Faces of the Commons
Assessment of Network Potential
of the Creative Commons Community

European Region

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1. The choice of affiliates against the methodology criteria

Basic methodology reference
Creative Commons affiliates in Europe are a diverse set of teams. Some of them have been operating for 10 years or more. They mostly originated through affiliation at a university and some of these affiliations are still functioning. Some eventually decided to work closely with NGOs as a better form of fulfilling the goals.

Most of affiliates function as teams, although it also happens that an affiliate is an individual, as it was the case in Portugal for 5 years. It seems interesting to find out if an ability to distribute tasks and functions among team members, influences the effectiveness of work more than any other factor. Therefore the sample choice included that variation.

The cultural diversity in Europe is easy to capture, due to the coexistence of both various cultural and also legal traditions. In the choice of the sample, these factors were considered, as well as historical and political context that heavily influences social change in any setting – as presented in the next section.

Gender balance was the most difficult to strike. Perhaps, as it happens in many expert circles in Europe – and CC affiliates in Europe are first and foremost experts, even if they have an activist drive – these circles are more male friendly in their dynamics. Maybe the fact that a many affiliates come from the open source community, that has also been predominantly male, is a factor. It could also be that the general dynamics of a work-and-family cycle in a certain demographics makes women who are primary caretakers in the family to cut extracurricular activities once the children are there. And for many affiliates the CC involvement is a volunteering involvement that may be limited if priorities change.

Therefore the gender diversity of interviewees is titled towards male representation – out of 10 interviewees, 3 are women. In a way, this more or less reflects the actual breakdown within teams and across region. However, as in any other community or environment, this is an issue to be looked into acquiring a new talent to the network in the region.

The initial sample choice
Considering all these circumstances the basic interview choice focused on choosing older and newer affiliates, those who work collectively and those based on an individual involvement, also those who represent both Southern Europe, and Northern Europe. Across that breakdown, an important distinction stems from the fact if the country has been an "old" EU member (joined before 2003), with both living standards and many relevant policies in place for sufficient time to influence the working framework more, than in countries that joined in 2003 and later[1]. Another important factor was the overall high level of engagement domestically, but also in the global movement.

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[1] The so called former Soviet Bloc, that used to cover Central and Eastern Europe, without the Balkan countries that are not a part of the EU

Initially, considering also the availability of the prospective interviewees in the research period, the following countries were chosen: Italy, Portugal, and Poland.

Italy – the affiliate at the crossroads
Italy affiliate operates within a robust network of Creative Commons users, both on systemic and grassroot level. Affiliated at the Polytechnic of Turin since 2004, CC IT has been one of the oldest functioning teams in the region. In 2007 the founders had initiated the EU-financed project called COMMUNIA, gathering CC leads and teams focused on the preservation of public domain in Europe that subsequently got transformed into an independent association with the same mission, that is also very active in the undergoing copyright reform in Europe.

At the same time, having reached a certain level of license adoption across the public sector and within the broader community, the Italian team seems to lose some speed and energy. They are not as active in COMMUNIA and in international work, and this circumstance was interesting to explore. Is that a resultant of both a considerable domestic success and the saturation of personal interest of the team? Or is it a stage in the development cycle that is bound to occur elsewhere?

Since this cycle could potentially be relevant to other affiliates, and therefore important for Creative Commons to capture, these questions were an important factor in choosing the Italian team for this research. Initially an interview with an external expert close to CC IT was also planned, but it didn't happen due to this person's time constraints.

Portugal – the power of an individual
Portugal presents an interesting case, where Teresa Nobre, the legal lead of CC Portugal operated as an individual CC affiliate until very recently, when 2 new people join the team. Teresa took upon different roles, acting also as the public lead contacting the government and speaking at events. She is also a member of COMMUNIA in her capacity as the copyright law expert.

The new team members brought a new quality of work, expanding the scope into mainstreaming CC licensing into creative industries and the open farming movement. However, these team members are new and as valuable as their insight may be, it would provide a fragmentary perspective on issues important in this research, due to limited experience.

Meanwhile, it was important to capture the specificity of the individual involvement Teresa championed for 5 years, to look into strengths and deficits of such a model of involvement that may occur wherever there is a motivated individual but no perspective for immediate team formation. Therefore she was the only person interviewed from CC Portugal.

Poland – the NGO behind the CC brand
It is important to state that the Centrum Cyfrowe, the NGO the CC Poland is affiliated at, is the employer of the researcher conducting the research. Acting as the managing director

of Centrum Cyfrowe, however, I have limited contact with the everyday work of CC PL. Its team members are my colleagues at Centrum Cyfrowe, but our joint work does not encompass issues directly related to CC PL. Centrum Cyfrowe is based on the principle of openness and as such it uses Creative Commons and promotes its usage. But we as the managing director I work only with the instrumental aspects of licensing, making sure all our materials are released on these licenses. I am not involved in any policy work or mainstreaming of the CC licensing to other parties.

Established in 2005, CC PL presents an interesting case of the affiliation change that followed the change of workplace of the main coordinator, who moved from the University job to establishing his own organization, where the other co-founder was also employed. A few several people that had actively participated in the CC teamwork also became employees at Centrum Cyfrowe.

This created an interesting environment, where the team was as close to working professionally with CC licensing mainstreaming and being remunerated for it as they could, without becoming employees of Creative Commons. Therefore the case seemed interesting as a model that could potentially provide a more stable pattern of involvement, where people are not volunteering exclusively and can actually count on an income from a role that includes but is not limited to mainstreaming CC licenses.

Secondly, the fact that the organization has fundraising capacity and acquires all sorts of funding for its various activities creates space to debate whether that way of embedding CC brand opens up possibilities for project-based work[2]. Indeed, CC PL has recently acquired some funding to create a set of info charts explaining CC licensed content usage to creative industry and youth[3].

Finally, from the socio-political point Poland is an interesting mix. On one hand this is a Northern European country, on the other it is one of the "new" members states – the implications of it are further explained in the environment description below. This also made CC PL a good match to the sample.

Additional interviews
During the research, the Creative Commons Europe meeting took place in Lisbon between September 30th and October 2nd 2016. Having finished all the planned interviews, I was eager to use this occasion to see the broader context, the communication within the network and to listen to the discussion on strategy. It was also an occasion to deepen some of the insights emerging from the interviews up to date through both informal conversations and structured interviews arranged on site.

For the structured interviews I chose to talk to Alexandros Nousias from Creative Commons Greece. The interview stemmed form an informal conversation about the CC GR involvement in an initiative of public writing of the new Greek Constitution for which the

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[2] As opposed to a model based on activities that do not incur financial costs but requite other resources, such as time for networking, and expertise of the involved volunteers rather than remunerable expert services.
[3] The „Open Culture - Creative Europe. Freedom of use" project is not described in this research but has been included in the General Affiliate Network Research run by CC Regional Coordinators.

