ARCHIVES ALIVE!

Creative Commons, Government & Institutions

'Why is open access to public sector information important for innovation? …because knowledge and information flows underpin creativity and innovation. It is especially important in a small country economy like Australia because of the relative scope and scale of public sector information.'

Terry Cutler, 2007, *Innovation and open access to public sector information*, p 9

'Open access to government copyright material is increasingly being recognised on an international scale as important not only as an element of open democracy, but as 'a key driver of social, cultural and economic development'

Fitzgerald, 2006, www.oaklaw.qut.edu.au/files/LawReport/OAK_Law_Report_v1.pdf

With the emergence of digital technologies that enable dissemination of government material at low cost, copyright law is now the last significant barrier to truly open government. Where large amounts of publicly-funded creative, educational and scientific materials are owned by government institutions, there exists an enormous opportunity to unlock this material for re-use in the name of innovation and education.

For Australian government entities, the task is now to identify best-practice models that maximise the benefits to Australia from the release of publicly-funded materials – benefits to its economy, its industry, and its citizenry. The Queensland's Government Information Licensing Framework (GILF) project is investigating the many affordances of Open Content Licensing as a means to support economic activity in the private sector whilst achieving concurrent social, cultural, educational and environmental aims. GILF advocates that open access should be the default setting for government information. In this they are supported by many of Australia's leading thinkers, including Dr Terry Cutler in his 2007 *Innovation and open access to public sector information* address.

http://wiki.creativecommons.org/casestudies

For cultural institutions, whose organising principle has always been the provision of public access to creative materials, Creative Commons presents the opportunity to engage with the public consciousness on a new level. In Australia there is increasing recognition of the importance of opening these cultural archives for both contribution and comment. For projects such as the Powerhouse Museum's *Photo of the Day* blog, the National Library of Australia's Picture Australia *Click n Flick* endeavour (see CC Visual Arts) and ABC Pool, CC offers an opportunity for these traditional cultural organisations to not only to source material collaboratively from the Australian public, but also to enable the Australian people to interact with their creative properties, encouraging them to 'download, mash-up and reload with new meaning' (www.flickr.com/groups/re-pictureaustralia).

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Meanwhile, new community-consultative projects such as Dictionary of Sydney (DoS) and the Brisbane Media Map (BMM) are building public resources founded from their outset on principles of open access and reuse, ensuring they return benefit to the Australian community from which they source their information. In doing so, they reap rewards for both their collections and the public they serve.
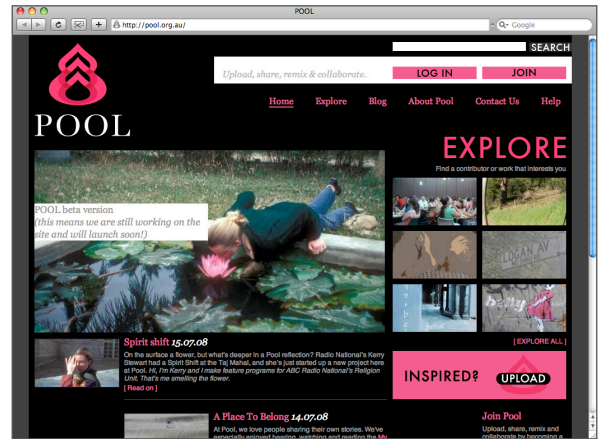
ABC Pool

ABC Pool homepage, July 2008

DESCRIPTION: Pool is an online experimental collaborative media publishing platform operated by the Australian Broadcasting Corporation (ABC).

WEBSITE: www.pool.org.au

LICENCE USED: Creative Commons BY-NC, http://creativecommons.org/licenses/by-nc/3.0 and BY-NS-SA 3.0 Unported, http://creativecommons.org/licenses/by-nc-sa/3.0

MEDIA: Various – includes Video, Audio, Text, Picture, Design and Interactive Media.

LOCATION: Australia

Overview

Pool is an experimental collaborative online media platform under development by the Australian Broadcasting Corporation (ABC), in association with various Australian tertiary institutions and members of the digital media community. The initiative began in 2007 under the administration of ABC Radio National (RN). It has been developed with the assistance of University of Technology, Sydney (UTS), Royal Melbourne Institute of Technology (RMIT) and University of Wollongong, and received feedback from various digital media workers and artists acting as beta testers. The project aims to foster local, regional and university partnerships with the ABC and promote Australia's burgeoning creative digital industries.

The Pool website has been designed to operate as an online community to facilitate the sharing of a variety of media, in a manner primarily connecting the creative content community with the ABC. Contributors can publish, download, remix and share media in such forms as:

- Film and video
- Music and audio
- Visual art and photography
- Animation
- Design
- Interactive media
- Website design; and
- Text.

