaches to sharing content.

Keywords *Creative Commons, copyright, journalism, journalism education, intellectual property, student media*

Respect for people and their property is a basic principle of a civilized society. We are taught at an early age that it is wrong to borrow or take from others without permission. But social norms related to how we exchange and share items can shift over time. Disruptive technologies in our digital age are altering the definition of authorship and ownership. Google, Facebook, and Twitter are seen as sources of news when, more

often than not, they are conduits for accessing materials produced by others. This is especially true as it pertains to media, and more specifically journalism.

Philip Graham, former publisher of *The Washington Post*, is credited with describing journalism as the "first rough draft of history" (Shafer, 2010). Yet increasingly those drafts are the products of collaboration between individuals who may work in separate settings and never meet. A story can be shot by a videographer in Southeast Asia, include narration recorded by a reporter in New York, feature music recorded by a composer in Los Angeles, and be assembled by a video editor in Chicago. Once a collaborative work is completed, who is the author? We will revisit this question at the conclusion of this chapter.

Because digital media is malleable, the true nature of a work's origins can be subject to interpretation. Matters of ownership are often an afterthought for students focused on following their creative instincts. Remixing content is facilitated by mobile apps that allow users to morph media in unprecedented ways.

So just what are the rules of the road for journalism students who want to enhance their work with text, still images, videos, or music produced by others? And what if, as a content creator, you wish to share your work without involving expensive lawyers and complicated contracts? How might journalism educators and their students make the best use of Creative Commons licensing? How are journalism entrepreneurs thinking about copyright and fair use in new ways as they develop new business models?

In earlier times, reporting news involved documenting eyewitness accounts of events with technology no more complicated than a pen and notebook, and the guidelines were quite clear. If you did not witness breaking news firsthand you were to find and cite

two reliable sources. The practice of proper attribution continues to be one of journalism's primary lessons. Young journalists are also encouraged to be fair and unbiased.

However, these tenets can be tough topics for journalism educators who must also explain the misdeeds of high profile professionals like NBC's Brian Williams and journalist Jonah Lehrer who were found to have stretched the truth and fabricated facts. The pressures of competition and the desire to advance one's career can tempt individuals to seek short-term gains that are out of alignment with one's long term best interests. Small and seemingly insignificant fibs can slowly add up and potentially result in an avalanche of blatant and unredeemable lies.

Teaching ethical guidelines is also complicated in this digital era where students come to class with app-enabled mobile devices that empower them to mix and mash existing media—be it images, words, or music—in ways that are arguably distinct from the original sources. Administrators and teachers face complex challenges when attempting to manage and monitor activity on their students' personal devices.

Issues pertaining to equity and inclusion also become a factor. Technology changes at rates that exceed many school districts' budgets. And, students can experience a sense of shame if their family's budget does not afford them the ability to upgrade their personal devices as frequently as their peers. Software incompatibilities become another factor. Incompatible operating systems with ever-changing program updates can create an uneven playing field. When students begin to intuitively swap and mix media, clarity about who owns what can become blur.

This chapter explores how the limitations of U.S. copyright law led to the development of Creative Commons licensing, which shifted the traditional model of content ownership from "all rights reserved" to "some rights reserved." This distinction frees media creators to choose varying levels of restrictions for their works, which is an appropriate option given the pliable nature of digital media. Additionally, the chapter examines how new business models for journalism are emerging and benefiting from broader adoption of Creative Commons. ProPublica, the Huffington Post Investigative Fund, and GroundReport are among the many bold experiments, and several are proving to be sustainable. We explore how student journalists are benefiting by licensing their work through Creative Commons. PalyVoice and News21produce stories that are republished by mainstream media, enabling young people to establish portfolios, be credited for their work, and reach mass audiences. Finally, this chapter explores many of the nuances of ownership in a digital world including scenarios that involve collaborative and jointly created works.

The Good Ol' Days?

Making media--and specifically practicing journalism--seemed simple prior to the 1980s. Reporters covered events, secured quotes, cited their sources, filed their stories, and called it a day. That was until the Internet surfaced and began to gain traction. Google emerged as a dominant source for seekers of information, and Craigslist displaced newspapers as the preferred medium for selling used and other classified items.

These disruptions were significant. Ad sales plummeted and news staffs shrunk. Several legacy news organizations consolidated, and others closed. More than 100

newspapers shut their doors in 2009, print sales dwindled by 30%, and 10,000 newspaper jobs were cut (Dupala, 2009).