CC licensing was used[4]. This provided an interesting background for exploring the visible need of some affiliates to go beyond the usual mainstreaming into institutions and artistic circles and tap into a more political dimension.

The choice of the French interviewee, Betty Merhi, was a more intentional one. In the light of the copyright debate, France has an important voice on how it should be driven, at the same time following the conservative agenda domestically. So based on previous interviews, it made sense to look into the capacity of the French affiliate to network and influence policies. Also, Betty joined the all-female team recently marking a new opening in the CC France strategy debate.

A dinner conversation with CC UK's Mahmoud Wardeh, although neither interview-structured nor recorded, provided many valuable insights and observations that feed directly and indirectly into the research. Whenever referred to by name, Mahmoud is aware of this and explicitly agreed for his remarks to be incorporated into the report.

2. The environment

Creative Commons affiliates working in Europe face as many similarities as they encounter differences, stemming both from their country's history and economic situation. The similarities that are relevant to their engagement in Creative Commons are stemming from the fact that currently a majority of the European countries belong to the European Union.

Currently, with attempts to harmonize the legal framework across EU while subsidizing sustainable growth through the so-called EU structural funds, many European societies experience realities based on similar rules, while maintaining their cultural diversity. 19 out of 28 member states have adopted euro as their currency, which ties up national markets together and makes them equally responsive to its strengthening or weakening. Finally, the Schengen zone allows for unrestricted traveling and movement of the EU citizens within its external borders.

Europe of two speeds
As mentioned before, some countries have been in the EU longer, since the inception of the European Coal and Steel Community, and some joined later on. Italy and France have been founders of both the ECSC and of European Economic Community (EEC), which UK became a member of in 1973. Greece joined EEC in 1981 and Portugal in 1986. All these countries became members of the EU in 1993 when the Treaty of Maastricht transforming the European Community into the European Union went into force.

All these all countries, accounting for the differences stemming from the dictatorship and democratic restoration of the 1980s that was both Greece's and Portugal's experience, are also members of an ephemeral "Old EU". Having benefitted from the structural funding

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[4] The project was an idea adopted from Iceland, where such a crowdsourcing process was formally initiated by the Parliament in 2010. The Constitution passed through the referendum in 2012 only to be stalled in the Parliament indefinitely.

and common market from the inception of the Union, they had enjoyed a greater stability in both economic and political sense until the global crisis of 2008, and in may aspects also after.

Poland, that has undergone democratic restoration and a rapid shift into the free market capitalism after the fall of communism in 1989, joined EU in 2003 as the largest population in the whole group of countries accessing at that time.

The crisis
The crisis that has swept the world in 2008 has also hit Europe, and especially its southern countries that are featured in our research. Portugal, Italy and Greece have experienced a sort of an economic meltdown that drowned the financial market, annihilated jobs, and set tens of thousands of people below the poverty line.

All these circumstances had a transforming effect on civil society and activist work of all sorts. They are also an important circumstance shaping the affiliates' work – by locking out some chances but also enabling new opportunities. On one hand, the necessity to meet one's basic needs such as keeping a job and providing for the family makes it more difficult to pursue an agenda of openness and creativity in the society. On the other hand, the lack of money to buy products and pay for services pushes people to explore other options such as sharing and participating in a collective effort to achieve common goals.

As the Portuguese interviewee Teresa Nobre pointed out:
> "We've been in this economic crisis for the last 6 years. It has also brought some good things: we have a big startup community now, a really huge creative scene. I am not saying that everything is fantastic. But, for instance, because of this situation we've had the chance to work with the Lisbon municipality on the creation of resources on CC and open business models."

Poland presents an interesting example of resilience to the crisis. With its large internal market (population of 39 million), economy based on natural resources output, industrial production and agriculture, with a steady inflow of structural funds and modest investments in the global financial instruments, Poland has been one of the few EU countries demonstrating GDP growth throughout the crisis. Still, the standard of living is lower than in the "Old EU"[5].

The copyright reform
Despite the differences between the continental legal system and the common law (that are both represented in the EU), Europe has a tradition of a strong Intellectual Property protection, which includes also copyright.

Copyright is important to all the affiliates in Europe because of the EU's attempts of harmonizing it across EU within the Digital Single Market. The current developments demonstrate that the copyright framework will likely offer a limited user space, to the benefit of stakeholders such as publishers and large traditional media.

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[5] In Poland, the average monthly net wage is equal to 700 euro and is lower than 947 euro in Greece, one of the countries that were hit by the crisis the hardest (National sources for 2016 Q2)

Even though the mainstreaming of CC license use is complementary to the traditional model, CC affiliates in Europe consider it as the crucial part of the framework of creativity and sharing in general. Many affiliates, including CC PL and CC PT featured here, carry out intense policy work and advocacy aiming at increasing awareness and making copyright a more user-friendly space. The two affiliates are active in this field both domestically and at the EU level through the COMMUNIA Association.

Europe at the crossroads
Europe is currently under the influence of both the centripetal and the centrifugal forces. The steady political pressure for legal harmonization across the EU creates opportunities and frameworks for a greater economic and societal integration. Even if they are as imperfect as the proposal of the copyright reform, the trend is indisputably present.

At the same time, the crisis and the resulting public expenses, the global tensions bringing an ever-growing influx of refugees, and the observable radicalization of political rhetoric in many member states seem to weaken not only the European integrity but also the societal faith in the European project. As a result of the growing disappointment voiced in the recent British referendum, the European Union faces an unprecedented challenge of excluding one of its members, the UK, in the near future.

All this makes the conditions of work of all European CC affiliates not only challenging but also unpredictable. They face both the growing importance of creativity and sharing in the information-based society and the disengagement of citizens resulting from their uncertainty about the future as well as persisting economic constraints. In their policy work they are challenged by the post-truth politics of the copyright reform, with proposals going against evidence and benefitting outdated business models. All this, directly and indirectly, shapes their thinking, their motivation and their work.

3. What affiliates bring into the network?

1.1 Based on what you've heard, what challenges the open movement faces and how well it is prepared to bring lasting change?

The individual, the collective, and the entity behind
As mentioned before, all of the interviewed affiliates but one have been working in teams. These might be small, but still there is a possibility to divide tasks and assign roles. For those teams, even if not explicitly stated, there is a sense of feeling outnumbered by the tasks. As Kamil Śliwowski from CC Poland noted:

> "It turned out quickly that the topic is larger that our capacity to saturate the interest and explore the possibilities with our volunteer engagement. People needed answers to their questions and some training… We did what we could but we had no broadband to scale things up."