The site also contains a forum where ideas can be shared and relationships forged. Artists can use Pool as a place to connect and collaborate on common creative projects, as well as build community interest in the digital industries.

Having recently concluded its initial trial, the project is still in the research and development stages. Pool was re-launched in April 2008 and continues to progress as its userbase expands. While Pool's content was accessible by the public during the trial, content contributions were by invitation only. When fully launched the official site will extend contribution rights to the Australian public.

Importantly, because Pool is part of the ABC it is subject to ABC editorial policies and guidelines. This means that although contributors are encouraged to voice their views, this must occur in a manner where all members of the community

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The next stage of Pool will involve two new additions to the site. They will expand on the existing licensing options to include the full suite of standard Creative Commons licences.

Pool will also begin clearing and releasing content from the ABC's archives, creating a space to remix and repurpose bits from the ABC and from other users.

are treated respectfully. To this end, the site must publish content based upon four fundamentals: honesty, fairness, independence and respect (*ABC Editorial Policies*, www.abc.net.au/corp/pubs/ edpols.htm).

In December 2007, Pool was commissioned for a further six-month development cycle. At present the Pool team continue to call for comments and suggestions relating to the operation and direction of the project. Meanwhile the experiment continues to shape the future of public media.

content during the trial, most chose non-derivative licences. It is assumed contributors are wary of allowing their work to be altered or remixed, as most wish to guard their artistic integrity. In moving towards promoting greater collaboration and creative interactions, the Pool team intend to embed an education process into the licensing system to better equip users to determine which licence is best for them. As the site technology develops, the inclusion of in-built licence selection features should further assist contributors in determining which licence is most suitable to their needs.

Licence Usage

The Pool trial has adopted two Creative Commons licences under which contributors can choose to publish their content. Currently the default licence for content uploaded to the site is subject to a Creative Commons Attribution-NonCommercial-NoDerivative 2.5 Australian licence. Contributors may also use the Attribution-NonCommercial 2.5 licence. When launched, the official Pool site will increase the choice of licences to include the full CC suite.

When contributors were offered the choice of allowing derivatives of their

Motivations

Pool aims to widen the scope of creator and consumer experience, create new audiences, uncover opportunities and encourage innovative and enriching teaching and learning processes. Creative Commons licences offer a clear path towards facilitating these goals. Media co-creation and sharing has been a founding concept for the project, leading the Pool team to choose Creative Commons as the licensing system that could best enable such interaction, while allowing contributors to retain creative control over their works.

As the ABC moves towards liberalising their traditional copyright policies and strengthening their underpinning ethos as a publicly funded non-commercial organisation, Creative Commons has assisted the Pool team in presenting alternative public licensing solutions to the broadcasting organisation.

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Image: Still from a music video clip, "Spoof Fairytale" by Harriet Macdonald, CC BY-NC-ND 3.0 Unported, http://pool.org.au/image/harriet_macdonald/spoof_fairytale

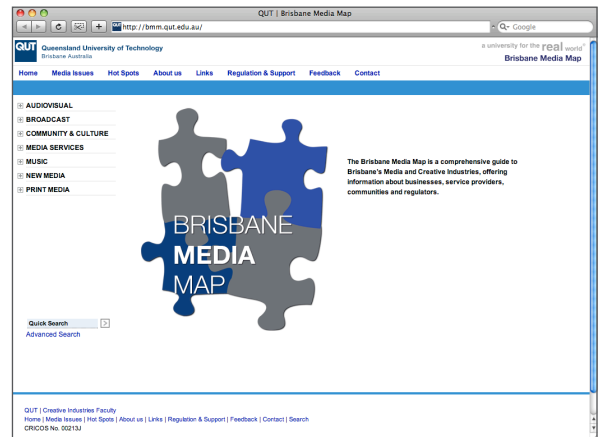# Brisbane Media Map

Brisbane Media Map homepage, July 2008

DESCRIPTION: The Brisbane Media Map (BMM) is an online database of Media and Creative Industry organisations servicing or based in Brisbane, Australia.

WEBSITE: http://bmm.qut.edu.au

LICENCE USED: Creative Commons Attribution-NonCommercial-No Derivatives 2.1 Australia Licence
http://creativecommons.org/licenses/by-nc-nd/2.1/au

MEDIA: Text, Images

LOCATION: Australia

Overview

The Brisbane Media Map (BMM) is a comprehensive online database and guide to the businesses, service-providers, communities, organisations and regulators that make up and/or service Brisbane's media and creative industries sectors. Clusters in the database include:

- Audiovisual;
- Broadcast;
- Community and culture;
- Music;
- Print media;
- Media services; and
- New media.

