



MICHAEL Culture workshop

Tools to make your collections widely visible.

Good practices for opening and
reusing the digital museum heritage

Marzia Piccininno – MICHAEL Culture Association

Berlin, 15 February 2016

Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation (2011/711/UE)

“the digitised material can be reused – **for both commercial and non-commercial purposes** – for uses such as developing learning and educational content, documentaries, tourism applications, games, animations and design tools, provided that this is done with full respect for copyright and related rights”.

The EC invites the Member states to “improve access to and use of digitised cultural material that is in the public domain by [...] promoting the widest possible access to digitised public domain material as well as the widest possible reuse of the material for non-commercial and commercial purposes”.

WIDEST ACCESS
TO THE PUBLIC DOMAIN MATERIAL

WIDEST POSSIBLE REUSE



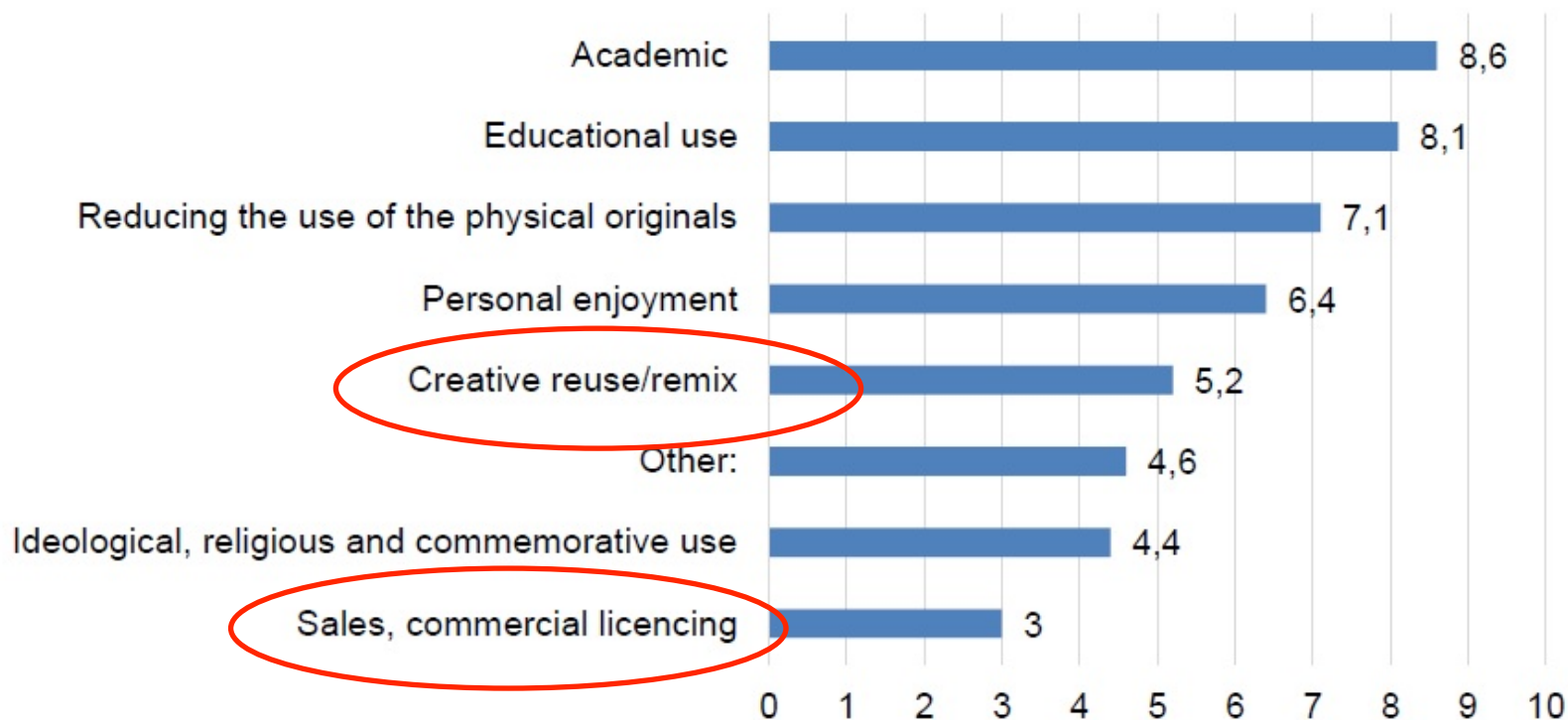
Survey Report on Digitisation in European Cultural Heritage Institutions 2015

Only the 32% of the digitised or born digital museum content is available online.