Is it beneficial for Creative Commons to look for committed individuals as affiliates? Teresa Nobre, the legal lead in Portugal who represented CC by herself for 5 years, notes:

> "Lawyers don't like to give talks, this is something that the public lead should do. But basically I merged these two functions, so I was doing the talks and the legal work, and went to meetings with the government representatives. And I kept my private practice as this was my volunteer work."

Teresa in now working with two other people and, as shown below, this is a game changer for CC Portugal, even if her individual work had brought about successes as well. She contributed to developing information materials about CC endorsed by the ministries, consulted open government policy, etc. But it seems that her individual perseverance and motivation was the key factor of the success.

It would seem that in the absence of a team this is a sound choice if the person is motivated and has the skills for the job. But individual involvement doesn't seem to be an alternative operation model in the long run. Teresa's colleague Clara quit when she realized she has no more support from the University that hosted Creative Commons. So it is important to recognize the burden that falls on their shoulders and support their search for new members of the team.

Within the affiliates interviewed, not all teams have followed a pattern of being established predominantly by lawyers. In Italy there has been a mix of economists and lawyers, in Poland the founders are both sociologists and lawyers have always been a second-tier force behind the initiative. It is observed that in the early years the type of entity establishing had more influence on the pace of work and on development than the existence of a team. Federico Morando, one of the Italian interviewees said:

> "When Creative Commons was this brand new, revolutionary initiative, it was easier for a research center to invest in this new thing and study it. Now that the licensing has become a standard, there is no more interest like that".

Indeed, it seems that the university affiliations have worn in time. Both Federico and Marco Ciurcina are now only loosely affiliated with the Polytechnic of Torino. Teresa Nobre said that the University affiliation in Portugal is merely a formal one. In Poland, not long after establishing CC PL, a decision was made to move it from the University and hub it at the new NGO the CC PL founders had established.

What is important to remember, where there is a void there is also a possibility. It seems that Creative Commons affiliates could benefit from some sort of a steady collaboration with non-profits. As the Polish example shows, the fact that many of the CC volunteers were employed by an entity actively supporting their work for and on behalf of CC made it easier for them to commit and created synergies in license applications and in fundraising. This model functions in the Netherlands with a similar affect.

The alternative is to base all the problems, workload and development dilemmas on the shoulders of volunteers that at the end of the day need to also think about their paid work and families. As much as it is desirable that teams are fueled by zest and based on

sharing, such a model may prove to be insufficient in dealing with the challenges affiliates face and that are described further in this chapter.

Response to the copyright reform
In Europe, lawyers or no lawyers in a team, many affiliates had to confront the topic of the copyright. If Creative Commons has been created to give more control to creators and enable sharing between users, naturally it carved its place in the space previously occupied by the copyright mechanisms. While working with educational and cultural institutions, many affiliates had to provide information on how copyright works before they could get to explain what else is possible with the use of CC licenses.

> "CC has a function of domesticating copyright for users, making them more familiar with it. We need people who are able to explain the copyright framework in relatively plain language. Otherwise, we cannot explain openness and licensing. Lawyers are often not very good at doing this." (Alek Tarkowski, CC public lead in Poland)

Observing current EU attempts at bringing the copyright reform to reality, many affiliates feel that the proposal goes against the values of openness, limits sharing, endangers the public domain, and most importantly positions creativity as an activity as having a primarily commercial purpose. Since they are all able to see openness and sharing in a broader societal context, they feel it is their job to be present in this debate.

The CC Europe meeting in Lisbon in October 2016 provided interesting insights into affiliates' capacities to respond to the reform. It has to be noted that this was an important attempt to strategically coordinate these efforts. It also demonstrated that many affiliates understand the importance of the action in this field, however, they do not have sufficient knowledge of the contents of the proposal and opportunities at stake.

Moreover, many of them do not have established contacts nationally. Therefore participation in the consultations in order to present either their own or a centralized response on the quality of the reform requires working on these relationships simultaneously. There is a discrepancy of skills and experience in carrying out policy activities between the affiliates.

Currently, the greatest capacity for the policy work lies within the COMMUNIA Association for Public Domain, an entity that emerged from the EU-funded project hosted by the Polytechnic of Torino, the hub for the Italian affiliate, in 2007[6]. Its active member organizations have developed a well functioning model of long-distance cooperation that focuses on policy work and advocacy for a better copyright. For the most active members,

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[6] The core team of CC IT has not been very active in COMMUNIA in the recent years. Currently the leading organizations are Kennisland and Centrum Cyfrowe, hubs for CC NL and CC PL, respectively. The two are COMMUNIA members in their national institutional capacity, but their involvement stems from the fact that this used to be a project created for and run by the CC affiliates. Creative Commons is also directly represented by Timothy Vollmer, public policy manager, and Gwen Franck, Europe regional coordinator, with increasing presence of Ryan Merkley, the CEO.

work on issues and projects driven by COMMUNIA is an everyday task, and is merged with their national policy strategy and advocacy work.

In Lisbon, COMMUNIA organized the School of Rocking the Copyright, a workshop providing training on the reform and exploring possibilities to get involved. It was well received by the participants and some expressed interest in participating in consultations and advocacy in their countries, but also on the EU level. Currently COMMUNIA tries to create a better framework for such an involvement, helping some affiliates with preparation of national input to the consultations and general advice on advocacy.

Such model seems to be a very interesting way of using synergies created by Creative Commons, its affiliates and satellite organizations to pursue goals that are strategically important for the network globally. Of course Europe is a unique example because of the EU and its legal framework binding all member states. Nevertheless, the model could be explored by other regions from the point of joint strategy building and overcoming the challenges of everyday remote work.

A good crisis should not go to waste
As mentioned before, several affiliates have felt the impact of the economic crisis on their work and existence. It has been especially evident in the conversations with the Portuguese and the Greek affiliates. Both interviewees presented interesting examples that Creative Commons, but also the concepts of sharing and openness in general, lend themselves indispensible in responding to economic challenges and societal unrest.

In Portugal a new staff member developed a project on open farming. The concept of collectiveness, sharing of know-how but also of designs and projects gains more interest and popularity in the times of scarcity of resources. CC work in this area opens up new communication with a community that previously has neither been approached nor interested in the open model of work.