In a bid to address the general lack of economic value attributed to local Creative Industries, the project aims to draw attention to the depth of contribution generated by the various creative and media sectors in Brisbane. The BMM achieves this by mapping industry activity locations (using Google Maps), paired with organisation synopses and contact information. The result empirically identifies industry hot-spots and documents the extent to which the creative industries permeate the Brisbane demographic. The inclusion of commentary and essays on topical issues affecting the industry provides a framework to the 500+ industry organisations profiled.

Initiated in 2000 and hosted by the Creative Industries Faculty at the Queensland University of Technology (www.creativeindustries.qut.edu.au), BMM is maintained by the faculty's final-year undergraduate and post-graduate Media and Communication students (www.creativeindustries.qut.edu.au/courses/study-options/media-comm/index.jsp) . Operating with a focus on learning further enables the project to provide student contributors with the opportunity to engage vocationally with their local Media and Creative Industry communities.

The database acts a valuable source of information for anyone with an interest in the Brisbane media and creative sectors including students, emerging or established industry professionals and potential investors.

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Licence Usage

With the exception of those marked with the © (copyright – all rights reserved) logo, all text and photographic content on the BMM website is licensed under Creative Commons Attribution-NonCommercial-No Derivatives 2.1 Australia licence. The technology (database and code) through which the Brisbane Media Map operates is also licensed under the same CC-BY-NC-ND 2.1 model. This means that the information and images on the BMM site can be readily shared and distributed, to facilitate the dissemination of information that the project encourages.

The site has now over 6,000 visitors per month, from a total of 122 countries. This demonstrates the extent to which the site can promote local industry on an international scale. Importantly, Creative Commons licences facilitate this in allowing BMM users to share and distribute information from the database, while ensuring author attribution and non-commercial requirements. The licences protect the authors' integrity while ensuring the information is viewed by as many people as possible.

Licensing BMM under Creative Commons was a result of student initiative and checking the licences for compliance and alignment with CC frameworks and developments remains one of the core tasks associated with student maintenance of the site.

Motivations

The Brisbane Media Map team recognises that new approaches to copyright management must be considered in order to exploit the enormous potential for knowledge distribution offered by the Internet. Creative Commons licences complement the BMM's role in supporting Brisbane's expanding media and creative communities.

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The Brisbane Media Map organises media and creative industries businesses, service providers, communities, organisations and regulators into clusters for navigation by category. Each cluster has a number of subcategories which return results when clicked on, including the entry's name, locale and grouping.

If you click on an entry you are taken to that entry's listing which includes a summary, contact details, and recruitment and historical information. It also plots the entry on an embedded Google map.

Alternatively, you can plot all the entries within a cluster of a category. This map plots all the entries in the music cluster, zoomed in to the Brisbane CBD and surrounding inner-city suburbs.
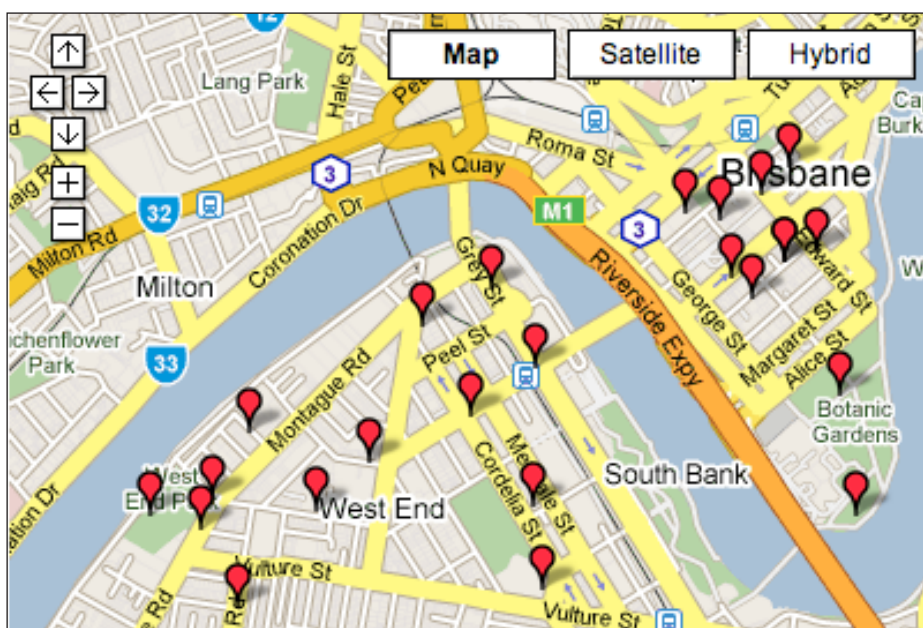

Image: A Google Map representing the entries in the music cluster for the Brisbane CBD and surrounding suburbs on the Brisbane Media Map

Archives Alive!