<http://enumeratedataplatform.digibis.com/reports/survey-report-on-digitisation-in-european-cultural-heritage-institutions-2015/detail>

Survey Report on Digitisation in European Cultural Heritage Institutions 2015

Figure 4.3: Collections are made accessible to the public for various reasons.
How important is each of the following types of use for your institution? Mean results (n=756)



Museums have long taken control over the images of their work of arts and related content

- To avoid inappropriate uses
- To ensure that the usages reflect well on the artists, the works of art, and the museum.

The switch from a position of total control upon the uses of images and content to the open access IS A CONCERN.

Museums and online heritage

| | British Museum | V&A | MET | Getty | SMK | NGA | Rijksmuseum |
|---|---|---------------------|------------|--------------|-----------------------------------|------------|--------------------|
| Records | 935,362 | 547,136 | 418,000 | 99,000 | 25,000 | 45,000 | 242,726 |
| Authorisation | X | X (only for the HR) | - | - | X (for certain uses only) | - | - |
| High resolution | X (upon request) | X | X | X | X | X | X |
| Free use for research/teaching/personal purposes | X (possible restrictions - CC BY-NC-SA 4.0) | X | X | X | X | X | X |
| Free use for commercial purposes | - | - | - | - | X (apart from copyrighted images) | X | X |
| Paid services | X | X | X | X | X | X | X |



En bateau, Édouard Manet, 1874, MET



Het melkmeisje, Johannes Vermeer, c. 1660, Rijksmuseum




Ground Swell, Edward Hopper, 1939, NGA

Museums and open access: food for thoughts

Kristin Kelly “Images of Works of Art in Museum Collections: The Experience of Open Access. A Study of Eleven Museums ”, 2013

- The loss of control fades as a concern: no one cited inappropriate uses of images.
- The free download of the images did not hold back the sales of the reproduction rights of the images.
- Revenues matters less than reputation.
- Change is good: no museum that has made the transition to open access would return to its previous approach. The satisfaction that comes from fulfilment of the museum’s mission is cited as tremendous positive.

The Rijksmuseum digital revolution

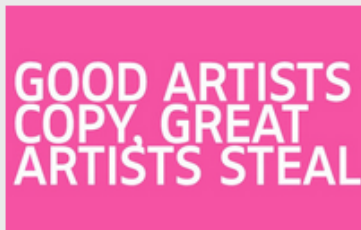


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Now in 242,726 Rijksstudios




The yellow milkmaid



RIJKS MUSEUM

The Rijksmuseum digital revolution

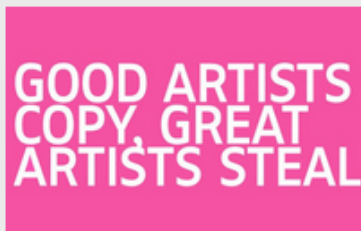


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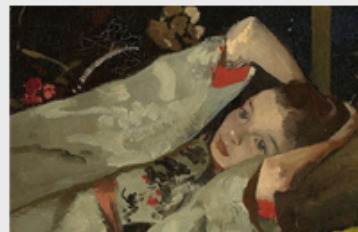
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isien, 1923, No 8: 6. - PROMENADE. - Un charmant tailleur...,
ous, Ch. et Cie Lavy, G-P. Jourmard, 1923

9mm x w 180mm. [More details](#)



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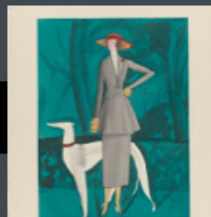
with this work