The 24-hour news cycle, ushered in by cable news, proliferated with the rise of the Internet, requiring news organizations to function around the clock. Not only did competition increase, but afflicted newsrooms were also left with fewer resources. The shift has left journalists with less time to verify facts, edit stories, and make sure their work is credible.

CNN conspicuously tarnished its brand in recent years by rushing to judgment on several major stories, including misidentifying the Boston Marathon bombers and misstating that President Obama's healthcare law was overturned by the Supreme Court (Carr, 2013). Facing an industry-wide firestorm of economic pressures, Howard Weaver, vice president for news at McClatchy lamented, "You can give up, you can hunker down and bleed, or you can fight back. Well, I want to fight back" (Smolkin, 2006, 1).

Corporate owners often claim they were blindsided by sudden shifts in technology that have disrupted their business models. However, in 2005 News Corp Chairman Rupert Murdoch admitted, "I didn't do as much as I should have after all the excitement of the late 1990s" (Duyn, 2005). Rather than embrace the innovation of the Internet, many news organizations ignored it, and most posted their content without a charge (Tofel, 2012).

Futurist Stewart Brand coined the often-quoted phrase, "Information wants to be free!" It is commonly cited from a speech he gave in 1984 at the first Hacker's Conference in Sausalito, California. Forbes editor Richard Siklos noted that Brand's words are frequently used to vindicate the practice of copying and sharing someone else's

work—and as rationale for why the future of many legacy media companies remains in jeopardy. Often omitted are Brand's additional remarks from that evening, "On the one hand, information wants to be expensive, because it's so valuable. The right information in the right place just changes your life" (Lai, 2009).

Brand was really addressing a tension between the two—the transformative potential of information that is vital versus the plummeting costs of distributing it, once it is digitized.

Also rarely referenced are Brand's subsequent statements about how this tension affects journalism. Unlike many observers, Brand does not blame the Internet, Google, or Craigslist for the plight of newspapers. Rather, he holds corporate owners accountable for the conundrum they face. Consumer appetite for news and information remains high. However, after decades of free access, until recently, much of the public has been apathetic about having to pay for it (Arbel, 2015).

In 2010, Rupert Murdoch defiantly told a National Press Club audience "We are going to stop people like Google or Microsoft or whoever from taking stories for nothing…there is a law of copyright and they recognize it" (Harris, 2010). At the time, Brand was consulting for *The Washington Post*, which rebuffed his recommendation that they should embrace the interactive immediacy of newly emerging platforms like Twitter. "They basically said to me, 'Thank you for your time, and where do we send the check?'"(Lai, 2009).

Author and activist Cory Doctorow revisited Brand's thesis in his 2015 book "Information Doesn't Want to Be Free." Doctorow revealed how in the Internet age, media conglomerates have lobbied for broader legal interpretations of copyright law that

are Orwellian. One proposal would give corporations sweeping surveillance access to consumers' private computer files, simply to verify that the files were not pirated (Doctorow, 2015). Such attempts illustrate the desperate measures that digital disruptions can provoke.

Yet as audience expectations and appetites for more news and information continue to rise, some news organizations are beginning to profit. *The New York Times* passed the one million digital-only paid subscriber mark in 2015, four and half years after establishing a paywall. When combined with its additional 1.1 million print-and-digital subscribers, the publication has more readers than at any time in its history (Baquet, 2015).

When high-powered media moguls like Rupert Murdoch and then Washington Post owner Philip Graham were puzzled by the complexities of copyright and digital distribution it's easy to understand why such matters continue to confuse educators and their students. Understanding the original intent of copyright law can provide some initial clarity. Hobbs (2010) observes, "Most people think it protects owner's rights. They think it's about money and profit and control. But looking at the U.S. Constitution we see that this is not the real purpose of copyright" (p.18).

