

Open Content Licensing: Getting Started

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The cultural and creative industries
contribute an estimated

US\$2,250 billion

to global GDP each year



The cultural and creative industries
employ an estimated

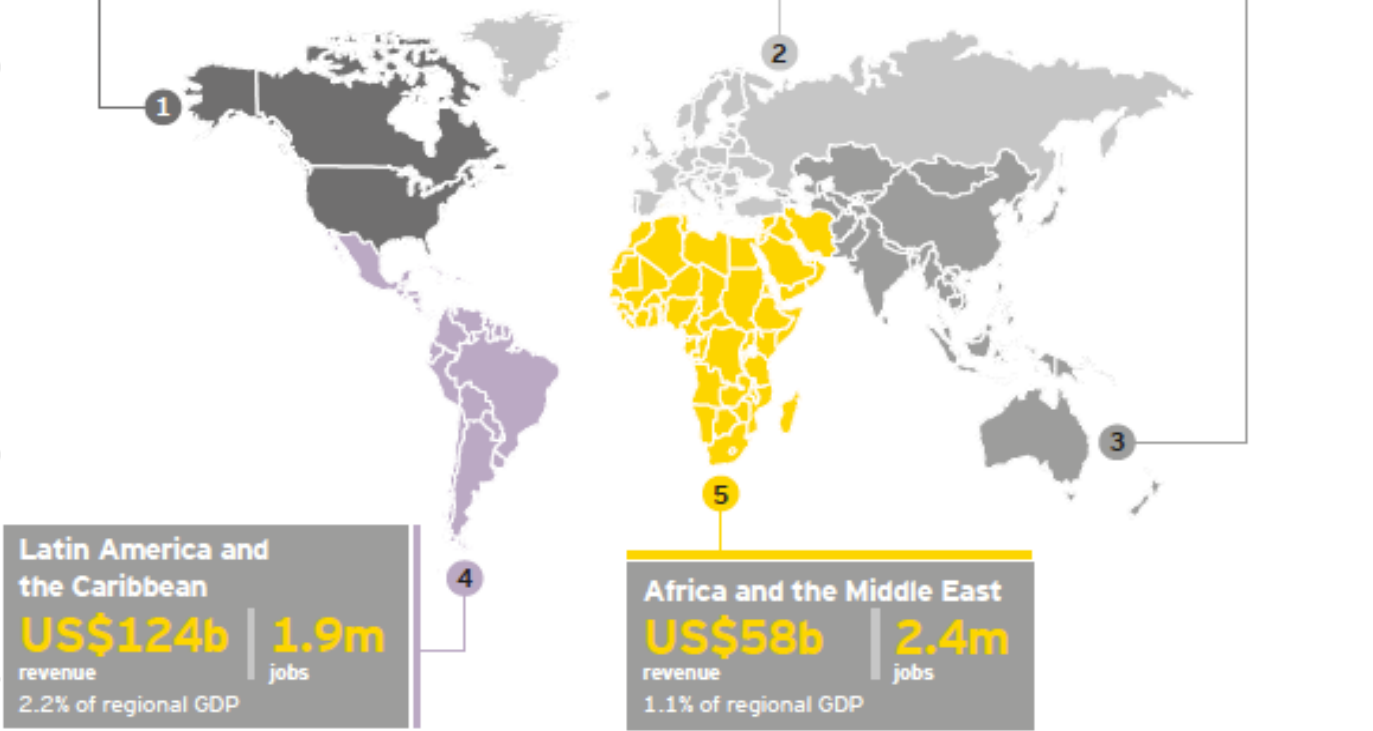
30 million
people worldwide



North America
US\$620b | **4.7m**
revenue | jobs
3.3% of regional GDP

Europe
US\$709b | **7.7m**
revenue | jobs
3% of regional GDP

APAC
US\$743b | **12.7m**
revenue | jobs
3% of regional GDP



Source: Cultural times: the first global map of cultural and creative industries, EY, 2015





Global Publishing

\$143,000,000,000


That's a lot of money

3,650,000 employees

Lots of jobs too

6.35% and 12.4%

A significant contribution




Digital Disruption

- Digital technologies are disrupting traditional business models
- Another reality is that some people are motivated by other reasons than economic:
 - Freedom to do what they consider as meaningful work
 - Freedom to play, borrow, and to build upon



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This growing movement wants information goods to have unbounded flow to ensure a continuous *creative* process.



