How To Commit

a self-help guide
for Cut, Copy & Paste participants
In this presentation, I'll run through the core technical process involved in a Cut, Copy & Paste workshop: creating a file, copying and committing it to the repository, thus enabling somebody else to build upon that work & make something new.
OK, so I’m all prepared to create.
I’m in front of the typewriter, I’m ready to amaze the literary world with my astonishing debut work.
I can feel the muse coming on now...
There it is, folks. A work of genius :}
I've got to tell the world about my opus.
let's commit this to our pool of commons, so that others can take it further.
This is the commit table, where we are going to mark and log the work so that others can find it.
I'm going to make a new entry in the log
We're going to use a special tool, an incrementing page stamp, to assign a unique number to the work that I have just done.
I stamp once on my work...
...and once on the log.
The incrementing stamp will automatically move on the the next number after being stamped twice, so nobody else can accidentally stamp their work with the number 1734. That number refers only to the work done when I typed 'hello world' on that piece of paper.
I choose the Creative Commons Attribution license and stamp it in the log alongside the commit. Participants can choose between the CC-BY or CC-BY-SA licenses, or apply the CC Zero copyright waiver to their work. The reason for these stamps is for participants to understand that if they do not apply a license to their work, it is All Rights Reserved and therefore impossible for others to use it. In order to make their creative work 'fertile', they must apply an open source license.
When participants join the workshop, they can create their own name badge from a collection of alphabet stamps. I'll stamp my own name under the 'author' column.
This is an original work - a HIGHLY original work - so I will leave the 'Builds upon' column blank. I'll leave a very brief description of what I did in the Comment column, so that the history of this work can be tracked later.

<table>
<thead>
<tr>
<th>COMMIT NO.</th>
<th>LICENSE</th>
<th>AUTHOR</th>
<th>BUILDS UPON</th>
<th>COMMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1734</td>
<td><img src="https://creativecommons.org/licenses/by-sa/4.0/" alt="CC-BY-SA" /></td>
<td>SAM</td>
<td></td>
<td>typed hello world</td>
</tr>
</tbody>
</table>
That's everything that we need to include in the log for now, so we'll move on to the next stage.
I'll head over to the photocopier.
open wide...
I'll photocopy my page.
ta-da!
now we have the original, and a copy.
I will file the original in the repository, and add my copy to the 'help wanted' noticeboard, or remix table. Let's think about how others might be able to take this further.
Let’s see if somebody wants to work on the visual appeal of this work.
Judith sees the note, and adds her own take on the work
She heads to the commit table
and covers the old commit number with a sticker...
and stamps a new, unique commit number on the work.
**LOG**

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<td>SAM</td>
<td></td>
<td>typed hello world</td>
</tr>
<tr>
<td>1735</td>
<td><img src="logo.png" alt="CC BY-SA" /></td>
<td>JUDITH</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Judith adds this new commit to the log, with her name and license.
As this work builds upon an earlier commit, Judith needs to make a note of it in the log. Under 'Builds upon' she adds the commit number of the work she used - in this case, '1734' to refer to the commit number of my work.
She also adds a description in the comment section so that people know what has changed.
She can then file her original version of 1735 in the repository, and post the copy of 1735 on the noticeboard.

If somebody decides to use a different illustration, they can go back to an earlier version of 'hello world': they make another copy of 1734 from the repository, and work on that copy.
NOTE:

This is the technical nuts-and-bolts of the commit process in Cut, Copy & Paste workshops. It is necessary, but it’s hardly the most interesting part.

What is important is what this process enables - as the pool of commons grows, and different works are taken in different directions, the works can evolve down different creative paths at the same time. They can be translated and remixed as much as you like, while at the same time Judith or I (or anybody else) could maintain different forks with our own particular takes on the work.

Near the end of a workshop, participants can then create a collection of works by different people, from any stage in those works’ development. The works can be adapted further or left as they are, and each participant can collate them into their own unique zine.

Thus, each participant is able to achieve more, through building upon the input and creativity of the whole group. At the same time, this is not design-by-committee or brainstorming. Bland consensus is not required. The subjectivity and creativity of each individual can be expressed by maintaining their own selection of that commons, and making changes as they see fit.
I got a rhino from the seventh floor

I got a rhino from the seventh floor

I got a delicious coffee from the fifth floor

I got a delicious coffee from the first floor

And met a new friend

see Cut, Copy & Paste at MozFest to hear about an example workshop, or check out the repo and recipe for the workshop on GitLab

cameralibre.cc/cut-copy-and-paste

https://gitlab.com/cameralibre/cut-copy-and-paste