In Greece, Creative Commons got involved in the process of a collective write-up of a new citizen-crowdsourced constitution. It was a new frontier for CC Greece and it is best described in Alexandros Nousias's own words:

> "We started working with some guys to introduce participatory policies for confronting daily problems in Athens, like for instance the pollution. And we ended up organizing workshops with the main goal to redesign the Greek Constitution from the bottom up. Going deeper into the crisis we started searching for the reason why we ended up in this condition. We came to the conclusion that it is the design of the Constitution. Looking for participants, we went to the dodgiest, darkest street in Athens, we asked people there to provide us with their home lights! In the process of working on the Constitution, we managed to help put streetlights in there. (…) From a dark street it became a landmark of vibrancy."

The Greek experiment is relevant not only because CC GR made sure both the document of the Constitution and the meeting notes were released on a Creative Commons license. It

was also important because moving away from the desk put the affiliate in touch with a community they would have never met otherwise. The fact that they operate on the principle of openness in whatever they do, made a difference for the small street community that lived in the dark.

It must be clearly stated that none of the interviewees was romanticizing the dire economic circumstances and the hardships of their work as a result of the crisis. On the contrary, they seemed to be unimpressed with what they have managed to achieve despite the hardships, treating it as something that should have been done when the opportunity presented itself. They demonstrated exemplary agility and resilience.

Even if their actions resulted in benefits that are not strategic for Creative Commons, such as meeting basic needs in access to electricity, the mindset that stands behind the change is worth appreciating, and the methods worth spreading.

Creative humans

It is perhaps not surprising that the key capacity of Creative Commons affiliates in the region are the people. After all, any network that promotes principles and concepts is based on its human resources and the most important work happens in the minds of the people who work on the ground and in the communication with communities they interact with.

But to leave it at that with Creative Commons would be to overlook the most important factor that has been shaping this network in Europe for years. Creative Commons' affiliates bring their personalities, capacities, deficiencies, likes and dislikes, into the job.

It is quite evident in the stories of all interviewees, but perhaps the most striking in the Portuguese example. Obviously, multiplying the team capacity by 3 created more man-hours. But the fact that the new people have well defined interests and that they came from particular environments allowed to build presence in the artistic and the farming community. This could have been a very organic growth, but it also shows that people coming to CC do not merely come to perform any task they are told to do to reach an abstract higher goal. They want to do something that is tangible and relevant to them personally.

In a more top-down context, the Italian affiliate would like to explore possibilities of liaising more with other open communities of Wikimedia and alike. They understand the strategic importance of connecting more with creators and the cultural world in general. However, they seem to struggle with operationalizing this task. They admit with their current personal capacities and contacts, they cannot penetrate these circles and find it difficult to make a convincing case for their presence to these groups.

In such an environment also personal traits and preferences play a role. They influence the scope of work and the success and lack thereof in certain communities. It is well summed up by Kamil Śliwowski's observation:

"I feel stronger social relations stemming from being a part of the open movement in the circle of Modern Poland Foundation that in ours. Over there it is more a circle of friends and with us these are client and business partner relationships. It is based on the personality of the leader, everybody comes to a Modern Poland Christmas party and they come to us for a seminar."

Start where you are, use what you have, do what you can[7]

Many stories in the interviews exemplify that the human factor was more decisive in achieving a goal or taking a direction that any other factor such as funding (many of the affiliates have had none for many years) or responsiveness of their environment. The humans of Creative Commons are resourceful and persistent, they follow their capacities and do not focus on deficiencies too much.

This conclusion is well substantiated in the way they talk about failures and regrets. Generally a few teams pointed out that they consider it a failed experiment to communicate effectively with artists, as in case of CC PL or CC IT. They have an honest outlook on the change that has occurred during the years from the "heroic phase" as Federico Morando put it, when "the licenses were translated overnight". So they reflect on their actions and their decisions and sometimes have ambiguous feelings on whether their work was universally successful.

However, when asked what they would have done differently all affiliates say: nothing. They way they explain it suggests that they have used all their available capacities and followed up on the things that were within their reach as much as possible. Their planning was realistically based on the existing capacities.

Appetite for innovation

What prediction for any innovative outbreaks emerges from the fact that the fate of Creative Commons in Europe has been lying in the hands and minds more than in anything else?

The prediction is twofold. For sure the ability to see opportunities in difficult situations, to work with no funding, and what is most important the amazing intellectual capacity and seemingly limitless amounts of motivation provide a very good basis for incubating ideas and reaching new frontiers.

However, the fact that the very busy affiliates have limited capacity to strategically approach enlargement of their teams makes the next step – from an idea to implementation – difficult, if not doomed. The organic growth of a team is great when it happens, but as the development trajectories show it is not always the case. If it doesn't, the teams not only struggle but also have lower motivation and energy. This emanates from the stories they tell but also from the way they sound while talking about the future.

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[7] Attributed to Arthur Ashe

Community then, community now

While describing the early days of formation of the teams, the interviewees present a pattern of either stemming form or just by the open source and free software community. Even if, as in the case of Portugal and Italy, the founders got interested in Creative Commons out of their professional interest as lawyers or economists, sooner or later the community has come into the picture. For some, such as Italy, the ties are quite strong up until today. For others this has proven to be a more complicated relationship. Jaroslaw Lipszyc, the leader of the Modern Poland Foundation and a longtime friend of CC PL[8] observes:

> "Alek [one of the cofounders of CC PL - AM] inaugurated CC PL at an event in the Centre of Contemporary Art, where about 15 people attended. It took an unexpected turn: he got completely bashed for promoting CC NC and CC ND licenses by the free software community. I think he was completely shocked and that grudge has persisted in some ways ever since. He tries, he pushes, and he gets whacked for the effort. This conflict over the non-free licenses defined the presence of CC in Poland and the line of criticism in its immediate circles."

It is an important group to mention because it was relevant as a natural partner that understood the idea and was ready to pick up fights about the purity of implementation. Both the affiliates and their open/free software-promoting counterparts were facing a revolution of sorts and it made those interactions both natural and necessary. All affiliates confirm that the revolutionary phase is over and new allies are needed.

As briefly mentioned before, there is a sense of a missed opportunity with engaging more artists in the usage of Creative Commons. These efforts have not reached any tipping point. One of the reasons is that affiliate team members' expertise (determining their course of work as previously shown) did not encompass a better understanding as well as the language to communicate with artists more effectively. Justyna Hofmokl, one of the cofounders of CC PL noted:

> "We were unprepared to talk to the artists, not from their world. We connected much better with institutions. But from the start we believed that if we can convince major Polish musicians, Kayah and alike, to release on CC it will create a snowball effect with the others… We thought that licenses would become a tool that turns average people into artists. It was difficult enough with debuting artists. I don't even think this is a tool for every artist anymore."

