



New dimensions in Open GLAM

A presentation for a SunoikisisDC
webinar on IP and heritage restitution

Douglas McCarthy [@CultureDoug](https://twitter.com/CultureDoug)

11 March 2021
CC BY 4.0

Agenda

To help frame our discussion of digital heritage, open access and restitution,
I'm going to briefly:

- **Introduce** Open GLAM
- **Present** the latest global data
- **Share** useful resources
- **Highlight** challenges and opportunities



Galleries

Libraries

Archives

Museums



Introducing Open GLAM

- A vibrant global community of people and organisations working to open up content and data held by memory institutions – **where culturally appropriate**
- Mantra: Reproductions of public domain works should remain in the public domain when digitised (no gatekeeping please)
- In the EU, 'author's own intellectual creation' is an important threshold and principle of copyright law

Copyright and licensing in Open GLAM

'Open means anyone can **freely access, use, modify, and share** for any purpose.' ([The Open Definition](#))



Copyright and licensing in Open GLAM

- Public Domain Mark 1.0
- CCo 1.0 Universal
- Attribution 4.0 International (CC BY 4.0)
- Attribution-ShareAlike 4.0 International (CC BY-SA 4.0)
- No Known Copyright* and equivalents

Please note: **NC** (non-commercial) & **ND** (no derivative) licences and term-based restrictions are not considered as Open GLAM

Open GLAM survey (2018-)

Examines how GLAMs make open access data – whether digital objects, metadata or text – available for re-use.

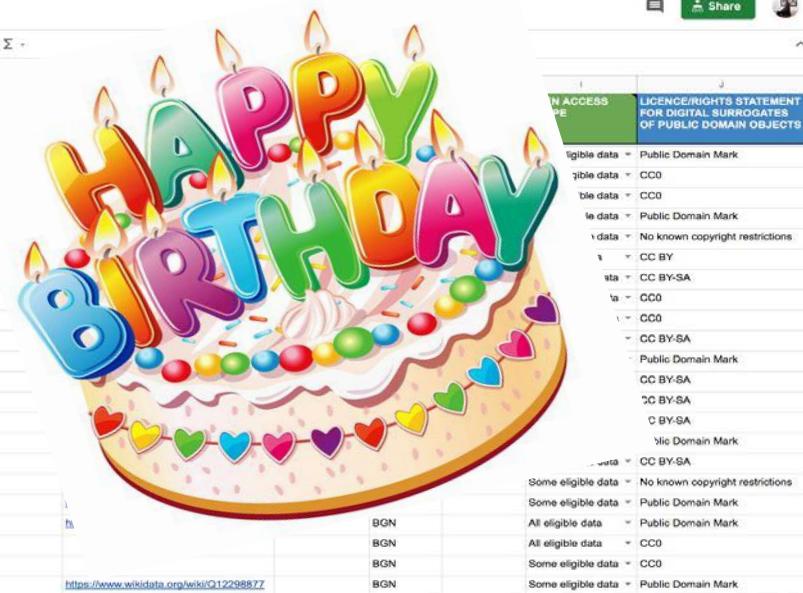
Survey of GLAM open access policy and practice (Douglas McCarthy and Dr. Andrea Wallace, CC BY, 2018 to present) ★ ⓘ

File Edit View Insert Format Data Tools Add-ons Help Last edit was yesterday at 08:41

