

Making the most of what we've got why we need an Australian Creative Archive

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The Problem

- the internet makes much more possible
- but only if we have material to work with
- v hard for Australians to find legal sources of local material for remixing



A man with short grey hair and glasses, wearing a dark suit, white shirt, and a red and blue striped tie, is speaking at a podium. He is gesturing with his right hand. The background is a wooden wall with a flag partially visible.

The Problem

- the internet makes much more possible
- but only if we have material to work with
- v hard for Australians to find legal sources of local material for reuse

The Solution

- our national collections have the potential to fill this gap
- sure there are costs for digitising etc – but cheaper than creating this material from scratch

the traditional access model

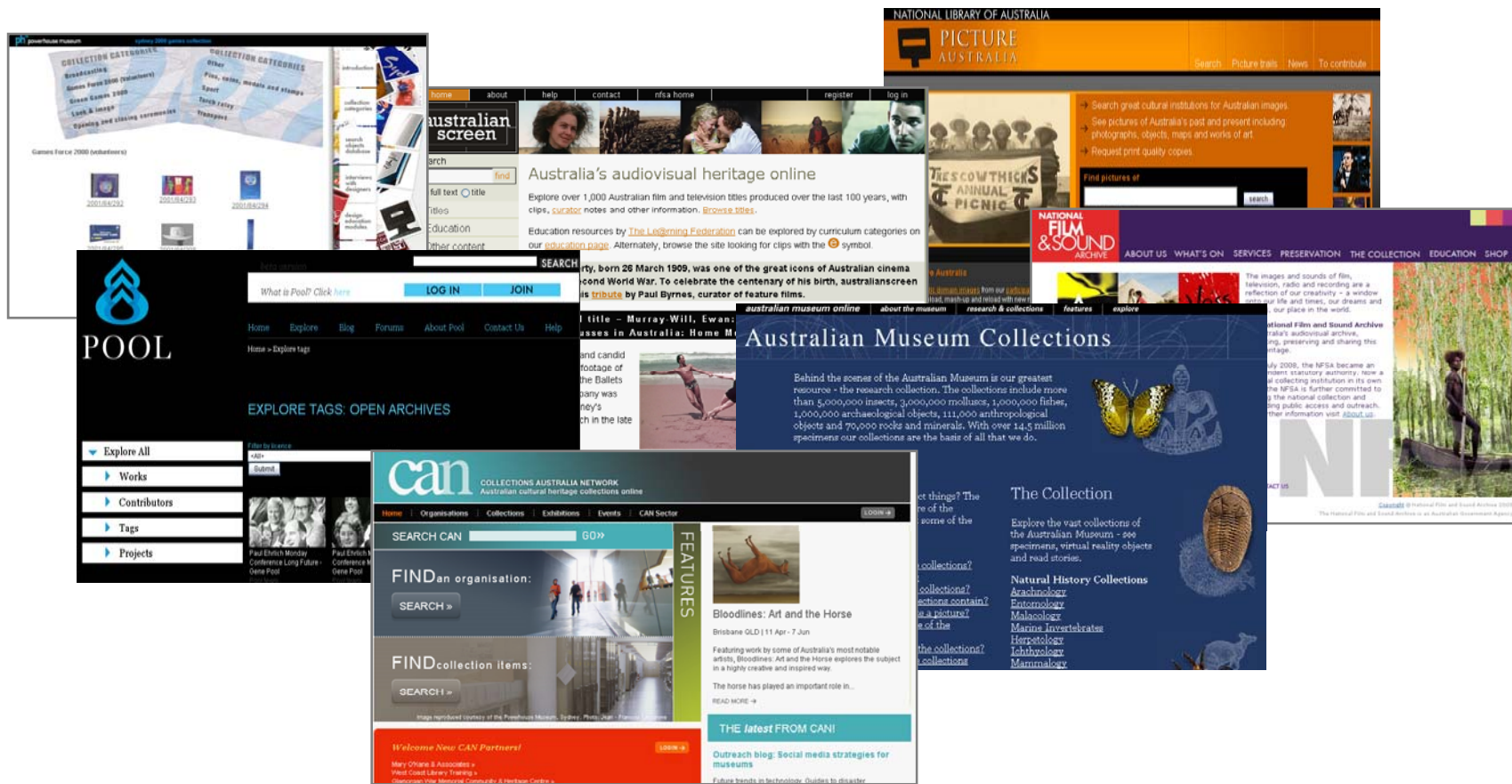
- on-site access provided on a fair dealing basis
- 'access' charges for off-site access and re-use the material
- everything decided case-by-case basis