RIJKS STUDIO



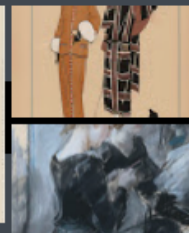
[Elisabeth van der Vijgh](#) added this work to [Hoeden](#)

October 1 2015 - 246 works 90 2



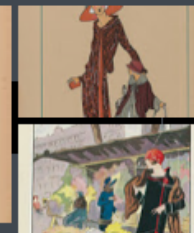
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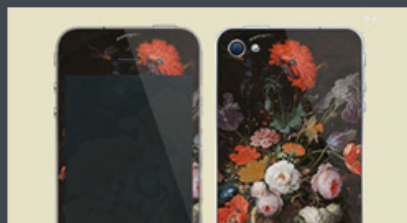
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+ Object data

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Félix Fournery 1900.

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RIJKS STUDIO

Tosca, Staatstheater Mainz



neuegestaltung

👁 14

★ 0

☆ I love this



Inspired by: A young Girl
Reposing

Jan Adam Kruseman, 1827

Poster for the opera »Tosca« at the Staatstheater Mainz. By www.neuegestaltung.de

Etsy

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Rijksstudio

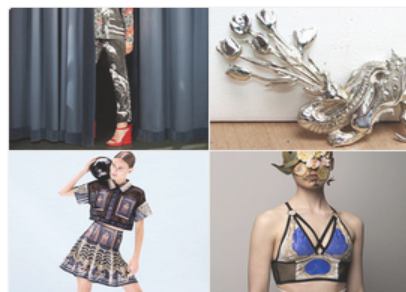
Rijksstudio (Rijksmuseum) introduces its digital images to use for Etsy.

www.rijksmuseum.nl/en/rijksstudio

Segui

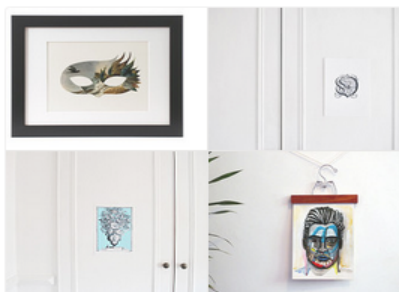
473

Incorpora



Made with Rijksstudio - ...

14 articoli



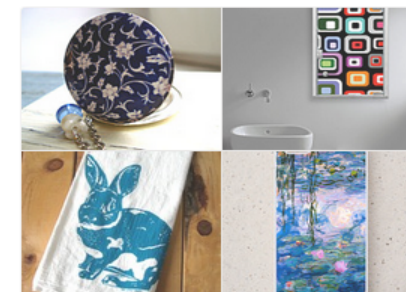
Made with Rijksstudio - ...

12 articoli



Made with Rijksstudio - ...

15 articoli



Rijksstudio Likes:

9 articoli



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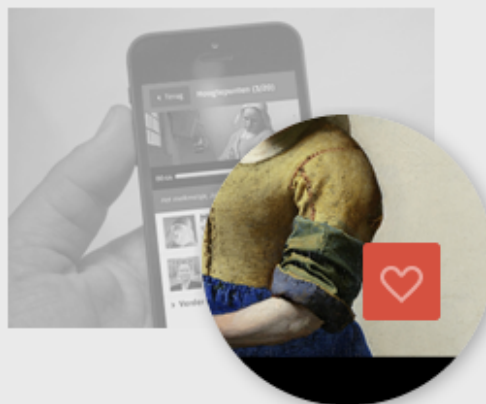
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RIJKS How to save works in your Rijksstudio during a visit?

1. Download the Rijksmuseum App on your smartphone or hire a special device in the museum.
2. Collect during your visit your favorites by clicking the heart in the corner of the works.
3. Follow the easy instructions in the app and your favorites are saved in your own Rijksstudio on the website.