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France

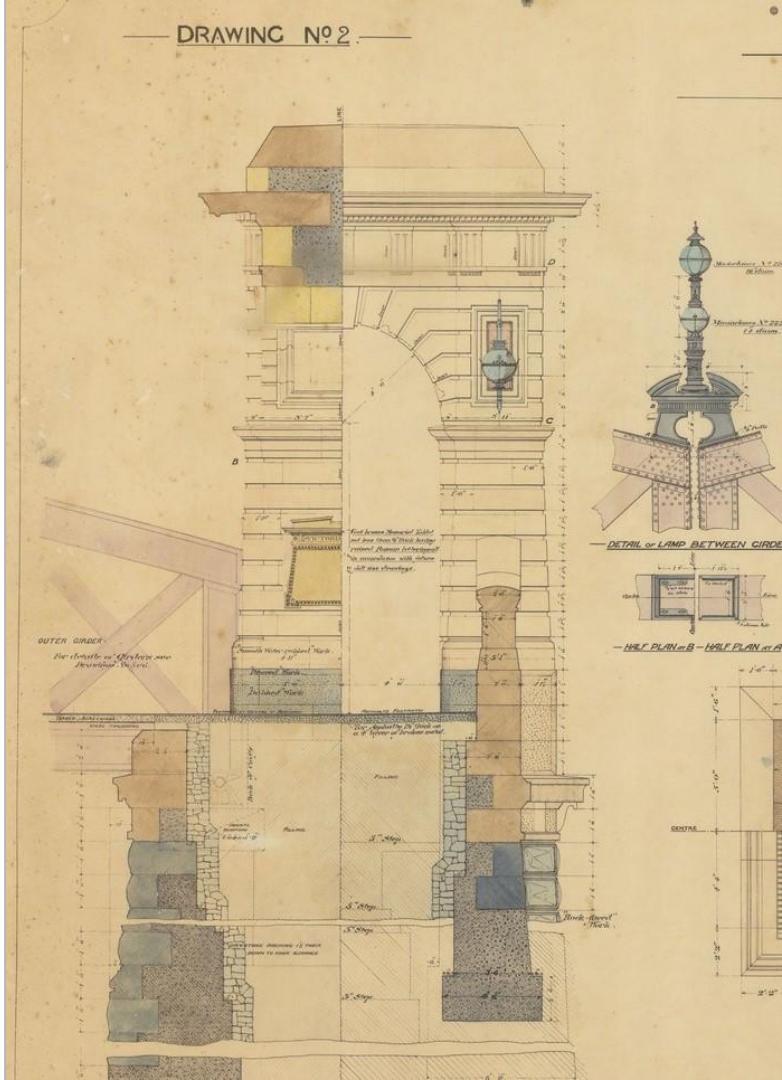
COUNTRY	INSTITUTION	INSTITUTION TYPE	INSTITUTION WEBSITE
30 Belgium	Industriemuseum	Museum	https://www.industriemuseum.be
31 Belgium	Jakob Smitsmuseum	Museum	https://www.jakobsmits.be
32 Belgium	Koninklijke Bibliotheek van België	Library	https://www.kbr.be
33 Belgium	Letterenhuis	Museum	https://www.letterenhuis.be
34 Belgium	Liberas (Het Liberale Archief)	Archive	https://www.liberas.eu
35 Belgium	Museum Plantin-Moretus	Museum	https://www.museumplantinmoretus.be
36 Belgium	Plantentuin Meise	Other	https://www.plantentuinmeise.be
37 Belgium	Prentenkabinet, Universiteit Antwerpen	University	https://www.uantwerpen.be
38 Belgium	Royal Museum of Fine Arts Antwerp	Museum	https://www.kmska.be
39 Belgium	Universiteitsbibliotheek Gent	Library	https://lib.ugent.be
40 Brazil	Biblioteca Brasiliense Guita e José Mindlin	Library	https://www.bbmc.usp.br
41 Brazil	Museu da Imigracão, São Paulo	Museum	http://museuimigracao.org.br
42 Brazil	Museu de Anatomia Veterinária da Faculdade de Medicina Veterinária e Zootecnia c	Museum	http://www.fmvz.usp.br
43 Brazil	Museu de Zoologia da Universidade de São Paulo	Museum	http://www.mz.usp.br
44 Brazil	Museu do Homem do Nordeste	Museum	http://www.fundaj.gov.br
45 Brazil	Musica Brasilis	Museum	http://musicabrasilia.org.br
46 Brazil	Senado Federal do Brasil	Other	http://www.senado.leg.br
47 Bulgaria	NALIS Foundation	Library	http://www.nalis.bg
48 Bulgaria	Национална библиотека „Св. св. Кирил и Методий“ (SS. Cyril and Methodius Natl Library	Library	http://www.nationallibrary.bg
49 Bulgaria	Регионална библиотека „Пенчо Славейков“ (Pencho Slaveykov Regional Library)	Library	http://www.libvar.bg
50 Bulgaria	Регионална библиотека „Любен Каравелов“ (Luben Karavelov Regional Library)	Library	https://www.librus.bg
51 Bulgaria	Централна библиотека на БАН (Central Library of the Bulgarian Academy of Sciences)	Library	http://cl.bas.bg



bit.ly/OpenGLAMsurvey & <https://archive.org>

Open GLAM survey

- Direct links to Open GLAM data:
almost **50 million** digital objects from
almost **1000 institutions**
- Institution name (original language),
country and type
- Licences/rights statements for digital
surrogates and metadata
- Links to Terms of Use and copyright policies
- Wikidata QIDs for every institution
- Open GLAM survey in Wikidata: [Q73357989](#)



Survey scope & method

- Data that GLAMs make available on their websites and/or external platforms
- Focus on digital surrogates of objects in the public domain, where any term of copyright for the material object has expired or never existed in the first place
- Information is gathered via desk research and outreach to the global GLAM community



Read about the Open GLAM survey

[DEUTSCH](#)[ESPAÑOL](#)[FRANÇAIS](#)[ITALIANO](#)[PORTUGUÊS](#)[HOW TO OPEN GLAM](#)[OPEN GLAM SURVEY](#)[ARCHIV](#)

Open GLAM survey



Uncovering the global picture of Open GLAM

How many cultural heritage institutions make their digital collections available for free reuse? How do they do this, and where is open...