The Constitution states, "Government can establish a copyright system to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries - Section 1, Article 8, U.S. Constitution, 17 (U.S. Constitution, 1787). The framers sought to encourage creative expression in a manner that would give artists confidence that their interests were protected. Copyright laws were established to foster productivity and to

make artistic endeavors sustainable. Adding further clarification, Hobbs cites Carrie Russell of the American Library Association who notes, “That authors and inventors benefit from copyright is a side effect of encouraging the dissemination of knowledge, and not a direct intent of copyright” (Russell, 2004 as cited in Hobbs 2010, p. 18). The intent of the law was to allow creative works to pass from private ownership into public domain at some reasonable point of time past the life of an artist. Thus, contemporary creatives are free to reimagine the works of Shakespeare, Dickens, and Beethoven without consequences. Originally, U.S. copyright protections were limited to 28 years. However, during the mid-20th century, industry lobbyists succeeded in pressuring Congress to double the term to 56 years. Congress revisited copyright legislation in 1976, granting individuals lifetime protection plus an additional 50 years. Corporate-held copyright terms were lengthened to 75 years. Terms were subsequently modified and lengthened further, creating lucrative revenue streams for the heirs of great artists but preventing newer artists from reinterpreting those earlier works (Lee, 2013).

The law has a special provision that allows for the fair use of copyrighted materials as a means to ensure that copyright support creativity and the creation of new knowledge. Fair use provides balance to copyright’s strong legal protections, ensuring that copyright law does not become a vehicle for private censorship, restricting the free flow of information as protected by the First Amendment. Under the doctrine of fair use, people are empowered to use copyrighted content without payment or permission when the social benefit of the uses outweighs the private costs to the copyright holder. The Copyright Act states, “fair use...for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an

infringement of copyright." The law privileges "transformative" use of protected materials, meaning commentary and criticism more than copying words verbatim (Electronic Frontier Foundation, 2016).

Since the 1980s, emerging digital technologies have disrupted conventional practices in ways never contemplated by copyright law. However, they have sparked a new era of unbridled innovation, allowing creativity to be expressed and shared with minimal costs.

Understanding Creative Commons

Creative Commons arose from the work of Lawrence Lessig who imagined flexible licensing schemes that could meet the needs of content creators who desire to share their works without the burdens of the market-based licensing process. Rather than be bound by the narrow "all rights reserved" provisions of copyright laws, Creative Commons licenses permit content makers to specify "some rights reserved" in varying degrees. As of 2017, there are six designations:



Attribution

CC BY

This license permits others to disseminate, alter, and add to your work, and even profit as long as they acknowledge you as the source. It is the most versatile license.



Attribution-ShareAlike

CC BY-SA

This license permits others to disseminate, alter, and add to your work, and even profit as long as they reciprocate by making their work available under the same terms. This license is used by Wikipedia.



Attribution-NoDerivs

CC BY-ND

This license allows re-sharing, commercial and noncommercial, as long as the work is not modified, and you are credited.



Attribution-NonCommercial

CC BY-NC

This license permits others to disseminate, alter, and add to your work, but not for profit. They must also credit you. However, derivative works must be licensed by the same terms.



Attribution-NonCommerical-ShareAlike

CC BY-NC-SA

This license permits others to disseminate, alter, and add to your work, but not commercially, and as long as they acknowledge you as source. Also, they agree to make the resulting new work available under the same terms.



Attribution-Non-Commercial-NoDerivs

CC BY-NC-ND

This is the most restrictive of the six Creative Commons licenses. Others may download and share your work as long as they credit you. However, they can not profit or alter the work.

People who want to add still images, video, or music to enhance the overall quality of their stories with minimal effort can use work that has been licensed through Creative Commons. Over a billion Creative Commons-licensed works are now in circulation, nearly tripling those issued between 2010-2015 (Creative Commons Report, 2015).As a practical matter, it is not financially feasible for most students to fly to Greenland when they wish to write about melting icebergs affected by climate change. Creative Commons licensing allows students to search sites like Flickr.com for appropriate images that will illustrate their words. They may also choose to create a slide show or video, set it to found music, and embed the edited new work alongside their written article within a blogpost. Creative Commons provides simple solutions that benefit all parties. However, at the professional level, the stakes can be higher.

New Economic Models for Journalism Rely on Fair Use

Investigative journalism, long considered vital to keeping government agencies and corporate interests in check, has suffered significant economic setbacks as a result of the rise of Internet culture. Bloggers and small town publications often lack the resources necessary to defend legal challenges from public figures who bristle when reporters hold them accountable for uttering words that are not aligned with their actions. Solid investigative journalism requires time, money, and a high level of professionalism that comes with experience. This is increasingly critical at time when recent high profile political figures openly mock the watchdog role of the press.