Dictionary of Sydney

DESCRIPTION: The Dictionary of Sydney (DoS) is a project to establish a digital encyclopaedia of the
history of Sydney, Australia.

WEBSITE: www.dictionaryofsydney.org

LICENCE USED: Creative Commons Attribution-Noncommercial 2.5 Australia
http://creativecommons.org/licenses/by-nc/2.5/au

MEDIA: Audio, Video, Images, Text, Spatial

LOCATION: Sydney Basin plus Blue Mountains, Australia

Overview

'If it happened in Sydney, then it belongs in the Dictionary. Through richly interconnected text, multimedia and maps, the Dictionary will tell the story of Sydney's history and make it available through a wide range of digital possibilities.'

www.dictionaryofsydney.org

The goal of the Dictionary of Sydney (DoS) project is to build a self-sustaining repository of historical information on Sydney, Australia, assembled from newly commissioned entries as well as underlying multimedia and spatial information. There is no one name to cover the Dictionary's ambit, according to its information package: it is concurrently a dictionary, encyclopaedia, atlas, guidebook, and gazetteer. It represents Sydney 'then' and Sydney 'now,' from convict settlement to global metropolis, embracing the city in its natural and built forms, its botany and geology, with a canvas stretching from Pittwater to Port Hacking and out to the Blue Mountains.

The Dictionary's vision is to allow its content to grow over the coming years, bringing to life the characters, political players, writers, dreamers, sports people, and even criminals who have made the city what it is today. The project will record urban myths, discussing major themes and debates in Sydney's history.
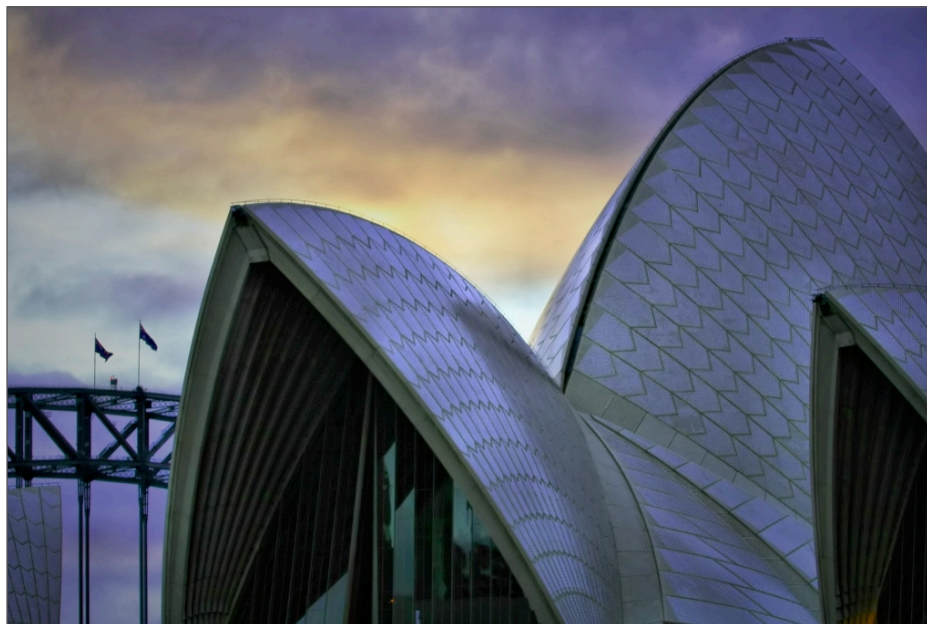
'The Dictionary of Sydney, "born digital" to take advantage of the latest developments in information engineering and technology, will be an interconnected web of text, maps and multimedia, accessible on your computer anywhere in the world or through your mobile device as you move through the city it describes. The Dictionary will interest, educate, entertain and inspire.'

http://epress.lib.uts.edu.au/ojs/index.php/
sydney_journal/announcement/view/10

Contributions to the Dictionary are sought from academics, writers, and members of the general public, through community

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service, print-on-demand, and so on – whether as part of this project or by other parties given access to the repository.

The project is run under the auspices of the not-for-profit Dictionary of Sydney Trust. DoS is supported financially and in-kind through the City of Sydney, and by a number of Sydney-based cultural institutions. In 2005 the project was awarded an Australian Research Council (ARC) grant through the cooperative efforts of the University of Sydney, together with the City of Sydney, University of Technology Sydney, the State Library and State Records, New South Wales.

groups such as historical societies and local libraries. Drawing together a range of entries, the Dictionary of Sydney will include:

- Short targeted pieces of information;
- A vast range of topics suitable for quick reference;
- Longer contributions involving new scholarship;
- Oral histories, photographs, maps and artistic representations; and
- Audio recordings and moving images.

