



Digital Strategies for Heritage (DISH) 2013 *2 & 3 December 2013, De Doelen Rotterdam*

Chefs' Table session

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Table Host: Merete Sanderhoff & Lizzy Jongma

Title: Use open licensing to the MAX

Introduction

Open licenses change the perception of museum collections and what they can do for us.

Open licensing enables museums to bring their collections to the people and turn them into active tools in the hands of users. But licensing can be a jungle. Along with my sous-chef Lizzy Jongma from Rijksmuseum, we will discuss which licenses GLAMs need to choose (for instance within the Creative Commons framework) to ensure that their collections can go where the users are and foster new forms of engagement (Wikipedia, social media, remix culture etc.) The outset for discussion is our personal experiences with licensing collections: How did we serve our audiences on digital platforms like Wikipedia, Europeana, Google Art, Facebook etc. And how does this serve our own organizations?

Discussion

"Use open licensing to the MAX" by Merete Sanderhoff (Statens Museum for Kunst) and Lizzy Jongma (Rijksmuseum).

Participants:

from S&V Institute - here because they use open data a lot

Karen Jacobs from Finnish Ministry for Cultural Heritage - here because they advise the Ministry on Open Data. What's the role of the government in introducing open data policy in their funding programmes etc.

open archive & ministry of defence that has a big photo collection

Alex Hinojo - here to learn GLAMs point of view about open licencing to be a
Chester Beatty Library Dublin - not yet releasing (on CC)

Lizzy is a data manager in Rijksmuseum, Merete is a resercher and works
towards wider opening of the content in SMK

Rijksmuseum created a strategy that it wanted to have its content on different
platforms such as Wikipedia, Flickr, Pinterest. They stopped using licences
that didn't allow them to put content on their platforms - had to be CC BY, CC
BY SA, CC0 or Public Domain Mark.

Then Europeana said "Your metadata has to be Public Domain or we won't
work with you"

Merete: The whole point of open licencing for me as an art historian is that
collections can get used more. It makes the re-use easier.

Merete: Is it right for a public institution to restrict access to public collections?

The first thing we did was dividing the collections into art made before 1940
and works by artists who died earlier than 70 years ago [needs correction from
Lizzy]

Rijksmuseum strategy: Let's first release works that are already free of
copyright.

Merete: We in the SMK were very inspired by what the Rijksmuseum does.
We had 160 highlighths of our collection in high-resolution on our website so we
released them under CC BY. We were wrong! At first our managers wanted to
use BY-NC-ND - because commercial reuse is something that we as a
museum can do and we don't want others to remix the works as we want to
keep control over them. Then we realised we could used images released on
CC BY-NC-ND on social media.

Q: Why do you need to release images in high resolution?

Merete: Because otherwise people will look for good quality resources
elsewhere

Alex: You cannot claim copyright on a Public Domain work - you are only a
host of the content, not the holder of the copyright.

Alex: Sometimes CC BY-NC--ND is a first step towards greater openness but sometimes you give up because people are not using your content due to restrictive licences.

Merete: Traditional image licencing (=selling) is loosing institutions' money.

A sales guys can say: what you say it's great for the marketing department but how is that good for me?

Lizzy: we started to upload on sites that even sales guys like because they bring in traffic

Up to a point we had high-res TIFFs paid but last month we gave up all file types for free.

Now when we look for funding we say: "Once we digitise our content we will give it for free to the whole world. And that's an interesting model for funders"

When Rijksmuseum took images of contemporary art it didn't have rights to off the website they started getting calls from artists worried they work has devaluated. This was a starting point for a discussion on licencing and Rijksmuseum could convince living artists to Creative Commons.

Lizzy: I'm afraid my children will not know about 21st century artists becuse their work is not freely licenced and doesn't belong into public domain yet.

Marete: Museums have to start to think about and coordinate efforts to make a standardised alternative rights scheme offer to living artists or their heirs and convince them about the potential of cultural heritage institutions to promote their work.

There's a difference between the individuals uploading images the don't have rights to and institutions that do this because we are under scrutiny.

Q: How does Rijksmuseum deal with orphan works

The British Librabry did a survey what was the oldest [orphan work] and they found out it was made in 1869.

In SMK the first step was to use CC BY in a pilot and after getting great results we managed to go further.

Lizzy: Europeana people advised us: do what you are comfortable with!

It can be even 10 images on CC BY and its a gain for everyone.
Some rights reserved is also better than all rights reserved!

Q: From the government point of view:

you have to give people the return of the investment from public funding

Alex: National heritage is a treasure shared by the whole mankind. If you can make more people working on it, also companies - it's better.

Can become contradictory with the sales department plans =>

It's a decision a company has to make - are we a heritage institution or a business.

Alex: The problem is with mid-size institutions. Big institutions can make money on content. The mid-size can't make a big-enough revenue but they aspire to this business model