The Hunter Writers Centre was also an active partner in presenting the show. The ties we have made there will again lead to further collaboration and events.

The readers did a magnificent job of bringing the texts to life and informing the audience about their censorship history and social significance. During the break we ran a slide show of personal anecdotes about censorship, e.g. patrons requesting the removal of books from libraries.

There was a very positive response from the audience and we are looking forward to doing bigger and better things next year. We have also developed a suite of resources, including t-shirts, which are available to share if anyone would like to run a similar event.

We would like to thank everyone who participated and supported this event.

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1. ALIA Statement on free access to information: http://www.alia.org.au/policies/free.access.html

2. ALA website: http://www.ala.org/ala/issuesadvocacy/banned/bannedbooksweek/index.cfm

3. For more information Sydney PEN or the Empty Chair go to www.pen.org.au/

Mashup Australia contest launched

The Government 2.0 Taskforce recently launched the Mashup Australia contest (**http://mashupaustralia.org/**), inviting members of the public to 'mashup' public sector information in innovative ways. The contest gives the community a chance to demonstrate what creativity and programming knowledge can do with open public sector information, in order to develop innovative applications using government data.

A 'mashup' is an application or a webpage that combines data from two or more data sources to create a new service (often via visual platforms such as maps), which makes information easier for users to access. A good example is the Travel Advice Map (**http://blog.programmableweb.com/2009/07/24/travel-safely-abroad-with-government-mashup/**) that combines spatial data from Google Maps and travel warnings from the UK's Foreign and Commonwealth Office and presents a map advising users of countries that are, or are not, safe to travel to.

The purpose of the Mashup Australia contest is to demonstrate how open access to public sector information can enable the development of innovative applications for better decision making and economic and social benefits for the community.

Mashup Australia is one of two Australian open access to public sector information contests, the other being the NSW State Government's Apps4NSW competition, announced in July 2009. Similar contests have been held overseas, including the "Show Us a Better Way" contest in the United Kingdom and the "Apps for Democracy" contest in the United States.

Finance Minister Lindsay Tanner appointed the Government 2.0 Taskforce in June 2009 (**http://gov2.net.au/**). Data has been provided by both Commonwealth agencies and State and Territory Governments. Over 15 Commonwealth agencies have released data. Datasets range from federal electoral boundaries, from the Australian Electoral Commission, to Centrelink office locations from the Department of Human Services.

All datasets supplied for the contest are available for download at **data.australia.gov.au** This website, which has been released as a beta version, is a repository for public sector data sets that has been created as part of the contest; it is similar in concept to the directory **www.data.gov** released by the Obama Administration in the United States earlier this year.

Most of the datasets on the site are licensed under the Creative Commons – Attribution 2.5 Australia (CC-BY) license. All the datasets are released on license terms that permit and enable mashup and, where possible, have been released in formats that are easily accessible.

The competition includes a $10 000 first prize for "Excellence in Mashing". It also includes a series of minor prizes for a variety of categories, including Best Student entry and People's Choice. Other prizes include $5000 for Highly Commendable Mashups and $2500 for Notable Mashing Achievements.

Contestants can enter as individuals or as a team. All teams must have at least one Australian resident/citizen as a member. Points will be awarded based on originality, consistency with contest purposes including social value, quality, and design (including standards compliance), and usability (including documentation and ease of use).

Entries will be accepted from 7 October 2009 and will conclude on 6 November 2009.

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Opening Australia's archives: why licensing matters

The ability to access, adapt, and reuse content is integral to the digital environment's creative capacity. The internet, digital recording devices, and the ready availability of content production software have together drastically changed the creative landscape, replacing linear models of production and commercialisation with more distributed, collaborative, user-generated, and open networking models. Artists are working collaboratively across the globe, students produce documentaries instead of essays, and minority groups are telling their own stories online.

Yet, due to restrictions created by copyright law, Australians have great difficulty gaining access to quality online content from our culture that can be legally and safely reused. This creates particular problems for groups such as educators who work with digital literacies; community advocates who seek to engage the public with their message; and researchers who hope to extend the impact of their studies. Obtaining music for the background of a slideshow, or photographs to illustrate a publication or historic footage for an educational video – legally – is often beyond the expertise or resources of such groups.

Australia's collecting institutions big and small hold large quantities of content which could be used to fill this gap. Much of this material is created and maintained using public funds and, either because it has entered the public domain or is wholly owned by the government, could be legally released for reuse by all Australians. Studies such as *National Innovation Review*,[1] the UK's *Power of Information Report*[2], and the OECD's *Seoul Declaration for the Future of the Internet Economy*[3] have recommended that this material could be a major driver of innovation and cultural and economic growth if it was available for all to adapt, repurpose, and remix. However, the vast majority remains hidden, unused in warehouses, backrooms, and databases, or locked behind restrictive access policies and terms of use.