Specialists will employ cutting-edge technology to store and present the information, defining best practice for digital archiving. According to DoS Project Manager, Stewart Wallace, the Dictionary will preferably be managed by an ontology (or at least a sophisticated taxonomy) which will provide organisation, context and navigation for the site's users and contributors. Material in the Dictionary's repository will be presented initially as a website; future plans exist for it to be exposed in other ways – mobile, web

Licence Usage

The Dictionary of Sydney's *Copyright and IP Policy* (www.dictionaryofsydney. org/www/html/149-copyright--ip. asp?intSiteID=1) specifies three key points:

- 'Authors keep copyright in their work.
- Authors are responsible for ensuring that they do not submit material for which copyright clearance has not been obtained.
- The Dictionary reserves the right to reformat material to take advantage of the possibilities of digital presentation. We will not, of course, do anything to alter the substantive meaning of an author's words and authors will always be acknowledged.'

Whilst the Dictionary's project team has no experience with open content licensing to date, they envisage use of the Creative

Commons Attribution-Noncommercial 2.5 Australia licence (http://creativecommons. org/licenses/by-nc/2.5/au/) for Dictionary-commissioned text. Rights on multimedia materials will vary depending on the source.

Motivations

The Dictionary of Sydney project has considered the adoption of open content licensing to enable broad reuse of material hosted in the Dictionary. DoS Project Manager Stewart Wallace has expressed this philosophy in an email interview with Rachel Cobcroft from Creative Commons Australia:

> 'We are seeking an open but manageable regime which will encourage the widest possible deployment of the material in the Dictionary, at times through third-parties, while maintaining sufficient protection for contributors through appropriate attribution. We are not in a position to support a very complex rights system.'

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Government Information Licensing Framework (GILF)

DESCRIPTION: The Queensland Government Information Licensing Framework (GILF) seeks to create and implement a new standardised Creative Commons-based information licensing arrangement for all Queensland Government information, providing on-demand access to accurate, consistent and authoritative public sector information (PSI) to support a range of Government initiatives.

WEBSITE: www.qsic.qld.gov.au

LICENCE USED: Creative Commons Attribution-ShareAlike 2.5 Licence
http://creativecommons.org/licenses/by-nc-sa/2.5/au/

MEDIA: Text

LOCATION: Queensland, Australia

Overview

The Queensland Government Information Licensing Framework (GILF) (http://www.qsic.qld.gov.au/QSIC/QSIC.nsf/CPByUNID/6C31063F945CD93B4A257096000CBA1A) was established in 2006 by the Queensland Spatial Information Council (QSIC) (http://www.qsic.qld.gov.au/qsic/QSIC.nsf/navigators/Inside%20QSIC) to review international trends in the transaction of public sector information (PSI), and to formulate best practice for the business environment. GILF seeks to create and implement a new standardised information licensing arrangement for all Queensland Government information, providing on-demand access to accurate, consistent and authoritative public sector information (PSI) to support a range of Government initiatives.

After consultation with State, Federal, and local government agencies together with the private sector, GILF has recommended that State Government agencies move to an information licensing framework based on Creative Commons for information that carries no concerns relating to privacy, confidentiality or other legal or policy constraints. In the project's *Stage 2 Report* produced in 2006, titled (http://www.qsic.qld.gov.au/QSIC/QSIC.nsf/CPByUNID/FDC06236FADB6814A25727B0013C7EE) *Government Information and Open Content Licensing: An Access and Use Strategy* (http://www.qsic.qld.gov.au/QSIC/QSIC.nsf/0/F82522D9F23F6F1C4A2572EA007D57A6/$FILE/Stage%202%20Final%20Report%20-%20PDF%20Format.pdf?openelement), GILF concluded that a significant majority (e.g. 85%) of PSI to be suitable for use with Creative Commons licences.

The *Stage 2 Report* sets out:

- Open Content Licensing and Information Management principles being developed nationally and internationally;
- A gap analysis undertaken between various existing non-standard licences in use and the Creative Commons licences;
- The review undertaken of the Digital Rights Management (DRM) component of the GILF to electronic tag licensed data;
- A roadmap to implement the framework in pilot agencies. A preliminary draft toolkit is included to assist with pilot

agency implementation including addressing policy, technology and legal issues.