Pop culture likes to lionize journalism's role in uncovering bad deeds. From Watergate to more recent church sex scandals explored in the Oscar award-wining film "Spotlight," Hollywood relishes a great investigative story well-told. However, cinematic characterizations fail to capture the often unglamorous real work required in revealing dark truths. Bob Woodward and Carl Bernstein spent three years deciphering the clues that led to President Richard Nixon's resignation (Watergate.info, 1974). The *Boston Globe* reporting team that investigated sexual abuse by Catholic Church priests filed 600 stories before the cardinal in charge resigned (Boston Globe, 2016).

Emerging journalists benefit from understanding not only the practice of journalism but also its economics. Rather than fear technological disruption, some entrepreneurs are embracing it through experimentation with Creative Commons licensing. Their choice facilitates broader distribution of stories and increases their impact.

Propublica is an independent philanthropically funded investigative news unit launched in 2008 by Paul Steiger, former managing editor of the Wall Street Journal. Its website allows unencumbered access to its stories. Propublica's open door policy gives major news outlets a window of free exclusivity, which makes stories accessible to all other interested publications. The sole stipulation is that the copied works carry a CC BY-NC-ND (attribution noncommercial no derivatives) Creative Commons license, which means the user will credit Propublica, and will refrain from reselling or altering the content.

While running Huffington Post, Arianna Huffington also strongly advocated for advancing investigative journalism, and Creative Commons licensing factors into her distribution model. In 2009, the *Huffington Post* invested $1.75 million to establish its watchdog fund (Huffington, 2009). The team earned considerable credibility in 2012 when it was awarded a Pulitzer Prize for its coverage about the effects of war on severely injured veterans (Calderone, 2012). Much like Propublica, Huffington Post's investigative stories are free to competing news organizations as long as they carry a CC BY-NC-ND (attribution noncommercial no derivatives) license.

Crowdsourced journalism relies on flexible copyright licensing schemes. For example, Groundreport.com has a business model that benefits from several Creative Commons options. It is a nonprofit global news site that welcomes content from individuals regardless of their level of experience, making it an appropriate outlet for student-produced journalism. Approximately 2,000 contributors submit articles, photos, and videos that are then vetted by a team of editors. Rather than payment, contributors receive "recognition rewards" bestowed by volunteer editors. Contributors retain

ownership rights and can share work according to their preferred choice of Creative Commons license (Groundreport, 2016). This provides budding journalists with a an authentic audience and a byline.

Only time will tell whether crowdsourced journalism will be sustainable. Entrepreneurial journalists are also experimenting with crowdfunding, popularized by Kickstarter and similar project sponsorship web platforms. Conceptually, independent journalists supposedly benefit from cultivating a community of patrons who will support their work. However, results can be mixed. A number of crowdfunding platforms (including Spot.us, Uncoverage, and Sponsume) have had substantial philanthropic funding and yet failed to gain sufficient traction to achieve sustainability. Documentaries with compelling storylines tend to fare better on crowdfunding platforms than the written word. Still, a variety of major global news organizations are beginning to share content freely with the expectations of long-term benefit. For example, Al Jazeera is among the visual content producers that use Creative Commons licensing to bolster its brand by sharing content with media companies that would otherwise be viewed as competitors. The company has established an online repository that includes written text, photos, and video footage that is free for use, as long as Al Jazeera is credited.

Student Media and Creative Commons

Journalism education prepares students to be effective communicators and provides skills they can apply in any profession. A critical task for content creators who decides to pursue a career in journalism is assembling a compelling portfolio of work that will gain them employment. Yet historically, internships have provided students with more opportunities to observe than practice journalism. News organizations that are presently challenged to work

within smaller budgets now actively engage in partnerships with universities and high schools to create pipelines for student-produced journalism. Creative Commons licensing allows those works to find a broader audience.

In Northern California, Palo Alto High School's award-winning journalism program is acknowledged as being among the nations' largest. Nearly 500 of the schools 1900 students participate, producing seven distinct publications, including a newspaper, an online news site, three feature magazines, a sports magazine, and a three-camera newscast (Madison, 2012; 2015). These student-run publications often break news, and they make use of Creative Commons licensing to share their stories with local and regional media.

At the college level, News21 is a Carnegie Corporation- and Knight Foundation-funded initiative that brings selected students to the Walter Cronkite School at Arizona State University each summer to collaborate with journalism professionals. Since 2005, more than 500 students have participated. Through Creative Commons licensing, the work produced is shared with numerous national media outlets, which has included: The Washington Post, MSNBC.com, and the Center for Public Integrity (news21.com, 2016).