Licensing policy and practice in Open GLAM

Twelve months ago Andrea Wallace and I set out to discover how many cultural heritage institutions make their digital collections...

Open Access Scope in Open GLAM

Twelve months ago Andrea Wallace and I embarked upon a mission to discover how many cultural heritage institutions make their digital...

<https://medium.com/open-glam/survey>

Finding Open GLAM

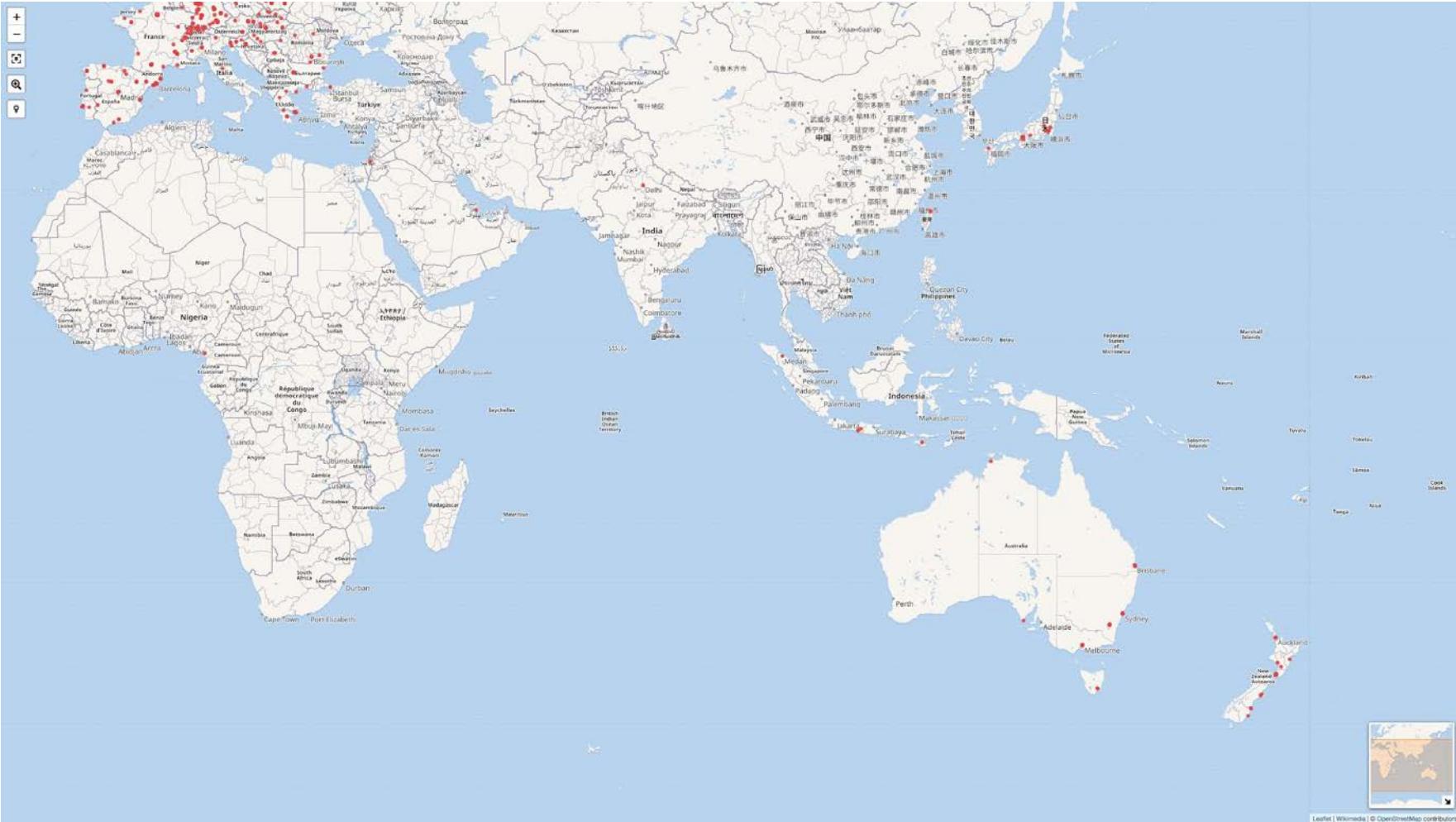
- [Wikimedia Commons](#)
- Cultural data aggregators such as
[Europeana](#), [Japan Search](#), [Trove](#) and
[Digital NZ](#)
- [Flickr: The Commons](#)
- [CC Search](#)
- [Sketchfab CCo 3D collections](#)
- Hackathons, e.g. [Coding da Vinci](#)
- Open data portals, e.g. [opendata.swiss](#)