In a subsequent conference report for the Australian National Summit on Open Access to Public Sector Information (www. qsic.qld.gov.au/QSIC/QSIC.nsf/CPByUNID /9BC99135C76C3C04A2572EA0023AD6 0), held in Brisbane on 13 July 2007, GILF observed that:

> 'A broad consensus emerged in favour of the benefits to be derived from government implementing an open access policy, subject to proper protection of private and other restricted information, and the use of Creative Commons (CC) open content licences for the majority of PSI which is unaffected by privacy or other restricting factors. Conceptually, open access to PSI leads to the realisation of the information's full social, cultural, environmental, civil society, and commercial potential.' (p. 24)

The full scope of the GILF project covers policy, technology and law (eg licensing). The project is ongoing, and trials are currently underway relating to OCL, together with collaborations with Federal Government agencies also considering the potential application of CC licences to a significant proportion of their data and information. Stage 3 of the project specifically aims to test CC licences in multi-agency and whole-of-Government arrangements. GILF also has international connections with the UK and EU.

Licence Usage

> *'Open access (OA), including the use of open content licences (eg CC) is a global movement increasingly gaining momentum and the*

> *GILF project is internationally acknowledged as making an important and innovative contribution in the content of government information (PSI) including geospatial (mapping) information.'*

Neale Hooper, Principal Counsel, Office of Economic and Statistical Research, Queensland Treasury

In its *Stage 2 Report,* GILF endorses the application of the Creative Commons licensing suite to its pilot projects proposed for Stage 3. To date, the Creative Commons Attribution-ShareAlike 2.5 Australia licence has been applied to both reports relating to the GILF project. Notification of the CC licence has been applied as part of the PDF format of both files.

The CC BY-SA 2.5 licence was selected as OESR wanted State copyright to be acknowledged but wanted others to be able to benefit from and build upon its findings and work. The ShareAlike provision was considered to facilitate that outcome.

Application of CC to data products and services will occur as part of the trial within OER.

Motivations

GILF operates as a project of the Office of Economic and Statistical Research (OESR) (www.oesr.qld.gov.au), being the Office of the Queensland State Government Statistician within the Queensland Treasury (www.treasury.qld. gov.au). In order to perform the statutory functions of the State Government Statistician, OESR must be able to secure efficient and effective access to, as well as the rights to reuse, PSI located across all State Government departments and agencies, in addition to other relevant information external to the Queensland Government. With this objective in mind, OESR, as part of GILF, has assessed the applicability of the Creative Commons

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'Social, cultural, educational and environmental benefits will also be realised with the greater access to and re-use of public sector information facilitated under the GILF project which includes use of CC licences for the significant majority of public sector information.'

Neale Hooper, Principal Counsel, OER

licensing scheme for PSI, concurrently ensuring that proper protections are in place to protect individuals' privacy, and to respect the confidentiality of information, whether commercial-in-confidence or owing to statutory constraints or other restrictive considerations.

Creative Commons licences facilitate open access to and re-use of PSI whilst ensuring attribution of State copyright ownership of information, protection of the IP of the State, and the significant limitation of any potential legal liability for the State in making such information available on line. The value or potential of PSI lies in its maximum reuse and CC licences facilitate such reuse.

Neale Hooper observes that owing to Creative Commons' status as an international movement, and its recognition as a standard for flexible copyright licensing, the government can gain significant leverage from adopting CC.

'Creative Commons is an international movement and maximum reuse of government information is facilitated by adopting an already developed internationally accepted licensing system. No point in needlessly re-inventing the wheel.'

Creative Commons was first introduced to the OESR when officers attended a seminar at the Queensland University of Technology in 2004 which included a satellite link presentation by Professor Lawrence Lessig who discussed the scheme. Whilst CC was developed initially for creative/artistic works protected by copyright, the officers considered there may well be potential to apply the same licences to government information databases and products which are also protected by copyright under Australian copyright law.

'Government holds major repositories of public sector information. Greater access to and reuse will facilitate better decision making generally by the public sector, the private sector, including the business community. Increased access and rights of re-use provided under the GILF project if implemented will also assist in promoting economic activity in the private sector. Social, culture, educational and environmental benefits will also be realised with the greater access to and re-use of public sector information facilitated under the GILF project which includes use of CC licences for the significant majority of public sector information. More limiting licences will need to be used where restrictive issues such as privacy, statutory constraints and other confidentiality obligations are present.'

Neale Hooper

Powerhouse Museum, Sydney

DESCRIPTION: Sydney's Powerhouse Museum (PHM) offers an iconic collection of Australian cultural artefacts whose images are captured in PHM's *Photo of the Day,* plus a suite of educational materials under the banner of *Play*.