University of Oregon School of Journalism and Communication researchers and students collaborate with regional media organizations to experiment with new forms of documentary storytelling and to measure the impact of video messaging on audiences. "Northwest Stories," produced in partnership with Oregon Public Broadcasting (OPB) is a multi-platform-distributed series of documentary profiles on interesting and eccentric people who reside in the region. The stories are promoted statewide on OPB's news sites, radio stations, and via KOPB-TV.

Student producers use social media to share behind-the-scenes vignettes that invite audiences to witness and participate in the story gathering process. The intent is to make the

production process more transparent and to invite audience participation. In 2014, one story featuring Josephine County Oregon's Sheriff Gil Gilbertson shed light on local matters of crime and taxation. A second story on filmmaker Tim Lewis investigated environmental activism through the eyes of the radical Earth First movement.

In fall 2015, journalist Kathryn Schulz's *New Yorker* article, "The Really Big One," prompted University of Oregon researchers and students to once again partner with Oregon Public Broadcasting to produce "Don't Wait For The Quake," a live interactive town meeting on the subject of earthquake preparedness. Schulz's article brought new awareness to scientific predictions that the Northwest region of the United States is overdue for a potentially devastating earthquake. For this project, the team used Harv.is, a mobile app created by Laura LoForti and Andrew DeVigal that measures audience engagement levels in response to live or recorded media--in this case, student-produced video stories, including a first-person narrative, a how-to video, and a traditional documentary story with voiceover narration. An in-studio audience, as well as home web viewers and radio listeners, swiped up or down on their mobile devices as the videos played. Swiping up indicated feeling "motivated to act," while swiping down indicated feeling overwhelmed. Results indicated that stories depicting resilience and community collaboration garnered the highest levels of engagement. Creative Commons licensing has allowed this content to reach a broader audience. "Don't Wait For The Quake" stories were shared via Eugene, Oregon-based KLCC airwaves and news site. The entire hour program was also shared with a public access cable channel in Roseburg, Oregon. Whether one is in college or high school, having your work published by a major news organization promotes self-efficacy and credibility within the profession.

Revisiting Ownership

We posed some important questions at the beginning of this chapter that require further exploration. If a video is shot by a person in Southeast Asia, narrated by another in New York, music is composed and added by another in Los Angeles, and the work is assembled by yet another person in Chicago—who owns it? The answer, as we will see belo, is possibly all of the contributors are owners of their particular contribution.

Alternatively, if the project is a "work for hire," people may choose to waive any rights to ownership as a condition of employment. For many young media producers, this can occur, unless one is self-financing their own creative work, or has the knowledge and skills to negotiate different contractual terms with the financier. This area of law deals with *intellectual property* rights, a matter that is seldom discussed or explored with students. As matter of practice, we prepare students for jobs where they will be paid for their labor, rather than teach them to become entrepreneurs where they maintain equity in what they create. The distinction is similar to owning a home that maintains some level of intrinsic value that can be bought, sold, traded, or handed down to heirs.

In earlier eras, when jobs were stable and futures were more secure, the need to think and act entrepreneurially was less essential. It was safe to place one's faith in a career path that would lead to retirement without peril. However, that era has passed. Creative Commons licensing was created to facilitate the sharing of content, not to negate the rights of ownership. It allows authors to set the terms by which their works shared and used by others. This is a critical lesson students are entitled to learn, especially at a time when the low cost of technology enables them to produce high quality content that can rival that produced by corporate-owned companies.

We typically think of journalism as disposable media, meaning news is valuable to the degree it is useful to us today. Whether printed on paper or published online, its worth

diminishes over time. However, entrepreneurs think of creating lasting value, meaning content that is "evergreen" or that maintains an extended shelf life. They contemplate branding strategies that create memorable themes that will resonate with audiences indefinitely. Thus, CBS *60 Minutes* stories come and go, but the *60 Minutes* program is an enduring and iconic brand.