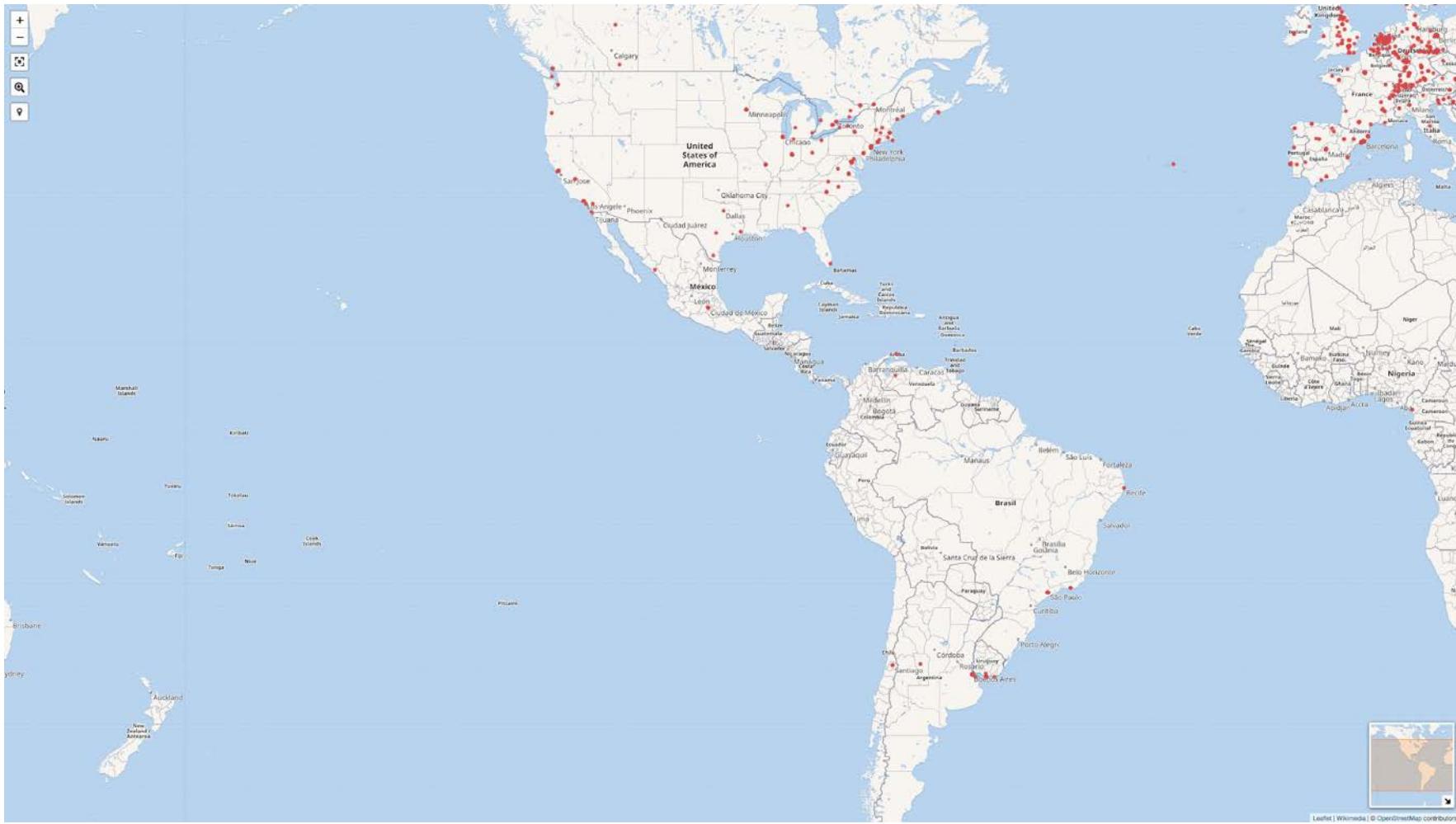
Open GLAM today



Wikidata query: <https://w.wiki/Grc>



Wikidata query: <https://w.wiki/Grc>



Leaflet | Wikimedia | © OpenStreetMap contributors

Wikidata query: <https://w.wiki/Grc>



Wikidata query: <https://w.wiki/Grc>

Open GLAM: real world challenges

- Socio-economic, technical and human infrastructures
 - 'Distortion effect' of aggregators
- Copyright and culture, and the culture and complexity of copyright
 - High barrier to entry
- Pressure to generate revenue
- Power of the status quo
 - Control reflex/habit
 - AKA #**N**OpenGLAM



[Description](#)[Key facts](#)[Download image](#)[Buy a print](#)[!\[\]\(d4e92a70a184987c4cee61bbacf99330_img.jpg\) Download low resolution image](#) 

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#**N**OpenGLAM

EU copyright reform: dare we dream?