Another trials recalled by interviewees followed a similar trajectory – they ended with the money talk and managers or artists asking what they will have out of it. This proved to be a difficult conversation for the affiliates who entered it from the perspective of intangible value of freedom of creation. It seems that their lack of experience to tackle the model of a revenue-based creativity was also a factor.

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[8] At Jaroslaw's wedding, as he recalls it, instead of accepting flowers there was a money box to collect donations for Creative Commons from the guests and the whole sum was later transferred to CC in the US.

These days, however, things are changing for the artistic community as well. 2015 proved to be the first year (after a few of a steady growing trend) when revenues from digital sales in music exceeded the income from analog. As Jake Beaumont-Nesbitt[9] from the International Music Managers Forum noted, the organization used to get very concerned and nervous around Creative Commons themes but now attitudes are changing. CC licenses are a promising tool for debuting artists facilitating outreach to audiences of niche projects that find it impossible to compete for attention on the centralized entertainment market.

Some affiliates, are slowly finding a way to penetrate the artistic community, such as CC PT that develops a platform to exchange CC-licensed multimedia documenting performances with accompanying documentation. This idea originated within the community of performers[10], who want to increase international collaboration and to help stage their performing acts by troupes in other countries.

Some of the affiliates, as presented in the Portuguese and Greek example of identifying opportunities in a crisis, hear a call to search for new communities, also quite radical in their adoption of openness and sharing. That type of outreach is based less on providing a service but more on a creative exchange. There may be quite a lot to learn about the practicalities of openness from someone who designs and builds a thatched barn to release the project openly and teach others how to be self-sustainable in farming. Broader implications of such approach to community outreach will be discussed further with the affiliates' insights about the future scenarios of growth.

Diffusion of the norm
All the affiliates interviewed underline that when they started, there was not much understanding for the supplementary role of Creative Commons' licenses among their peers, in academia, as well as among institutions and authorities. Their groundwork was combined with the global trends reaching Europe such as Open Government and Open Access policies. All of this contributed to the adoption of CC licensing into everyday work of GLAM institutions, governmental offices, universities and at schools.

What seem to be unique in Europe is that the affiliates do not only participate in the debates and create relationships with policy makers, but also go a step further. They advise and help design systemic implementation of openness as well as provide aids on how to use licenses and resources to GLAM employees or teachers. Once effectively placed in the system, the mechanism gets replicated by example and by usage. We can call this effect a diffusion of the open norm.

These results have been achieved in Italy, Portugal and in Poland. In that last country, in 2014 a free and open textbook for primary education was created by the state. Many years of advocacy of the affiliate but also the Coalition for Open Education have resulted in

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[9] A position presented in an exchange during the Copyright for Creativity conference call, a coalition of organizations the IMMF is an affiliate of, in October 2016
[10] As noted before, a new team member used to work in a theater and her skills and knowledge of the artistic community is a major contributor in the success of establishing collaboration.

creation an open educational resource that was licensed on Creative Commons accessible both in print and online. This was the first such project in Europe and it is considered to be a great achievement by the team, even though it is of their concern if teachers do act on the freedom of adapting and transforming it.

France presents a different example of a framework where the authorities and the artistic circles enjoy and endorse a very rigid traditional copyright regime[11]. Betty Merhi, a lawyer and a new member of the French team says:

> "I know people who are PhD students just like me, some of them said 'you are pirates and hackers'. It's exactly the opposite."

The team managed to convince one of the ministries to use an explanatory video they prepared and sees an opening in the decision makers' mind it wishes to explore further. They also focus on the groundwork, increasing their presence on conferences and events where they can talk to users of all sorts.

In a greater scheme of things this is quite a significant work – France is an important member of the EU with a multibillion creative industry and many policies protecting Francophone culture and creation. Its voice is important in the copyright reform debate and if the CC affiliate can influence the government's position in any way, it may be a big step in constructing a better proposal of the reform.

In general, quite a few European affiliates have a strong track record of advocacy and policy work that has changed the system and contributed to the diffusion of the open norm. Many team members are excellent lawyers, who understand both the need for a change in the copyright and the openness. They also have proven strategies of engaging with decision makers that they share and mainstream into less developed communities in EU. These successes may be quite unique because of the common EU framework, but the agility and experience are worth a closer look from other regions.

4. How can the network help the affiliates?

Creative Commons – a product, a theory of change, or a brand?
On the basic level the affiliates see CC as the product – the licenses. Their streamlined and standardized way of consulting and adapting is very appreciated by the affiliates, who emphasize the positive impact of this process on the quality of the 4.0 license. They also note that this does not exhaust the potential of both the concept and the network. Alek Tarkowski observes:

> "Creative Commons uses a theory of change that is based around the use of resources. If we see CC as a movement, it is a very unique one because it is based on

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[11] It is in France where it is forbidden to photograph the Eifel tower after dark without authorization – not because of restrictions on the design of the construction but because the design of lightning has been copyrighted.

a product, a tool: the CC licenses. One participates in the movement by using them. In science, for example, there is a big gap in thinking about the importance of resources, which CC and Open Access movement in general can fill. But sometimes such focus might not be effective – we need CC to be equated with more than just legal tools."

In other words, Creative Commons offers a potential to introduce a greater concept of change by the fact that the product signifies a particular way of doing things. Mahmoud Wardeh (UK) calls it *the semiotics of Creative Commons*. He recalled that he got into a fight with lawyers that were unhappy with a user mislabeling some product with Creative Commons even though the license is not applicable to the use. He said that to him it was very important that CC license was treated as a generic symbol of openness.

It must be stated that when describing some of the successes, the affiliates have a hard time to say which hat they were wearing while running projects and advocating for systemic change. It happens especially with those who are affiliated at an NGO. These entities provide additional capacities such as employment but also run a handful of projects that are larger than introducing CC licenses into a system. While mainstreaming CC, these affiliations become blurred to the affiliates and to their communities.

Kamil Śliwowski (Poland) adopted a metaphor that Creative Commons as a brand is equivalent to a maiden name – people know it, but the person hardly uses it and is rather identified by the other one. He sees ambiguity in the need to use Creative Commons as a brand and in identification with an organization it really is. To him, the branding works better and evoking CC as an organization seems confusing for partners and sponsors who better identify the local entity as the carrier of the CC brand.

So which one is it? In Europe Creative Commons is the product, the theory of change and the brand all at once. This has its positive sides. The product is a concrete solution that makes the work of people who are looking for such instruments so much easier. The theory of change helps connect with communities that want to live, work, or even draft legislation on new, inclusive and open terms. The brand helps build trust of users and gives them a feeling of becoming a member of a global club.