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[Rijksstudio Terms and Conditions](#)

- No decrease of the image selling process
- Merchandise selling did not decrease and the offer is even bigger
- Increased reputation of the museum > more on site and online visits (ca. 300,000 unique visitors per month)
- Wikimedia published a selection of 700 masterpieces: 11 M page views per month!
- Artstor, the digital library with images for education and research about art history, acquired the whole database, translated the metadata into English and gave them back to the museum
- 30 apps using the Rijksstudio API are available
- From a local museum to a global digital repository of knowledge

Lizzie Jongma, Data Manager, Collection Information Department (February 2015)

More real than reality

Digital developments

Digital developments bring entirely new opportunities for our museums to offer citizens and researchers access to our cultural heritage.

Meeting a new generation



The three museums the Royal Armoury, Skokloster Castle and The Hallwyl Museum constitute a government agency, accountable to the Ministry of Culture. The government agency is headed by a Director General. The museums base their work on a national cultural policy resolution enacted by the Swedish Parliament.

Our mission is to preserve our collections and contribute to a living and accessible cultural heritage.

Our organisation

THE ROYAL ARMOURY



In 1628 King Gustavus Adolphus decided that the clothing that he had worn during his Polish campaign should be "preserved in the armoury as a

SKOKLOSTER CASTLE



Visit one of the world's finest Baroque castles, located in beautiful surroundings on the shore of Mälaren, close to Arlanda! Skokloster Castle is one

THE HALLWYL MUSEUM



Leave the noise of the city behind you and step 100 years back in time! Walk through the doors of the Hallwyl Museum, located at No.4 Hamngatan in the

Open Image Archive project

- LSH is a small institution: 300,000 people visit the three museums but many won't go there in their life
- LSH, like many other museums, has few human and economic resources
- LSH believes in its public mission of bringing benefit to the society

LSH case study:

http://pro.europeana.eu/files/Europeana_Professional/Publications/Making%20Impact%20on%20a%20Small%20Budget%20-%20LSH%20Case%20Study.pdf

<https://www.youtube.com/watch?v=Sgx9Bjot9-l>

What's happened?

- Small initial budget: start digitising at the best possible resolution all the possible stuff as soon as possible
- LSH cleaned up the database, improved the metadata, and published their digital content with as few restrictions as possible (Creative Commons licences)
- 60,000 images published under open licences (36,000 in HR)
- Everybody can see, download, share, edit and remix their out of copyright and openly licensed images
- Europeana, Google Art, digital exhibitions, everywhere in the web
- Wikimedia: 3 M accesses and thousands of articles in many languages

Hidden details



“Digital objects can be more real than reality”.
Karin Nilsson, director at the department of Digital Resources.

- The LSH Open Image Archive "further legitimizes the open efforts of museums, which can encounter a lot of barriers to releasing images. This project will be another example that promotes release with open licenses, incorporation on Wikimedia Commons, and high resolution files."
- Jurors said that it "enables the visitor experience to extend outside the museum in a truly meaningful and flexible way," and that "making these images available for search and high-resolution download enhances the potential re-use of the collection."



europeana



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Winter Landscape with Ice Skaters, Hendrick Avercamp
Rijksmuseum
Public Domain

THEMATIC COLLECTIONS



THEMATIC COLLECTIONS



EXHIBITION



EXHIBITION



FEATURED SITE



WHAT'S NEW



Europeana and the reuse of digital cultural content

Europeana is in favour of a more flexible rights regulatory framework to:

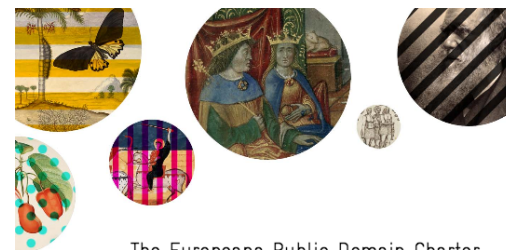
- make the cultural heritage online available in the widest possible way to foster the access to culture
- apply to the cultural data (metadata + objects) open licences for the reuse

Europeana Public Domain Charter

Digitisation of Public Domain content does not create new rights over it: works that are in the Public Domain in analogue form continue to be in the Public Domain once they have been digitised.

The lawful user of a digital copy of a Public Domain work should be free to (re-) use, copy and modify the work.