Article | Open Access | Published: 28 July 2020

Revisiting Access to Cultural Heritage in the Public Domain: EU and International Developments

Andrea Wallace & Ellen Euler

IIC - International Review of Intellectual Property and Competition Law 51, 823–855(2020) | [Cite this article](#)

1666 Accesses | 53 Altmetric | [Metrics](#)

Abstract

In the past year, a number of legal developments have accelerated discussions around whether intellectual property rights can be claimed in materials generated during the reproduction of public domain works. This article analyses those developments, focusing on the 2018 German Federal Supreme Court decision *Museumsfotos*, Art. 14 of the 2019 Copyright and Related Rights in the Digital Single Market Directive, and relevant provisions of the 2019 Open Data and the Re-use of Public Sector Information Directive. It reveals that despite the growing consensus for protecting the public domain, there is a lack of practical guidance throughout the EU in legislation, jurisprudence, and literature on what reproduction media might attract new intellectual property rights, from scans to photography to 3D data. This leaves ample

- Article 14, CDSM
- Transposition by Member States into national law due by 7 June
- No more CC BY, CC BY-SA for digital surrogates...?
- 169 GLAMs worldwide currently comply (via CCo or Public Domain Mark)
- See also: Open Data Directive

<https://doi.org/10.1007/s40319-020-00961-8>

Open GLAM: new directions, new horizons

- Critical approaches to IP, copyright and licensing for preservation, management and dissemination of intangible cultural heritage (ICH) and traditional cultural expressions (TCE)
- Center the needs and desires of local communities (away from Western institutions)
- Raise awareness of the complex issues
- Share approaches and experiences
- Pioneer transparent, open and inclusive ways to access information
- Take new approaches to restitution data

'The case for Open Restitution: An Africa centred approach to restitution data'

Chao Tayiana Maina, 2021.

ORA is an Africa-led project seeking to open up access to information on restitution of African material culture and human ancestors, to empower all stakeholders involved to make knowledge-based decisions.

<https://headstronghistorian.com>

The screenshot shows the OPEN GLAM website homepage. At the top, there is a navigation bar with links to ESPAÑOL, FRANÇAIS, PORTUGUÊS, ITALIANO, DEUTSCH, HOW TO OPEN GLAM, OPEN GLAM SURVEY, and ARCHIVE. Below the navigation bar, there is a section titled "Featured stories" which displays three articles. The first article is a "Webinar" titled "The case for Open Restitution—An Africa centred approach to restit..." by Headstrong Historian, Mwai Gatheca, Njoki Ngumi, Kenya, on 26th August | 5PM CAT / 6PM EAT. The second article is a "Webinar" titled "RESTITUTION DIALOGUES" by OPEN RESTITUTION PROJECT - AFRICA, featuring Mulenga Kapewepwe & Samba Yonga, Zambia, on 30th SEPTEMBER | 5PM CAT / 6PM EAT. The third article is a "Webinar" titled "Open GLAM in Indonesia: the Current Situation of Indonesian Digital..." by Biyanto Rebin, on Mar 4 • 6 min read. To the right of the featured stories, there is a large green pie chart with several small colored segments.

<https://medium.com/open-glam>

Ethics in Open GLAM



Ethical information management

Indigitization — Toolkit for the Digitization of First Nations Knowledge



Indigitization is a B.C. based collaborative initiative between Indigenous communities and organizations, the Irving K. Barber Learning Centre, the Museum of Anthropology, Northern BC Archives (UNBC), and the School for Library, Archival and Information Studies, to facilitate capacity building in Indigenous information management. This project is committed to clarifying processes and identifying issues in the conservation, digitization, and management of Indigenous community knowledge. It does so by providing information resources through the Indigitization toolkit and by enabling community-led audio cassette digitization projects through grant funding and training. Indigitization seeks to grow and work with a network of practitioners to develop effective practices for the management of digital heritage that support the goals of individual communities.



Towards a Declaration on Open Access for Cultural Heritage

HOME INTRODUCTORY MATERIALS BACKGROUND JUSTIFICATION NEW AREAS OF FOCUS

Everyone should be able to access and reuse cultural heritage in the

Over the past decade, important work by the cultural sector has led to dramatically expanded access to public of this work, an open GLAM (Galleries, Archives, Libraries, and Museums) movement has grown to support the digital collections and their reuse by new audiences and user-groups globally. But research increasingly shows to ensure no new rights are claimed in non-original reproduction media, and that digital cultural heritage and both within, but also separate from, established institutions.

New focus areas

- Accessibility
- Decolonization & Indigenization
- Intangible Cultural Heritage
- GLAM-Generated IP
- User-Generated IP
- Privacy and Sensitivity
- Sustainability
- Technical Standards

<https://openglam.pubpub.org>

Thank you for listening.

Join the [**#OpenGLAM**](#) conversation,
and let's stay in touch.