Digital Disruption

Furthermore, consumers and governments feel that:

- High cost acts as a barrier
- Access is limited
- There are under-served markets
- Some information, especially research work, is publicly-funded yet pay-walled by copyright

So, is There a Case for Publishers to Consider OL?

- Open licensing is not a replacement for copyright, therefore the choice between the two is not EITHER/OR
- To respond to the needs and preferences of all segments
- To compete effectively in all market segments

Issues to Consider in Exploring OL

1. Shift focus from preserving content at all costs:
 - What are the opportunities beneath OL?
 - How can we piggyback/leverage on these opportunities?

Example:
Longhorn Publishers



Kamusi Ya Karne Ya 21

- Has over 50,000 headwords
- Visawe, Vitawe with hyperlinks
- Methali, Nahau and Misemo segregated
- Vidahizo organized under 8 categories
- Nomino reorganized as per Ngeli za Kiswahili
- And many more functionalities

Offline

'Enabling Longhorn Publisher's Digital Content Accessible to All'

A digitized Kamusi Ya Kiswahili for everyone!

Issues to Consider in Exploring OL

2. Are any of the illustrations, pictures or charts in the book sub-licensed?
3. Has the author / creator authorized the work for open licensing?

Principles for Choosing Titles for OL

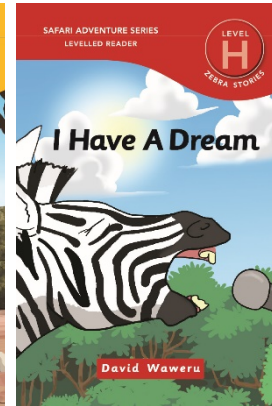
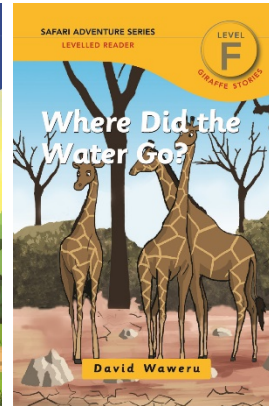
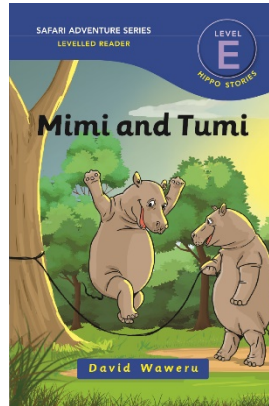
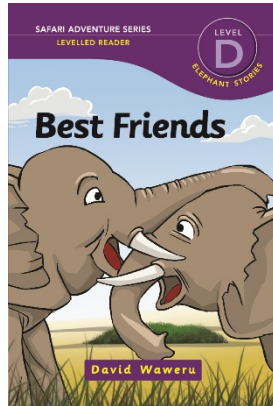
The first step in selecting titles for open licensing is to create a plan digital publishing. The plan should answer the questions:

- Does open licensing fit in the purpose of our business?
- What opportunities does open licensing present for our business?
- How will implementing open licensing help us respond to the changes in the market?

Tactics Publishers Could Consider

TACTICS	RATIONALE
1. Open contenting one version of a work, e.g., sampler, chapter, or some titles within a series	To enhance the commercialized version of the content
2. Open contenting to generate publicity	What the free and open communities call “egoboo,” or reputation that, in some cases, may be exploited commercially down the track
3. Value-added services	For example: <ul style="list-style-type: none">• Merchandising

Case Study: Booktalk Africa aka WordAlive Publishers



Final Thoughts

1. Seek to gain an understanding of what it takes to build a publishing business in a digital environment
2. Develop a culture of corporate digital DNA
3. Don't be afraid to try, take planned risk



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Thank you