On the other hand all these features put the organization in the shadows. It is not a universally bad thing, but in Europe the institutional context is important in the policy work and in engaging with decision makers in the context of the copyright reform. Since the involvement in the debate on the reform is important both to the affiliates and to the HQ, Creative Commons should look deeper into how to increase its institutional presence, directly and through affiliates, without trumping the positive effects of being a product that is a theory that is a brand.

Smart helping
The picture a researcher has from having multiple interviews and informal conversations is of a healthy community that grew on resources available to them at the moment and that were prevalently not financial. A community that has learned to identify opportunities

even if not all of them were explored to the extent desired. So the challenge is how to respond to the needs in a way that does not thwart their independence and resourcefulness.

All interviewees understand the deal has always been that it is the affiliates and not the global organization that is responsible for the sustainability of work in a country. They adapted well to this model but at the same time they observe that some very concrete interventions could help them. New team members such as Betty could use a welcome pack that explains the basics, from who is who in the region and where to look for support on certain issues to the rules of producing and selling CC-branded merchandise.

The affiliates identify trouble with reaching and keeping committed volunteers as a major obstacle in both upscaling their current activities and expanding to new communities. These concerns are greater than any lack of funding they may bring up. Betty Merhi offers insights into why this problem may occur:

> "It is volunteer work and after they grow up a bit they want to get paid, but first they want to have some sort of accreditation as well as recognition within Creative Commons."

The interviewed affiliates bring up funding in the context of financing concrete projects and products, such as the Portuguese platform for performance multimedia. They appreciate the Awesome Fund as a gateway to such small funds and also as a test run of financially backed project implementation.

They all also appreciate the value of networking possibilities that Creative Commons offers, with financial support for such travel. For many this is the key gain from belonging to the global network and they identify many positive effects on their local work from these encounters. Somebody referred to it as an opportunity to come back home on one's own wings as a metaphor for inspiration. Other interviewees brought up enormous intellectual capacity of the community to discuss wider problems but also to learn from the best IP lawyers. Learning about best practices and getting emotional support in the hardships of everyday work were also mentioned often.

Networking among CC affiliates provided a jumpstart to the model of ongoing long-distance work, such as in the case of COMMUNIA members. For all affiliates this is the best way to learn, to get inspired, to introduce change in their methods. It seems that no amount of welcome packs and small grant opportunities would replace the void they would feel if the possibility to experience a personal exchange was taken away from them.

Many of these needs would be of course best addressed on the ground, by the affiliates themselves. They proved that they can manage on their own and this should be only reinforced by careful interventions. The brain picking on how to mobilize volunteers better or how to identify joint fundraising opportunities could be a regional process supported by the global organization.

Dilemmas of the middle age

When talking about what should happen next, all interviewees independently bring an interesting perspective of the movement being at the crossroads. This picture is formed from the observation that the long-time leaders such as the Italian or Polish affiliates feel both a sense of fulfillment with their activities and of belonging to the mainstream of the debate that is relevant to its goals.

As Federico Morando has put it, the revolutionary phase is over. Now Creative Commons is more a part of an establishment of NGOs that used to be at the first front of digital rights. He says:

> "There is a tension between more or less agnostic project empowering authors and the revolutionary design. I mean being based at a research center, in Italy I think we are quite comfortable with the approach, which is very similar to the one adopted by the Creative Commons. Creative Commons is not a lobby."

Alek Tarkowski mentions that perhaps Creative Commons network gets conceptually older as its leaders enter middle age, after having worked on CC for a decade. But he, as well as others, expresses a certain appetite to look beyond the organic trajectory of doing always the same thing. To do that, in his opinion, CC needs to be more reflexive about own work. Teresa Nobre describes this dilemma as a sentiment of a former street artist that exhibits in museums at the height of her career. The recognition and appreciation are important but the sense of exploring the unknown and looking for one's own path are missed.

As a way out of the organic trajectory and, in a sense, the approaching stagnation, the affiliates envision two scenarios. Some lean more towards one and others towards the other, but it seems that these proposals are not mutually exclusive. They can be explored and implemented to a various degree, depending on the resources at disposal and readiness to undertake the challenge. To give them a frame in this research, we can call them the developmental scenario and the exploratory scenario.

The developmental scenario: greater diffusion of the norm

This scenario responds best to these affiliates who feel they need to reinforce the diffusion of the norm by upscaling their current activities or creating greater impact in the communities they already work with. These are usually groups that are the easiest to identify as CC's natural counterparts, because licenses are the solution they need to carry out their work more affectively.

This can encompass more cooperation with the GLAM sector or reinforcing OER policies' implementation, as it happens in Poland, and reaching out to creative industries with interventions that are based on a careful analysis of their needs, as in Portugal. There is still a lot to do with these sectors and all affiliates express either a desire to reinforce both their capacity and the impact of such work.

Also, as indicated earlier, the issue of cooperating with performing artists that bounces back a lot and it is worth analyzing: what are the chances of revisiting this path of

development? Since it has been coming back as an unfulfilled wish, some sort of a strategic process backed by experts on the creative market could help either identify new opportunities or bring it to a close.

The exploratory scenario: exploration of the public space
As presented before, some affiliates started exploring possibilities of employing both the licenses and the principles of openness and sharing into environments that have a potential to shape a broader socio-political context. This happened in Portugal and Greece with the open farming and the crowdsourced constitution projects, however, all interviewees referred to these possibilities as worth exploring and discussing within the network.

After many years of work they also wonder if perhaps the product-based theory of change is not enough. Alek Tarkowski stated:

> "At the end of the day, *sharing* is more fundamental than *access*. Meaning: people doing something in a certain way and not resources accessible in a certain way. (…) I do not know what openness means for a smart city, what it means for the Internet of Things. It must mean something new in these new contexts, right? Such insight would be extremely important. But this insight is not generated in our network, neither for these emerging realities nor for the things we know well. For example, what is the value of CC licensing in the times of streaming? And are there other means of implementing our values, beyond the licensing tools?"

Naturally, they want to discuss these issues with the best and the brightest who share the same core values, which would be other affiliates. When talking about the future, these issues seem to preoccupy them on an emotionally deeper level than their problems in reaching communities they already work with.

Many conversations in the research were about exclusion, injustice, dangers that could be somehow addressed by the movement. As Mahmoud Wardeh said, this is not really a battle over whether a student in the UK will be able to get a free textbook, because most probably he can afford to buy a book. It is over access to education in the poverty-stricken parts of the world and war zones, where buying is not an option. Mahmoud as well as Marco Ciurcino brought up the need to explore the intersection of openness and privacy that to them seems to be the biggest issue of the digitally surveilled society of today.

Kamil Śliwowski summed up these concerns quite radically:

> "It is not copyright that pisses you off. It is capitalism that pisses you off."