- [@CultureDoug](https://twitter.com/CultureDoug)
- douglasmccarthy.com
- [linkedin.com/in/douglaskmccarthy](https://www.linkedin.com/in/douglaskmccarthy)



INTELLECTUAL PROPERTY RIGHTS

*and the restitution
of cultural heritage*

Mathilde Pavis and Andrea Wallace, University of Exeter
@Mathilde_Pavis // @AndeeWallace

Jaromír Funke, "Abstraction"
Metropolitan Museum of Art, CC0

RESTITUTION, and digitization? and intellectual property rights?

- Discussions, debates and efforts of restitution or repatriation of cultural heritage are **old**.
- Discussions on the restitution of intellectual property rights are **new, but important** in light of the **digitization, digitalization and open access** movement(s) in the sector.
- Policies and legal solutions on both are crucial for the **full restitution of cultural heritage**, both **material and digital**.

British Museum

• This article is more than **2 months old**

British Museum 'has head in sand' over return of artefacts

Authors of major report accuse institution of hiding from issue of looted colonial-era objects

Lanre Bakare

• [@lanre_bakare](#)

Fri 21 Jun 2019 10.45 BST



594



Felwine Sarr

Bénédicte Savoy

**The Restitution of African Cultural Heritage.
Toward a New Relational Ethics**

November 2018

"...We pilfer from the Africans under the pretext of teaching others how to love them and get to know their culture, that is, when all is said and done, to train even more ethnographers, so they can head off to encounter them and 'love and pilfer' from them as well."

Michel Leiris, Letter to his wife, September 19, 1931 (Michel Leiris, *Miroir d'Afrique*, Edited and Annotated by Jean Jamin, Paris: Gallimard, 1996, p. 204, note)

"The conservation of culture has saved the various African peoples from the attempts at erasing the history and soul of Africa's peoples [...] and if it [culture] binds humans together, it also impels progress. This is the reason why Africa has gone to such great lengths and taken such care in recovering its cultural heritage, in defending its personality and tending to the flourishing of new branches of its culture."

"Manifeste culturel panafricain", *Souffles*, 16-17, 4th trimester, 1969, January-February 1970, p.9 and p. 13

b. Sharing of Digital Content

A large number of photographic, cinematographic, or sound documents concerning African societies once held by former colonial administrations have recently been part of intensive campaigns for digitization projects (such as the "iconothèque" in the Musée du quai Branly-Jacques Chirac). Within the framework of the project of restitutions, these digitized objects must be made part of a radical practice of sharing, including how one rethinks the politics of image rights use. Given the large number of French institutions concerned and the difficulty that a foreign public has for navigating through these museums, we recommend the creation of a single portal providing access to this precious documentation in the form of a platform that would be *open access*. After a dialogue with the other institutions and parties involved, a plan for the systematic digitization of documents that have yet to be digitized concerning Africa should be established, including the collections of (Ethiopian, Omarian, etc) manuscripts from the Bibliothèque nationale de France. It goes without saying that questions around the rights for the reproduction of images needs to be the object of a complete revision regarding requests coming from African countries from which these works originated including any photographs, films, and recording of these societies. Free access to these materials as well as the free use of the images and documents should be the end goal.

For works already digitized:

"a radical practice of sharing, including how one rethinks the politics of image rights use"

"the creation of a single open access portal to documentation"

For works not yet digitized:

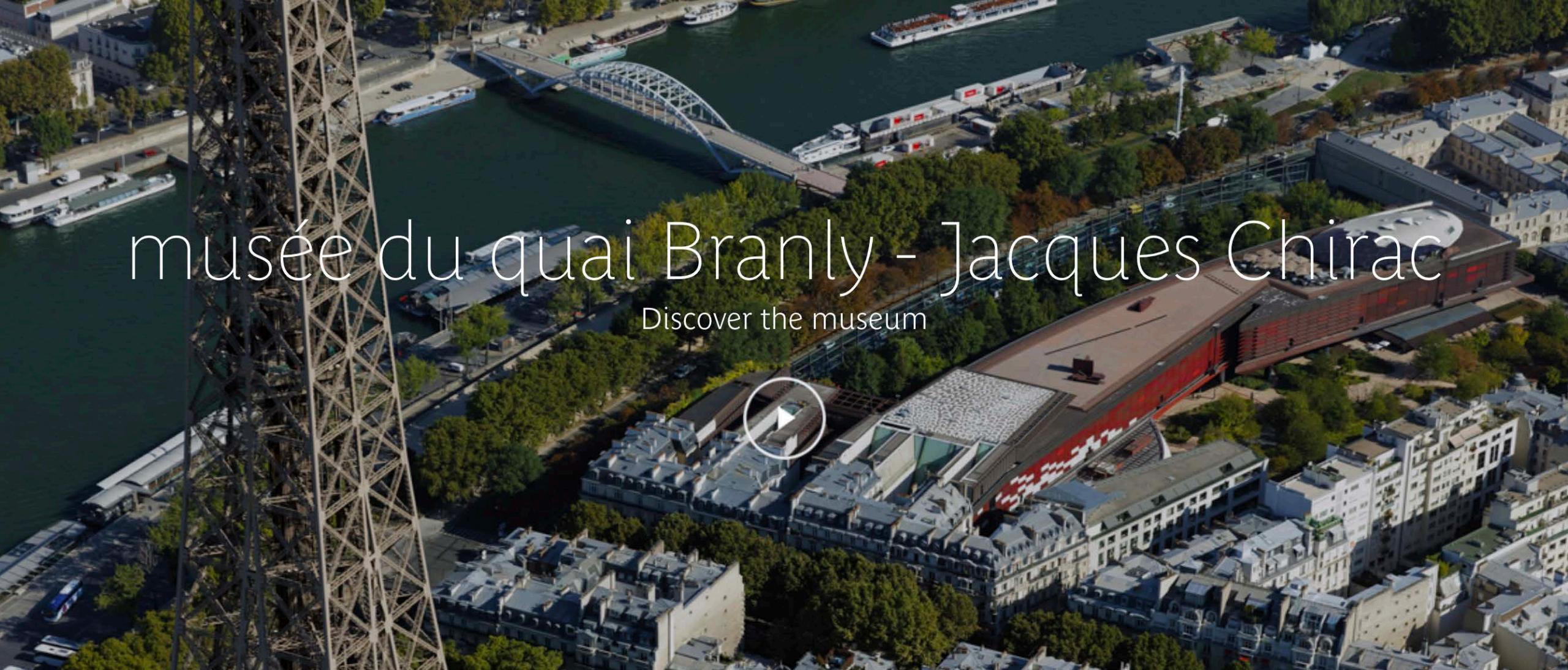
"systematic digitization of documents that have yet to be digitized"