the traditional access model

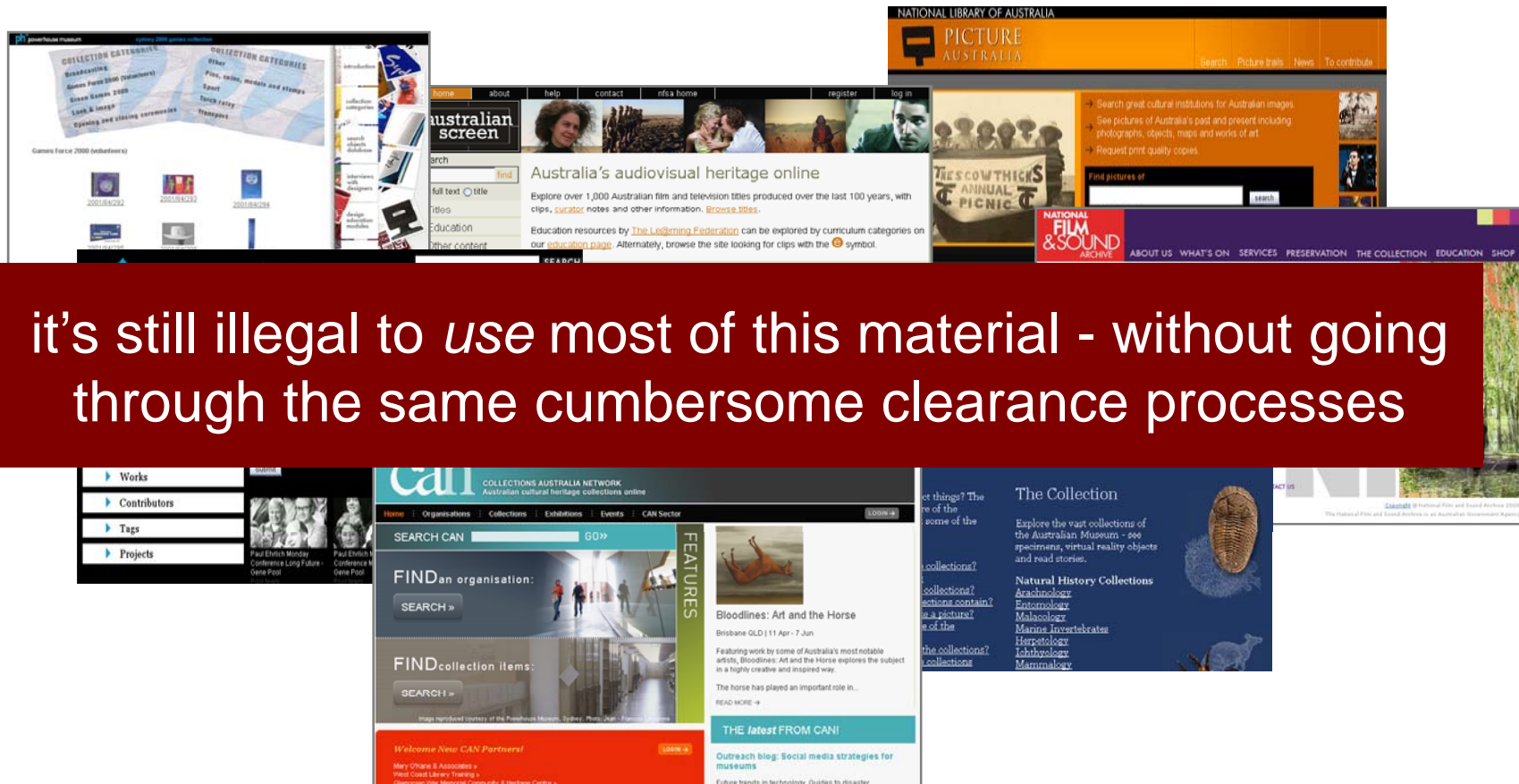
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inefficient, costly, inconsistent

it's already happening



it's already happening



it's still illegal to *use* most of this material - without going through the same cumbersome clearance processes

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australian screen

search find

full text title

▼ Titles

- Feature films
- Documentaries
- Television programs
- Short films
- Home movies
- Newsreels
- Advertisements
- Other historical footage
- Sponsored films
- Short features
- Indigenous content