It must be emphasized that following this path may lead to a shaky ground where the plans and actions may drift away from the core principles of the movement. Nevertheless, the affiliates look for opportunities of having such a discussion. Should it take place, it is crucial that it is facilitated and assisted by the HQ to ensure it happens in sync between

the strategies on all levels. It is also probable that not all affiliates will be interested in exploring these issues. But those who are, will be able find a way to express their concerns, to find new relevance of their work in the changing world and to meaningfully contribute to the narrative Creative Commons wants to present to the world.

5. Collective identity and a model of leadership

Pragmatism and unspoken values

> "I have never followed an idealistic perspective. However I realized from the very beginning that there is a lot of value in Creative Commons. I saw it as a normal evolution of the digital environment so doing something in the opposite direction would be absolutely irrelevant."

This statement by Alexandros Nousias from Greece is commonly shared between the interviewees. He and also others made it a point to underline that they are not ideologists or idealists.

What brought these affiliates to Creative Commons and what has kept them involved is the practical relevance of the system as a good frame to respond the modern world. For the lawyers such as Teresa Nobre, it was a matter of curiosity to understand a system that operated at a fringe of her specialty, the IP law. For the sociologists, openness and sharing gave them a better understanding of rapid behavioral shifts that the society has been going through since the internet and its technologies became broadly available.

However, when deeper into the conversations, a more nuanced approach emerges. It is clear, even if negated as a priority, that the values are important. Moreover it is evident that they shape behavior of the interviewees in and outside their work. It is quite hard to pin down with a quote because they escape from talking about it. But to a researcher it is evident that for the affiliates openness and sharing lead to greater freedom of expression, greater inclusion, better communication, and to a more equal distribution of all sorts of resources across society. Simply, these values are important to them more from the point of "making sense", of having very practical implications and benefits, that the interviewees can easily observe and define.

This would explain the fact that the affiliates are successful in working with some communities and not so successful with the others. They are very comfortable in explaining their frame of reference with the language of tangible benefits in their area. So naturally they could have the power of convincing people for whom the same benefits are important.

Being legal experts, economists, sociologists, they perhaps find it easier to communicate with institutions than with individuals, or with experts rather than with liberal arts

representatives. As stated before, attracting new audiences could require new expertise and a different vocabulary of tangible benefits. The question is how to attract those people to the cause?

The leader persona

It is useful to try and describe any common characteristics of openness leaders to both better define what capacities are missing (if any) and determine how the teams can be enlarged without creating tensions. It must be noted that all the interviewees are considered to be leaders for the purpose of this research, regardless if they hold any formal leadership of authority coming from exceptional experience or not. All of them have certain responsibilities in their teams, are independent and opinionated, and usually responsible for planning and executing their own work rather than being tasked with it by a supervisor.

The leader persona in CC Europe is first and foremost an expert in their field. These capacities backed by an ability to write an publicly speak about their area of expertise (even if some dislike public speaking) are predominant features. Within the interviewees group, that comes in general before exceptional skills in community building. It is not to say, that they do not possess community building skills – for some reason the expertise and related skills are more often expressed in practice. It could be that such has been the need in the past years, and assuming the expert role frequently created both a habit in a leader and an expectation in the environment.

All leaders show great consideration for "soft" circumstances of their work, such as the importance of persuasive methods, of getting out there and talking to people. In other words, they understand that their capacity lies in the "soft power" and are able to act on it. It is evident in how they talk about identifying the needs of their communities, or in what they would look for in hiring their successor. For Teresa Nobre and Betty Merhi the commitment and internal motivation are the most sought after features, more important than the actual knowledge that can be acquired at work. For Alexandros Nousias, it is even more than that:

> "Emotional intelligence is something that I really look at. Of course practical skills: writing, understanding how to raise and contradict an argument. Being open to others and to a constant reinvention. This is very important for me, I don't want people that refuse to change."

The leaders of CC are very thoughtful and not only preoccupied with their daily asks but also concerned with broader global issues. Practicing what they preach, they want to see the change in the world and they point at the values they believe in as providing new answers.

Identification with the accomplishments of the movement

In general the affiliates have a sense of belonging to a movement that is based on values – however practically they chose to read them – that are close to them. This is evident from the value they assign to networking and exchange of expertise and best practices. They trust other affiliates' knowledge and are eager to tap into it. It was visible during the Lisbon meeting; in informal conversations many affiliates underlined that they have gained important insights and identified projects they want to follow up on after.

As stated before, the licenses and especially the 4.0 are the great accomplishment. Some interviewees express the view that actually with the 4.0 it is not much left to do in terms of making the system any better – it is now very good. Others state, that the next debate should consider the variety and especially the future of ND and NC versions as the least open and even confusing for users.

6. Recommendations

Recommendations for the affiliates
As stated in the report, European affiliates are strong on many levels. They have built dedicated teams that have volunteered relentlessly to the cause over the years. Many of them carried out their activities successfully without any substantial financial support. They have developed unique expertise and know-how. So the key recommendation for the affiliates would be:
Look for synergies and opportunities of joint work that will increase both your effectiveness and the capacity to tap into funding.

In order to achieve that, the following issues should be taken into consideration:

1. Drafting growth strategies
Up until now the teams grew themselves and their work organically, tapping the opportunities at hand. Many affiliates seem to express fatigue with this model. On the other hand those that have started doing that, see the positive effect on their work and within the team.

A strategy should encompass an analysis of the environment and resources available to respond to the challenges and opportunities. This is something that the affiliates have been doing instinctively and it should now be expressed to verify the existing presumptions and revive a sense of relevance. Next step should be assessing missing capacities/resources followed with a plan to supply them.

2. Investing time and expertise in a more structured team development
The findings of this report indicate that the team composition is the key influence on affiliates' scope of interest and, as a result, on their success. Therefore it is important that while the affiliates discuss community outreach, they also plan how to engage people who can engage with these communities with the understanding of their values, needs and with the language of benefits that speaks to these audiences effectively.

On a practical level this requires creating profiles or personas of such people and a structured outreach outside the regular social and professional circle. It may also require participation in events and gatherings where such people can be potentially identified. Perhaps also a professional HR advice can be sought to carry out this task more effectively. It is not an easy endeavor, but if it is successful, the benefits are tangible as the examples featured in this research show.

3. Learning from one another

The affiliates tend to be isolated in their everyday work, and they miss many opportunities of learning and increasing their efficiency and capacity by not communicating with other affiliates in the region. These opportunities should be discussed among team members to identify needs and key questions.

In the region such exchange and learning could happen in the areas of policy formulation, advocacy, strategies of expansion into the creative industry, and identifying opportunities in a crisis.