1.

Recommendation for works of African Cultural heritage already digitized and held by French institutions

	A	B	C	D	E	F	G
1	COUNTRY	INSTITUTION	INSTITUTION TYPE	INSTITUTION WEBSITE	INSTITUTION WIKIDATA	OPEN ACCESS SCOPE	LICENCE/RIGHTS STATEMENT FOR DIGITAL SURROGATES OF PUBLIC DOMAIN OBJECTS
99	Finland	Yleisradio Oy	Archive	https://yle.fi	https://www.wikidata.org/wiki/Q5183	Some eligible data	No known copyright restrictions
100	France	Alliance Israélite Universelle	Other	http://www.jeunesvirtuals.com/	https://www.wikidata.org/wiki/Q5917	Some eligible data	Public Domain Mark
101	France	Babord-Num (Université de Bordeaux)	University	http://www.bordeaux.com	https://www.wikidata.org/wiki/Q18344	All eligible data	Public Domain Mark
102	France	Bibliothèque de l'Institut national d'histoire de l'art	Library	http://bibliotheque.inha.fr	https://www.wikidata.org/wiki/Q16532548	All eligible data	Open Licence
103	France	Bibliothèque de Rennes Métropole	Library	https://www.bibliotheques.rennes.fr	https://www.wikidata.org/wiki/Q17280729	All eligible data	Public Domain Mark
104	France	Bibliothèque municipale de Lyon	Library	https://www.bm-lyon.fr	https://www.wikidata.org/wiki/Q8622	All eligible data	Public Domain Mark
105	France	Bibliothèque nationale et universitaire	Library	http://www.bnfrance.fr	https://www.wikidata.org/wiki/Q104	Some eligible data	CC BY
106	France	Centre National de la Danse	Other	http://www.cnd.fr	https://www.wikidata.org/wiki/Q4012	Some eligible data	Public Domain Mark
107	France	Le CIRDÒC (Occitanica)	Other	http://www.cirdoc.org	https://www.wikidata.org/wiki/Q24557	All eligible data	Public Domain Mark
108	France	Médiathèques Valence Romans Agglomération	Other	http://mediatheques.valenceromansagglo.fr	https://www.wikidata.org/wiki/Q3333858	Some eligible data	No known copyright restrictions
109	France	Musée d'art et d'histoire de Saint-Brieuc	Museum	http://www.saint-brieuc.fr/ville-dynamique/equipements-culturels/musee-de	https://www.wikidata.org/wiki/Q3329624	All eligible data	Open Licence
110	France	Musée de Bretagne	Museum	http://www.musee-bretagne.fr	https://www.wikidata.org/wiki/Q3329701	All eligible data	Public Domain Mark
111	France	Musée de Die	Museum	http://www.musee-die.org	https://www.wikidata.org/wiki/Q3329716	Some eligible data	CC BY-SA
112	France	Musée des Augustins	Museum	http://www.musee-augustins.fr	https://www.wikidata.org/wiki/Q3329730	All eligible data	Open Licence
113	France	Musée Saint-Raymond	Museum	https://saintraymond.toulouse.fr	https://www.wikidata.org/wiki/Q1376	All eligible data	CC BY-SA
114	France	Université de Caen Normandie	University	http://www.unicaen.fr/scd	https://www.wikidata.org/wiki/Q568554	Some eligible data	No known copyright restrictions
115	Germany	Abteilung Kulturelles Erbe - Stadtarchiv Speyer	Archive	http://www.stadtarchiv-speyer.findbuch.net	https://www.wikidata.org/wiki/Q236577	Some eligible data	CC BY-SA
116	Germany	Anhaltische Landesbücherei Dessau	Library	http://www.bibliothek-sachsen-anhalt.de	https://www.wikidata.org/wiki/Q545136	Some eligible data	CC BY-SA
117	Germany	Architekturmuseum der TU Berlin	Museum	http://architekturmuseum.tu-berlin.de	https://www.wikidata.org/wiki/Q51985	Some eligible data	CC BY-SA
118	Germany	Arolsen Archives und KZ-Gedenkstätte Dachau	Archives	http://www.kz-gedenkstaette-dachau.de	https://www.wikidata.org/wiki/Q1532094	Some eligible data	CC BY-SA
119	Germany	Bauhaus-Universität Weimar	University	https://www.uni-weimar.de	https://www.wikidata.org/wiki/Q573975	All eligible data	Public Domain Mark
120	Germany	Bayerische Akademie der Wissenschaften	Other	http://www.badw.de	https://www.wikidata.org/wiki/Q684415	Some eligible data	CC BY-SA
121	Germany	Bayerische Staatsgemäldesammlungen	Gallery	https://www.pinakothek.de	https://www.wikidata.org/wiki/Q812285	All eligible data	CC BY-SA
122	Germany	Berlinische Galerie	Gallery	https://www.berlinischegalerie.de	https://www.wikidata.org/wiki/Q700222	All eligible data	CC0
123	Germany	Bibliothek für Bildungsgeschichtliche Forschung	Library	https://bbf.dipf.de	https://www.wikidata.org/wiki/Q856552	All eligible data	Public Domain Mark