► Education

► Other content

NATIONAL FILM & SOUND ARCHIVE

Partners

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The Arrival of Miss Amy Johnson in Brisbane

Clip 1: Amy Johnson arrives in Brisbane

2 min 45 sec (e skip to teachers' notes)

Taken from the newsreel [The Arrival of Miss Amy Johnson in Brisbane](#) (1930)

Original title classification not known – this clip chosen to be G




Collection: [National Film and Sound Archive](#)
[Availability of the complete title](#)

Please note: this clip is silent

Curator's clip description

A title card announces the arrival of Amy Johnson in Brisbane after her 'wonderful flight from England'. As crowds wait for her arrival, and crowds are shown arriving in cars, there is a shot of her plane landing. The crowd quickly gathers around her as a petite Amy Johnson – hair cropped under her ears

Clips from this newsreel with (e) have teachers' notes.

 **Amy Johnson arrives in Brisbane**

This is particularly frustrating when the material is in the public domain

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australian screen

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National Film and Sound Archive

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- phone** +61 2 6248 2000
- fax** +61 2 6248 2198

← return to the main [The Arrival of Miss Amy Johnson in Brisbane](#) page.

nla.pic-vn3696029

Cazneau, Harold, 1878-1953.

**Dr. J. Bradfield standing on 'king pin' under the arch at the Sydney Harbour
Bridge opening [picture]**

[1932] 1 glass negative : b&w ; 12.5 x 10.0 cm.

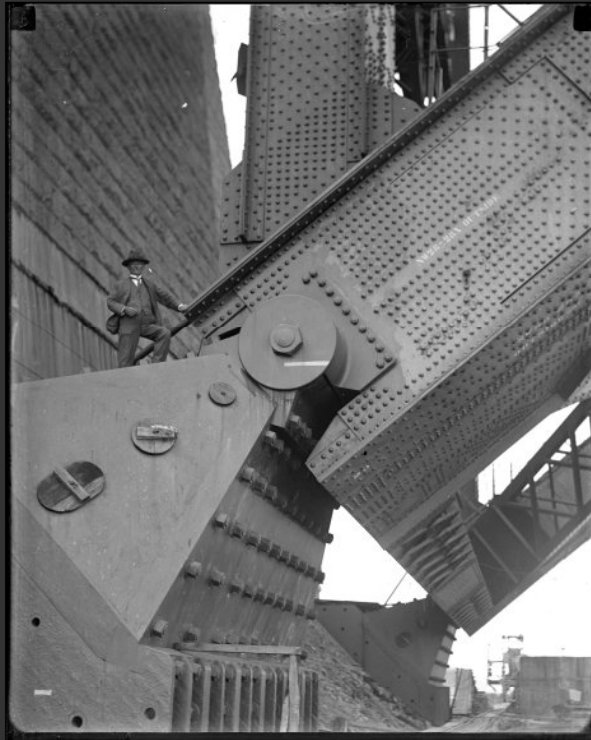
Part of [Harold Cazneau photograph collection, 1910-1940 \[picture\]](#) [1910-1940]

[Browse other items in this collection](#) ◀ ▶ ▶ ▶

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Set > Item (View)



National Library of Australia

nla.pic-vn3696029-v

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when it's in
response to a
specific inquiry

when they want to charge you for it

The screenshot shows the National Film & Sound Archive website. The header includes the logo and navigation links: ABOUT US, WHAT'S ON, SERVICES, PRESERVATION, THE COLLECTION, EDUCATION, SHOP. The main content area features a grid of promotional tiles: 'Arc CINEMA CALENDAR', 'SCHOOL SCREEN', 'RESEARCH FELLOWSHIPS APPLY NOW FOR 2010', 'BIG SCREEN', 'SEARCH THE COLLECTION', 'australian screen Australia's audiovisual heritage online', 'INFORMATION FOR VISITORS', and 'TWELVE CANOES www.12canoes.com.au'. A large 'NFSA' watermark is overlaid on the page. To the right, there is a text block and a photograph of a person in a canoe. The text block contains the following information:

The images and sounds of film, television, radio and recording are a reflection of our creativity – a window onto our life and times, our dreams and stories, our place in the world.