Networking and working in dispersed teams is not an easy task and the affiliates should be aware that this is an additional process in a team, where a significant amount of time is consumed not only on creating joint output or learning but also on developing collaborative practices and an efficient working environment. The affiliates could press the global network to create joint opportunities and profile affiliates' skills and expertise to increase this efficiency.

Recommendations for the HQ

As stated in the report, any intervention of the global network and the HQ in the region should be aimed at smart helping. The research reveals that the affiliates are in a good condition and that they also possess many qualities that sustained them during the years: independence, resourcefulness, resilience, and dedication to the cause.

Therefore any help provided should aim at building up on these qualities and not thwart them. The key recommendation for the HQ's involvement in Europe would be:
Create synergies that nurture learning and collaboration and open up spaces for exploration of new concepts and testing of new ideas.

The detailed suggestions can be divided into two realms:
- material help and capacity building
- conceptual and expert support

Material help and capacity building

1. Featuring the people of Creative Commons

Creative Commons is a network of thoughtful, committed, smart and uniquely skilled people. Their professional qualities are outstanding but their humanity, dedication to the values, integrity, their care for the greater implications of their work, make them exceptional.

Is seems that designing a way to feature these people and their stories, their values and insights would benefit both the brand and their everyday work. These busy people will not do it themselves, and chances are many are not looking for such spotlight and will not even think about it. Providing a way of communicating CC accomplishments through the people that work for it every day seems like a good way to reinforce the positive image and increase the recognition of their work domestically, and even perhaps around the world.

2. Identifying hubs of competence

It is mostly the job of affiliates to assure their work contributes to upscaling of the results they already have. However, since they are quite independent and used to relying on their domestic resources, the role of the global network should be to help them communicate more on how they do things. Moreover, that sort of expertise along with advocacy skills and creative strategies in responding to crisis can be featured in the global network with the assistance of HQ that could also facilitate the upscaling of these best practices.

With any lacking expertise or experience it seems, that the affiliates could close these gaps by learning from their counterparts in other countries. The have explored some of these opportunities though non-stimulated cooperation and via such initiatives as COMMUNIA. But with a little bit of help they could find right partners quicker and more affiliates would have a chance to tap into this potential if more information were readily available.

The HQ can identify hubs of competence – affiliates that have strong and documented experience in any relevant area featured in this report. This would include profiling and keeping and up-to-date information on what affiliated do and how to reach these teams. This would require both the commitment of the affiliates on the kind of help they can realistically offer and of the regional coordination to facilitate introductions, suggest partners and understand the needs and circumstances.

3. Supporting the emergence of new capacities

Besides facilitating the exchange of expertise and know how, the HQ should look into other possibilities to provide support in closing gaps in competence that are common for the region.

Training and mentoring could be provided in developing better communication, especially directed to the audiences that the affiliates find important, such as the artists and creative industries. Some introduction to the business models followed by a workshop to develop a narrative responding to questions and concerns the artists have could be both practical and helpful.

Another issue that seems to be out of reach for most affiliates in Europe is the possibility to tap funding, and especially the EU funds that exist to support networks and social change projects. Here the role of the regional coordinator could be to identify such streams and help organize both the required consortium of affiliates and the grant writing process. Alternatively, some training on how to do this could be provided and an

experienced affiliate could take the leading role as well. In both options some basic coordination on the regional level is required.

Last but not least, since the issue of bringing new people to Creative Commons in one of the priorities for the affiliates, the HQ could assist the process of team development described in the recommendations for the affiliates. Here some basic training on how to create position descriptions, how to run interviews and how to plan team development could be useful.

4. Creating networking opportunities

As stated in the report, networking is the favorite way of working and learning across the region. It should be reinforced as an instrumental tool, both online and – as much as possible – in person.

A scheme financing study visits of individuals could be both useful and cost-effective. Such visits should have a topic, a clear goal and a plan with a projection on the use of the new knowledge either in a joint project or domestically. They could encompass participation in events, meeting partners and officials in another country (especially relevant for advocacy and community outreach), but also preparation of joint communication materials or manuals. With a good recognition of capacities of participating affiliates and support in structuring the visits, these could reinforce collaboration and transfer of knowledge in the region.

The role of the regional coordinator should encompass intelligence on how affiliates are doing and what they are planning. An emphasis should be on soft methods, such as communication and space for conversation exploring the needs and problems. This process would also help volunteers to get validation and a sense of recognition for their work. Initiatives such as the GANR research are a great way to gain more insights and should lead to a process of an exchange between affiliates on how to work more efficiently.

Conceptual and expert support

5. Involvement in the copyright reform

It has been proven that the copyright reform in the crucial process in the EU that concerns most affiliates. The global network can contribute to that debate in three different levels.

The HQ should continue its support and involvement in COMMUNIA, one of the leading advocates for user rights in the debate. Expert input and assistance with communication activities will be needed in the following months more than before.

The HQ should also support the European affiliates in their advocacy on the national level. The MEPs who will soon be debating the reform rely on both their constituencies and their governments in preparing their positions. While the EU-level advocacy can be carried out by COMMUNIA, the national pressure can only be exercised by the national organizations. The support should encompass advocacy know-how but also policy content to present the

position of Creative Commons on the national level in a uniform way. It could be useful to direct more resources of any kind to help members get involved.

At he same time the organization could explore possibilities of a greater institutional presence in the EU, through bot position papers and direct involvement of the personnel. This would require exploring the implication of such shift from being the non-political product-based network to developing lobbying capacity and a political face of sorts. It would also be crucial to plan this strategy carefully so that it doesn't thwart the activity of CC affiliates in the field but rather reinforces it.

6. Creating space for exploring new horizons

The European affiliates display great interest in exploring new ideas, changes in technology and in the environment with their peers at Creative Commons. The global network is in a position to open up this debate, and give it a structure. The debate could be affiliate-driven and the network could facilitate identifying interested affiliates. Organizing external facilitation to ensure that the process does not dwindle in the multi-layered context and that a strategy of tackling these new topics emerge, could also be considered as a service provided by the HQ.

7. Reclaiming sharing

The affiliates do not declare their attachment to the values directly, but nevertheless openness and sharing are important to them both as principles and as crucial element in their theory of change. Therefore it would be a strategic move to Creative Commons to reclaim the concept of sharing.

The concept of sharing has been somewhat compromised by the elusive promise of the *sharing economy* that is in fact a new branding for the platform-facilitated and reputation-based rental model. Reinventing it for the public with examples of CC-based projects and affiliates' stories could provide a boost to the brand. It would also promote a value that is at the core of affiliates' integrity in a more constructive way.