WEBSITE: *Play* materials: http://play.powerhousemuseum.com,
Photo of the Day images: http://www.powerhousemuseum.com/imageservices and Flickr Commons images: www.flickr.com/commons

LICENCE USED: *Play* materials: Creative Commons BY-NC-SA 2.5 Generic, http://creativecommons.org/licenses/by-nc-sa/2.5, *Photo of the Day* images: Creative Commons BY-NC-ND Works 2.0, http://creativecommons.org/licenses/by-nc-nd/2.0 or full copyright and Flickr Commons images: 'No known copyright restrictions', http://www.flickr.com/commons/usage

MEDIA: Educational Materials, Images.

LOCATION: Sydney, Australia.

Overview

The Powerhouse Museum, Sydney (PHM) is one of Australia's premier cultural institutions, housing collections which express the nation's innovation and creativity in the fields of science, technology, and the arts. With 22 permanent exhibitions, as well as 250 interactive displays, over 388,000 historically-significant objects are curated by museum staff across an area of 20,000 square metres, the equivalent of three international competition soccer fields. PHM was opened to the public on 10 March 1988, with the vision that 'celebrates human creativity and innovation in ways that engage, inform and inspire diverse audiences' (www.powerhousemuseum.com/about/aboutMuseum.asp).

PHM's history and exhibitions are captured in the Museum's *Photo of the Day* (www.powerhousemuseum.com/imageservices), a blog which features photographs pertaining to its vast collection. Shot by PHM's professional photographers for a variety of purposes – documenting PHM's public events, programs and exhibitions, to behind-the-scenes operations – the images form a rich archive of life in New South Wales and beyond, as well as detailing aspects and activities of the PHM hitherto unseen. A selection of these photographs is hosted on Flickr (www.flickr.com/photos/16870059@N04).

On 7 April 2008, PHM announced (www.powerhousemuseum.com/imageservices/?m=20080408) its collaboration with Flickr to create 'The

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Image: "Bird's eye view of Circular Quay", part of the Tyrrell Photographic Collection, Powerhouse Museum, Sydney. No known copyright restrictions. www.flickr.com/photos/powerhouse_museum/2667030434

Circular Quay taken somewhere between 1884-1917

Commons' (http://www.flickr.com/commons), becoming the first museum in the world to release publicly-held historical photographs for access on the photo-sharing platform. PHM selected its Tyrrell Photographic Collection (www.powerhousemuseum.com/tyrrell) for display, an extensive series of glass plate negatives taken by photographers Charles Kerry (1857-1928) and Henry King (1855-1923), showing Sydney life in the late 19th and early 20th century. The initial Flickr collection (www.flickr.com/photos/powerhouse_museum) consisted of 200 black and white Tyrrell images, which are now available for public tagging and comment. PHM's curators continue to upload 50 new images every week (www.powerhousemuseum.com/dmsblog/index.php/2008/04/16/50-new-images-on-the-commons-on-flickr) from the collection's 7903 images, and, where possible, add geotags to create an interactive map documenting the position of the photographic content (www.flickr.com/photos/powerhouse_museum/2376052141/map/?view=users).

New South Wales Minister for the Arts Frank Sartor said in response to the announcement:

> 'The Powerhouse Museum initiative shows that the NSW Government is a leader in increasing public access to Australian cultural collections. These evocative images of historic Sydney and early

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Australian life will greatly appeal to people from around the world, as well as Australians.'

Play at Powerhouse (http://play.powerhousemuseum.com) is PHM's education program for children. It provides a resource designed for children aged up to 10 years, and involves parents and carers. *Play* includes information about visiting the PHM with children, and offers activities and games around the topics of science and design to engage children at home. These can be downloaded and completed independently, but are clearly designed to enhance a visit to the Museum. The project is overseen by the Web Service Unit at the PHM, headed by Sebastian Chan.

Statistics

PHM's website received over 7.6 million unique hits in the 2006-7 financial year. This was in addition to seeing in excess of 621,000 visitors on site, and 426,000 through the travelling exhibitions. The Museum hosts over 385,000 objects in the fields of science, technology, industry, history, decorative arts, music, transport and space exploration. Icons and artefacts are displayed over 11 kilometres of gallery space as well as online.