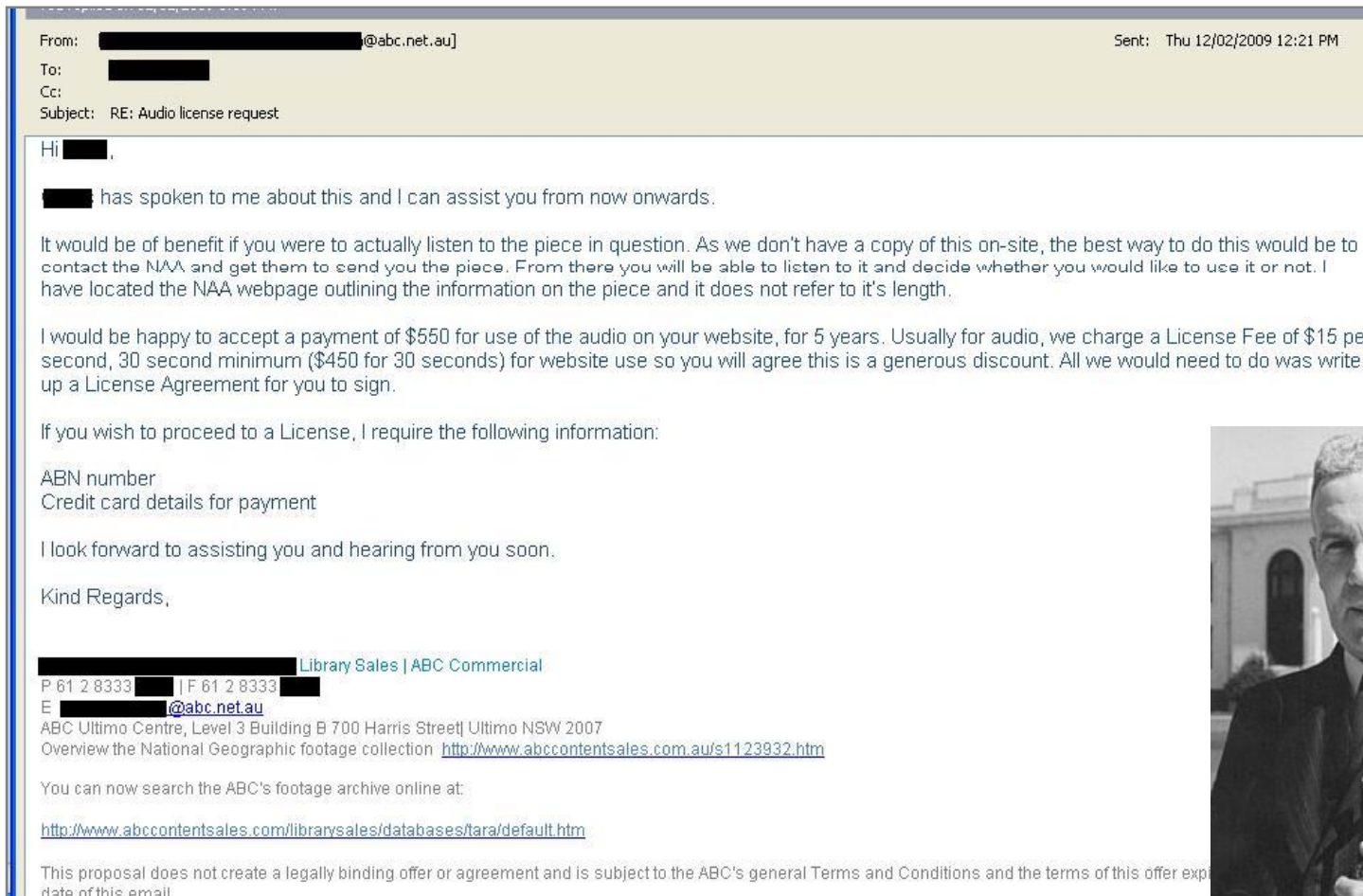
The National Film and Sound Archive is Australia's audiovisual archive, collecting, preserving and sharing this rich heritage.

On 1 July 2008, the NFSA became an independent statutory authority. Now a national collecting institution in its own right, the NFSA is further committed to building the national collection and expanding public access and outreach. For further information visit [About us](#).