When a work has entered the Public Domain there is no longer a legal basis to impose restrictions on the use of that work.



The Europeana Public Domain Charter

Europeana, Europe's digital library, museum and archive, belongs to the public and must represent the public interest.

The Public Domain is the material from which society derives knowledge and fashions new cultural works.

Having a healthy and thriving Public Domain is essential to the social and economic well-being of society.

Digitisation of Public Domain content does not create new rights over it: works that are in the Public Domain in analogue form continue to be in the Public Domain once they have been digitised.



Published April 2010

ENGLISH

<http://pro.europeana.eu/publication/the-europeana-public-domain-charter>

- 1 - The Public Domain Mark (PDM)
- 2 - Out of copyright - non commercial re-use (OOC-NC)
- 3 - The Creative Commons CC0 1.0 Universal Public Domain Dedication (CC0)
- 4 - Creative Commons - Attribution (BY)
- 5 - Creative Commons - Attribution, Share Alike (BY-SA)
- 6 - Creative Commons - Attribution, No Derivatives (BY-ND)
- 7 - Creative Commons - Attribution, Non-Commercial (BY-NC)
- 8 - Creative Commons - Attribution, Non-Commercial, Share Alike (BY-NC-SA)
- 9 - Creative Commons - Attribution, Non-Commercial, No Derivatives (BY-NC-ND)
- 10 – Rights reserved – Free access
- 11 - Rights reserved – Paid access
- 12 – Orphan works
- 13 – Unknown

Self-portrait with beret,
Rembrandt van Rijn 1630
Rijksmuseum, Amsterdam,
public domain



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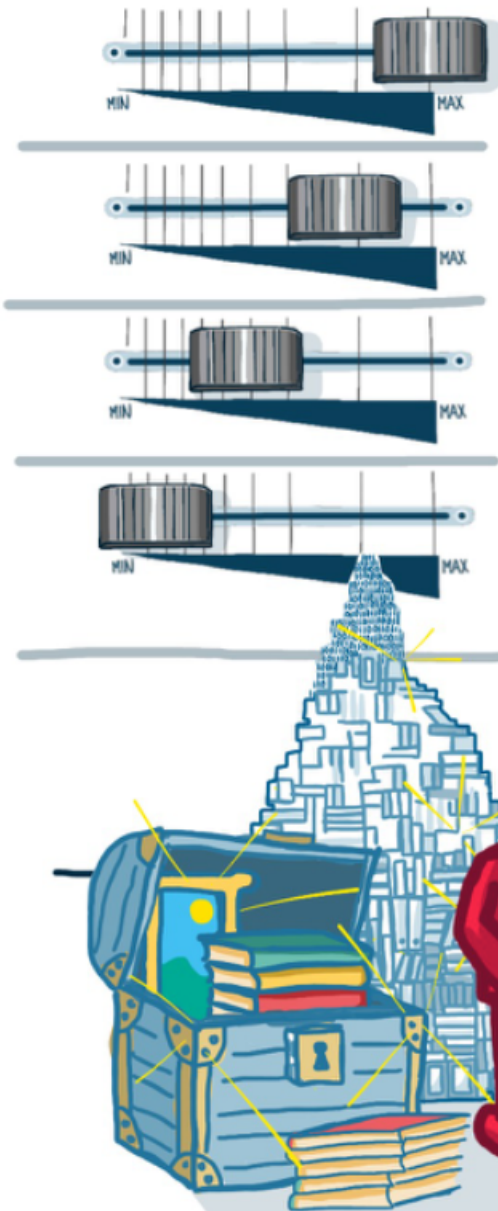
CONCEPT