According to Sebastian Chan's blog posting on *fresh + new(er)* (www.powerhousemuseum.com/dmsblog/index.php/2008/04/09/24-hours-later-powerhouse-on-the-commons-on-flickr), the reaction to PHM's Flickr Commons initiative has been remarkable. In the day following PHM's public announcement, the Tyrrell collection received 'plenty of views (4777), and stacks of tags (175) - in such a short time.'   In the first week of the Tyrrell Collection being hosted on Flickr (www.powerhousemuseum.com/dmsblog/index.php/2008/04/16/50-new-images-on-the-commons-on-flickr) PHM received nearly 20,000 views and 'an enormous amount of tagging and 'favouriting' activity combined
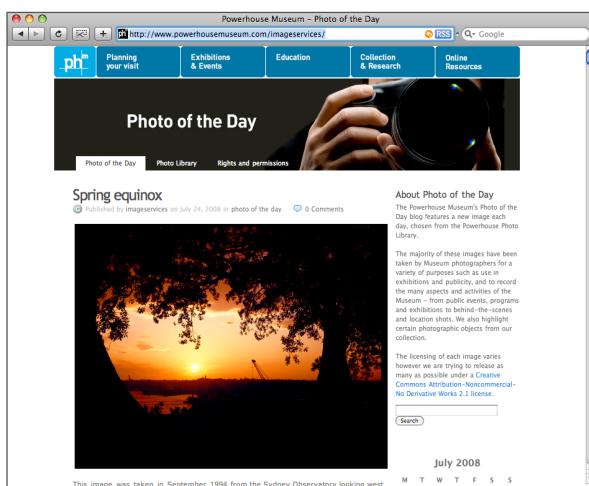
PHM's Photo of the Day blog, June 2008

with many congratulatory messages and support for the Museum's release of these images into the Commons.'

Licence Usage

The rights and permissions pertaining to PHM's content are clarified online (www.powerhousemuseum.com/ imageservices/?page_id=157), which specifies that materials housed at the Museum fall into three categories: full copyright, 'no known copyright,' and 'Creative Commons Attribution-Non-Commercial-NoDerivatives.'

In relation to the application of the Creative Commons BY-NC-ND licence, the site explains:

> *'This licence is used on some parts of our website. Examples are our own photography in the* Photo of the Day *blog and also for children's activities on our* Play at Powerhouse *website. This license means that you can republish this material for any non-commercial purpose as long as you give attribution back to the Powerhouse Museum as the creator and that you do not modify the work in any way. A more detailed explanation of the license is available from Creative Commons.'*

In April 2007, *Play's* downloadable materials were licensed using the Creative Commons Attribution-NonCommercial-ShareAlike 2.5 Licence. According to PHM's web master Sebastian Chan, the intention in licensing under Creative Commons was to allow school children and teachers to use these resources in a multitude of ways whilst balancing PHM's internal needs.

In late November 2007, selected images from *Photo of the Day* were similarly licensed. The Museum's photographers were involved to a large part in the

discussions about licensing for this project, with all agreeing to the use of CC. Having Creative Commons licensing on certain images was felt potentially to encourage interest and sales of the All Rights Reserved photos, and to enable the collection to be seen and used to a greater degree.

In relation to images displayed on Flickr Commons, the 'no known copyright' category indicates that the Museum is unaware of any current Copyright restrictions on this work: 'This can be because the term of Copyright for this work may have expired or that Copyright does not apply to this type of work.'

Motivations

Creative Commons Australia has been excited to follow the progress of PHM's initiatives, and has spoken to the respective members of PHM's development and curatorial teams over this period. Sebastian Chan, head of PHM's Web Service Unit, expressed the following opinion about Creative Commons licensing on 17 March 2008:

> 'Creative Commons provided the perfect licensing for the craft activities on our children's website – http://play. powerhousemuseum.com. We wanted to ensure that children, parents and teachers could download, duplicate and reuse all the craft activities on the site whilst protecting the Museum's authorship. Creative Commons also provides a means for us to encourage the use of these in schools without teachers needing to be fearful of paying CAL fees for their use.'

Paula Bray, Manager of the Powerhouse's Image Services, agreed with this sentiment:

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'It is great to be able to use the Creative Commons licensing tool so our audience can clearly see what the conditions of use are for Powerhouse Museum Photo of the Day *images. This informative licensing model will hopefully educate people on the often complicated conditions surrounding copyright. We are using this licensing tool for our blog* Photo of the Day *to support non-commercial use of our images.'*

In addition, Paula directed us towards Geoff Friend, PHM's Photography Manager, who supports the move towards Creative Commons licences:

'Creative Commons offers a flexible addition to the standard copyright symbol we've been using for many years and the great thing is it allows photographers and other creators to choose different licensing options. It's great to see our images displayed, acknowledged, accessed and appreciated by so many passionate enthusiasts that we can engage with on our favourite subject, and hopefully so others can learn from our images.'

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Swimming at Enfield pool in Sydney. Photographed for the exhibition Modern Times: the untold story of modernism in Australia.

Image: 'Underwater at Enfield' by Jean-Francois Lanzarone. CC BY-NC-ND 2.0 Generic, www.flickr.com/photos/powerhouse_museum_photography/2740099339