Students engage in producing creative works before they enter the workforce. A significant and grey area question is who owns those works, especially when they are produced with school-owned cameras, or are written and edited on school-owned computers? These questions can become more complicated for public institutions whose facilities are funded by tax dollars. Prince George's County Public Schools, in the state of Maryland, made headlines when it proposed a policy that works created by student newspapers and blogs would become the property of the school district, even if they were created on the students' own time with their own materials. The proposed policy would have also covered works created by all county employees (Harris, 2013). *Washington Post* reporters talked with legal experts who suggested that the plan was revenue-driven, given the emerging market for teachers' lesson plans. Administrators realized that software affords educators and students with the tools to create works that might have residual value, and they did not want to be left out. In this instance, the County intended to claim all rights and proceeds. However, it withdrew the plan once it was established it lacked legal standing (Wiggins, 2013)

When students create media, their work is protected by copyright law, whether the work was produced for a school activity or not. There is no paperwork to complete–copyright protections are automatic. This means that the author need not affix a copyright symbol nor submit federal forms to enjoy full protection under the law. Copyrights can only be transferred by way of a written agreement. Many universities explicitly take the position that students retain

ownership of the works they produce as part of the fulfillment of their assignments and projects, regardless of whether they are made on school premises or with school supplied equipment. For example, New York University's Tisch School of the Arts has established and posted a Student Ownership Policy. The policy notes the dual nature of student work, first to fulfill a student's educational experience, and second as an item of property of value to its maker. The policy acknowledges that students retain full ownership of their work. However, not withstanding entry in festivals or competitions, students are not allowed to profit financially from their work until after they have graduated (Tisch School, 2016).

When students create media for public distribution, they are responsible for securing proper appearance releases and permissions for third-party materials contained in the work. Further, the policy protects students from potential co-ownership claims from professors and instructors who may have advised students during the process of making the work. An additional provision grants the university the right to make copies, display, publicize, and add its name to the work. Any associated costs are borne by the university without a price mark up (Tisch School, 2016). Such policies honor a student's right to ownership, while considering the institution's role in facilitating learning. The two are not mutually exclusive.

Circling back to our original hypothetical scenario: what if the collaborative work, created by four parties in distinct locales, was a speculative endeavor? Meaning, the work wasn't performed for an employer, and there was no written agreement in place. Rather, members of the team contributed to the production on their own time, and with their own resources? The answer in this instance is complicated. U.S. Copyright law states that in the case of *collective works*, each person retains ownership in their contribution (Copyright.gov, 2016).

Copyright in the contribution is considered distinct from copyright in the collective work in its entirety. If no written transfer of rights is in place, the holder of ownership in the whole collective work is presumed to have acquired only the rights to reproduce and distribute the contribution as part of that collective work, plus revisions, and extensions of the same series. An example would be an essay anthology written by contributing authors. Unless otherwise transferred, each author retains their copyright interest in their individual contribution. However, the anthology's publisher may hold the copyright on the overall collective work.

Another category of ownership is a *joint work*, where parties establish a relationship of co-authorship. Specifically, a joint work is defined by the law as "work prepared by two or more authors with the intention that their contributions be merged into inseparable or interdependent parts of a unitary whole" (Copyright.gov, 2016). Thus, ownership is undivided. As collaboration becomes increasingly normative in multimedia production, a good understanding of the legal rights of digital authorship will be an important dimension of media literacy.

Conclusion

Journalism education is vital in preparing young people to become effective communicators and informed citizens who can play an active role in a democratic society. Technology affords students and their teachers with powerful tools with which to capture stories and influence change. Harnessing that power requires a basic understanding of rules of ownership and fair use, especially as it relates to sharing one's content, and when making use of content produced by others.

Journalism continues to be in a state of flux with new and emerging platforms disrupting the status quo. Yet the principles of journalism remain solid. Regardless of how news and information are consumed, readers and audience value accuracy, credibility, and transparency.

Immersive learning opportunities provide educators and their students with a wealth of applied knowledge and experience that strengthens their ability to chart their futures in these uncertain times. Whether one's creative contributions are done "for hire," speculation, or just plain fun, collaboration is the word that defines working relationships in this digital era, and Creative Commons licenses provide a mechanism for trouble-free exchange.

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Creative Commons Get Creative Video: https://youtu.be/Uiq42O6rhW4

Creative Commons Images and You: A Quick Guide for Image Users: http://arstechnica.com/tech-policy/2011/08/creative-commons-images-and-you/

Get Creative Commons Savvy: https://courses.p2pu.org/en/groups/get-cc-savvy/content/elements-of-a-cc-license/

Legal Guide for Bloggers: https://www.eff.org/issues/bloggers/legal