WHAT YOU GIVE IS WHAT YOU GET

Europeana Publishing Framework

<http://pro.europeana.eu/publication/publishing-framework>

WHAT YOU GIVE



WHAT YOU GET



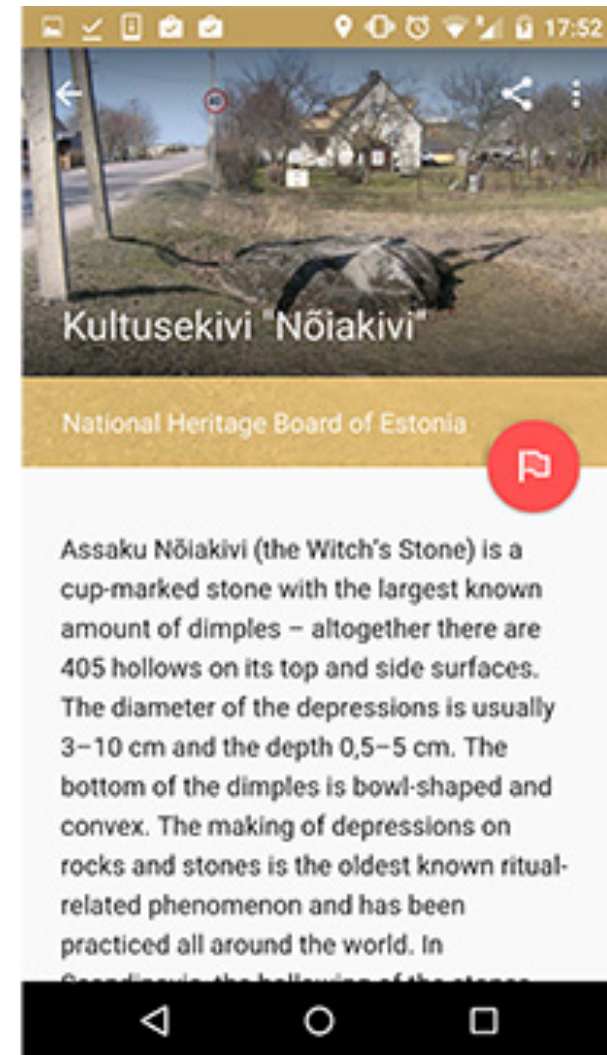
4 tiers to make your content visible and accessible

| TIER | DIRECT LINK TO OBJECT PROVIDED | RIGHTS STATEMENTS | EUROPEANA API DISPLAYS | BENEFITS (CUMULATIVE) |
|--|--|--|---|--|
| 1 Europeana as a search engine . <i>'I want people to find my collections'</i> | No | Any from the Europeana licensing Framework | Metadata, no direct link to object | Findability - indexed by search engines, linked data technology Web traffic - click-throughs to your site Analytics - from our statistics dashboard |
| 2 Europeana as a showcase . <i>'I want people to find and view my collections on Europeana'</i> | Yes. Minimum of 800+ pixels wide | Any from the Europeana licensing Framework | Metadata plus direct link to object | Use in thematic channels - providing context and relation to other collections on Europeana More marketing through Europeana |
| 3 Europeana as a distribution platform for non-commercial re-use. <i>'I want people to find, view and use my collections - but not for commercial gain'</i> | Yes. Minimum of 1,200+ pixels wide recommended | Any from the Europeana licensing framework that allow for some re-use | Metadata plus direct link to object and can filter to show only re-usable objects | Impressions - collections viewed on platforms outside of Europeana Use in Europeana's existing partnerships and projects in e.g. education and research Use in apps and services by third parties |
| 4 Europeana as a free re-use platform . <i>'I want people to find, view and use my content - however they want'</i> | Yes. Minimum of 1,200+ pixels wide recommended | Any from the Europeana licensing framework that allow free and open access | Metadata plus direct link to object and can filter to show only re-usable | Use on open platforms like Wikimedia Use by creative industry and tourism sectors Use in commercial apps and services |

Curated and enriched collections from 3 Europeana partners are used in Google's **Field Trip**.