There are a number of reasons for this. Lack of funding, staff time, and resources are, as always, the biggest barriers. These are compounded in this case by copyright uncertainties (eg. orphaned works), other legal concerns (eg: privacy), and lack of

clear policy direction from the government and funding bodies. At the same time, internal factors can be a major player in the rights management decisions of individual institutions, from concerns about maintaining business models and donor relationships to a desire to 'protect' resources from 'undesirable' reuse.

There is increasing evidence that open access to collections can provide significant benefits to collecting institutions and be compatible with institutional business models. The Powerhouse Museum has reported that their donation of over 1300 public domain photographs to the Flickr Commons project hasn't reduced sales of the images, while the German Federated Archive, Bundesarchiv, has reported that uploading 100 000 of its images for use on Wikipedia has actually doubled its sales. At the same time, both institutions have experienced massive increases in user access to and engagement with the works, with thousands of tags, discoveries, remixes, and even formal partnership projects. Not to mention, of course, the increase in the institution's brand profile and value that comes from greater audience awareness of its resources.

All this points towards a need for the Australian cultural sector to take a more united approach on rights management.

Government agencies and funding bodies need to be convinced to value access and reuse, and include it in their KPIs; donors need to be brought up to date on the role of the public domain in cultural growth and development; and institutions need better information on building revenue models that take advantage of the digital environment.

The driving consideration in determining the sector's attitude to rights management should be what role we want for Australia's cultural and collecting institutions in the digital environment. In an online environment dominated by international content and cultural imperialism, Australia's collections represent an invaluable resource that will enable use to fight back and increase the knowledge, appreciation, and relevance of our culture and history. But this will be achieved by positioning ourselves as drivers, facilitators, and educators, not as guards, fences, and police.

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1. http://www.innovation.gov.au/innovation review/Documents/NIS_review_Web3.pdf

2. http://www.opsi.gov.uk/advice/poi/power-of-information-review.pdf

3. http://www.oecd.org/dataoecd/49/28/40839436.pdf

Open education revolution on the horizon

The Horizon Report 2009: Australia-New Zealand Edition[1] describes areas of emerging technology that will impact on education in Australia and New Zealand within three to five years. They list the top three technologies to watch as:

- mobile internet devices,
- private clouds, and
- open content.

It is to be expected that the same technologies will have a similar impact on libraries, and it could be wise to plan for, rather than wait for, them to hit.

Mobile internet devices are already making their presence felt particularly by libraries in areas with limited alternative public wireless coverage. Media and entertainment related content for mobile devices is readily available, but is library-related content and services readily accessible? Are we considering the copyright implications of content we purchase or license, and whether providing this on a new platform will be legal? While current copyright deals OK with use of content in physical containers such as tape or CD, legal issues around access to digital content are not so easy.

Cloud computing, where storage and processing is distributed across networked computers rather than hosted on a local server, raises further concerns about legal jurisdiction when content is stored outside Australia. The 'private clouds' referred to in *The Horizon Report* are an attempt to address these issues.

Open content is of particular interest to education libraries. There has been gradual evidence of a shift of emphasis from restricting access to content, towards an acceptance of open access, particularly in the higher education sector. As all education sectors calculate what it is costing them to maintain the current copyright regime in the digital age, there is a growing interest in open education resources.

It is not only cost driving this change. While there is content that may be 'free to education', due to copyright restrictions it is not open to educators or students to use in creation of new information products or to republish in new contexts. Just as there is a move towards open licensing in government (thanks to the government 2.0 taskforce, **http://gov2.net.au**) there is a strong case for moving education towards open licensed curriculum resources.

In a 21st century learning environment the flexibility to publish and communicate in digital formats is emphasised in policy documents like *Learning in an online world: Pedagogy strategy*[2] which states that schools should:

- make learning activities, information, courses and feedback available online anywhere – anytime;
- support students using online resources to share with other students and experts; and
- increase parent access to student work.

In each of these statements there is a requirement for access to, and sharing of, learning resources beyond the provisions of current educational copyright conditions. Learning resources published under traditional copyright licences cannot be made available to the public. Legally they can only be made available and accessed by staff and students via an intranet, learning management system, or other password controlled environment. What is required is a system that encourages teachers and students to adapt, build upon, remix and re-share learning resources, and th,us realise the creative potential of multimedia resources.

Enter the Open Education Revolution. The Cape Town Open Education Declaration sees a clear future for open content.

We are on the cusp of a global revolution in teaching and learning. Educators worldwide are developing a vast pool of