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As is international archival practice, we charge usage fees on items that have been preserved by us. This, in a very small way, is designed to help offset the costs of obtaining, copying, preserving and storing the item.

or when it's funded and owned by tax payers
(and in the public domain and they want to charge you)



why?

orphaned works

under-rating the public domain

cost of copyright clearance

politics with contributors

cost of digitisation

risk aversion

control

protection of revenue streams

asset tracking

lack of expertise

Powerhouse Museum

- Flickr Commons – initially released 200 photographs, now over 1500
- ‘Play’ worksheets available under CC
- encouraged CC for ‘photo of the day’
- collection descriptions and data under CC

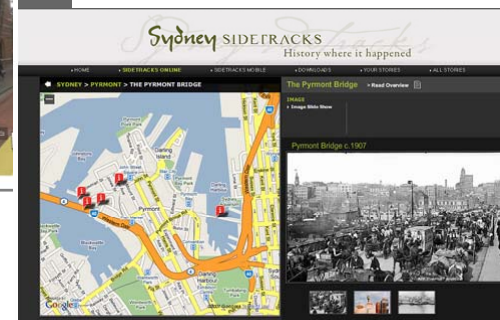
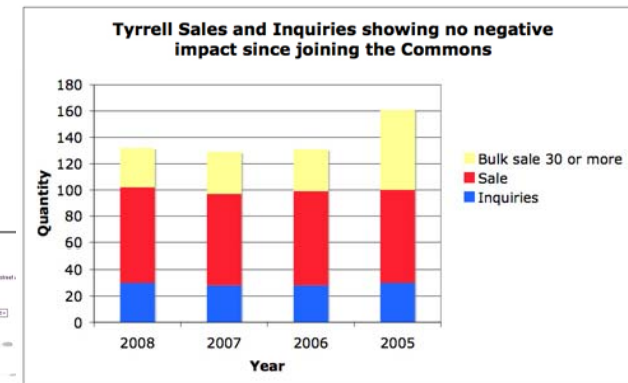
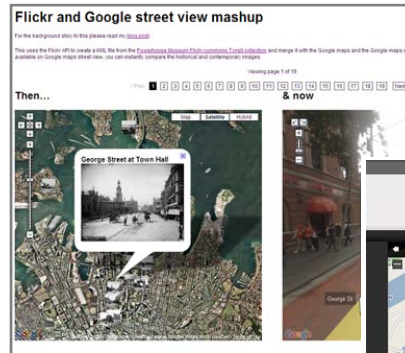


Woman holding decorated bicycle, Phillips Glass Plate Negative Collection, Powerhouse Museum, www.powerhousemuseum.com/collection/database/collection=Phillips_Glass_Plate_Negative

- identified ‘easy’ material – public domain, new acquisitions and material owned by PHM
- examined business models, to see when OA was appropriate
- teamed with an existing programs (educational workshops) and providers (Flickr)

PHM benefits

- 20x increased visitation of material
- valuable tagging and comments
- promotion
- innovation
- research
- community engagement
- discoveries
- partnerships
- reduced costs for Australian community (particularly schools)
- didn't hurt sales



promotional + other benefits ~
neutral effect on sales = net +ve \$

don't just believe me

1. Resources should be made available for reuse unless there is a justifiable reason why they should not.
2. The reuse of resources should be as unconstrained as possible. For example, resources should be made available for commercial reuse as well as non-commercial reuse wherever possible.
3. The range of permitted uses of resources should be as wide as possible, for example, including the right to modify the resource and produce derivative works from it.

- *Common Information Environment*

[To] Foster creativity in the development, use and application of the Internet, through policies that . . . make public sector information and content, including scientific data, and works of cultural heritage more widely accessible in digital format.

- *OECD Seoul Declaration*

To the maximum extent practicable, information, research and content funded by Australian governments – including national collections – should be made freely available over the internet as part of the global public commons.

– *Venturous Australia Report*

There is the potential to release huge quantities of information for re-use by innovators in SMEs, the third sector and even big business. . . Public information does not belong to Government, it belongs to the public on whose behalf government is conducted

- *UK Power of Information Taskforce Report*

As a guiding principle, information produced by public entities in all branches and at all levels should be presumed to be available to the public

- *UNESCO Policy Guidelines for the Development and Promotion of Governmental Public Domain Information*

so what should we do?

Institution

- review licensing policies – bias towards OA
- identify ‘easy’ material
- explore new business models – eg premium prints
- look at possible partnerships with existing services – eg for cost reduction, increased profile

Sector

- develop policies in favour of OA – for all gov
- joint lobbying strategies – tying access into what’s hot (broadband, education, clean feed etc)
- would we have more success develop a joint archive?

Thanks

<http://www.cci.edu.au>

<http://www.creativecommons.org.au>

info@creativecommons.org.au



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