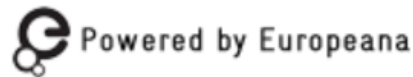
Field Trip localises the users through the smartphone and suggests the points of interests and leisure all around:

- Monuments, archaeological sites, nature
- High resolution pictures
- Story-telling
- Georeferenced points
- Resusable content (Public Domain, CC0, CC-BY, CC-BY-SA)

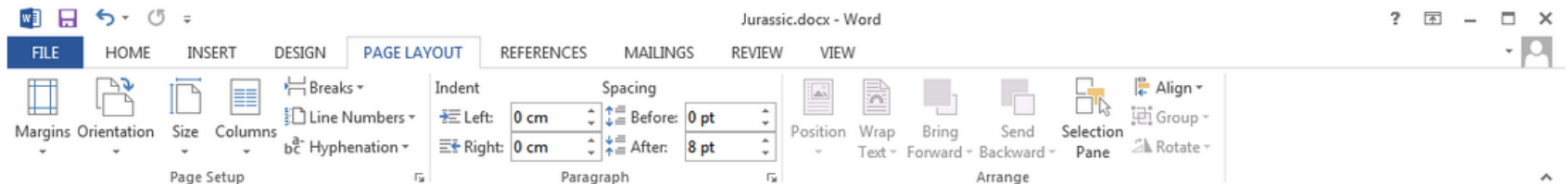


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Jurassic

From Wikipedia, the free encyclopedia

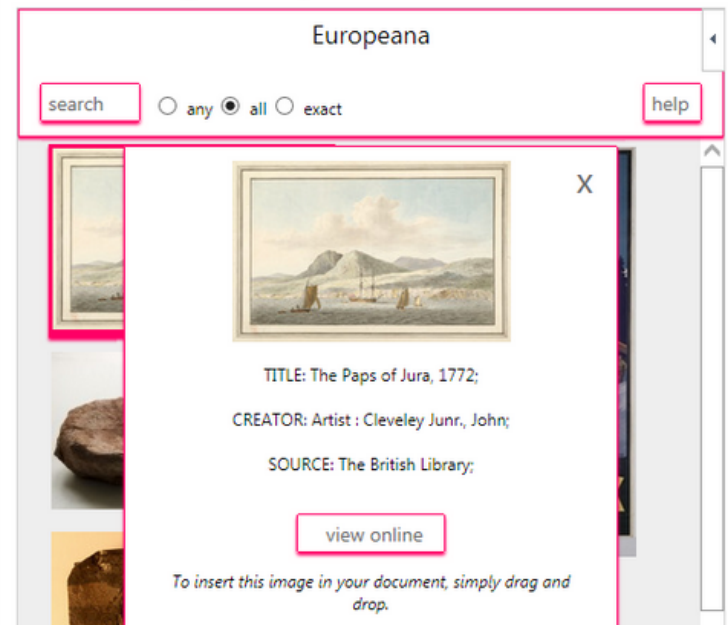
The Jurassic is a geologic period and system that extends from 201.3± 0.6 Ma (million years ago) to 145± 4 Ma; from the end of the Triassic to the beginning of the Cretaceous. The Jurassic constitutes the middle period of the Mesozoic Era, also known as the Age of Dinosaurs. The period is marked by the major Triassic–Jurassic extinction event. Two other extinction events occurred during the period: the Late Pliensbachian/Early Toarcian event in the Early Jurassic, and the Late Tithonian event at the end; however, neither event ranks among the 'Big Five' mass extinctions. The Jurassic is named after the Jura Mountains within the European Alps, where limestone strata from the period was first identified.

By the beginning of the Jurassic, the supercontinent Pangaea had begun rifting into two landmasses, Laurasia to the north and Gondwana to the south. This created more coastlines and shifted the continental climate from dry to humid, and many of the arid deserts of the Triassic were replaced by lush rainforests. On land, the fauna transitioned from the Triassic fauna, dominated by both dinosauromorph and crocodylomorph archosaurs, to one dominated by dinosaurs alone. The first birds also appeared during the Jurassic, having evolved from a branch of theropod dinosaurs. Other major events include the appearance of the earliest lizards, and the evolution of therian mammals, including primitive placentals. Crocodylians made the transition from a terrestrial to an aquatic mode of life. The oceans were inhabited by marine reptiles such as



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Culture Collage - Europeana



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<http://wiki.athenaplus.eu/index.php/MOVIO>

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2 Una nazione in movimento

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Leggi il saggio completo ([PDF](#), 163 kb)



Europeana related contents



Thank you!

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