“a radical practice of sharing, including how one rethinks the politics of image rights use”



musée du quai Branly - Jacques Chirac

Discover the museum



*MUSÉE DU QUAI BRANLY
JACQUES CHIRAC



EN



USEFUL INFORMATION

COLLECTIONS

EXHIBITIONS AND EVENTS

SCIENTIFIC RESEARCH

SUPPORT



People



Culture



Country



Favorites



Buenos Aires, plaza de Mayo
Carte postale



Sans titre [Paysage]
Photographie



Marchand de sel
Photographie



Flèche
Objet



Femme Galla du Djimma
Photographie



Massue
Objet



Amulette de maison
Objet



Masque
Objet



Marionnette figurant



Pipe
Objet



Herminette (manche)
Objet

1063313 result(s)



USE OF WEBSITE CONTENTS

DEFINITION

The term "content" used in the present page is to be understood as follows: "content" signifies any type of information, work, text, video, sound, animation, photograph or image contained on the website.

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- the right of attribution of the author;
- the right of communication to the public;
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Fig. 25



Appellation ou titre :
Masque anthropomorphe

Nom vernaculaire :
Satimbe

Lieu de conservation :
Musée du quai Branly-Jacques Chirac, Paris

Numéro d'inventaire :
71.1931.74.1948

Matériaux et techniques :
Bois de kapokier, pigments, fibres végétales

Dimensions :
138 x 33,5 x 21,5 cm, 31,18 kg.

Toponyme :
Sanga (village) < Mopti (région) < Mali < Afrique occidentale < Afrique

Datation :
Avant 1931

Description :
Masque constitué d'un visage de bois rectangulaire surmonté de deux courtes oreilles verticales et d'une figure féminine en pied dont les bras articulés sont repliés et dressés. Le visage du masque est marqué par une arête nasale centrale qui sépare deux cavités rectangulaires à l'intérieur desquelles se situent les orbites triangulaires, pointes vers le bas, des yeux. L'ensemble est couvert de motifs géométriques polychromes (noirs et blancs) et se complète d'une coiffure de fibres rouges et d'un couvre-nuque en vannerie. Le personnage féminin porte une ceinture de fibres au niveau de la taille et des bracelets de fibres au niveau des coudes, des avant-bras et des poignets.

Personne(s) et institution(s) :
Acquisition indéterminée : Personne inconnue
Mission : Mission Dakar-Djibouti
Précédente collection : musée de l'Homme (Afrique)

Année d'enregistrement à l'inventaire :
1931

Source : fiche d'objet de la base de données des collections du musée du quai Branly Jacques Chirac



Plein cadre

Masque anthropomorphe

COTE CLICHÉ 15-541810

N° D'INVENTAIRE 71.1931.74.1948

FONDS Art Africain

DESCRIPTION: Figure la première femme qui fut consacrée comme Yasingine, seule femme admise dans la société des masques (Awa).

Chez les Dogon, la levée d'un deuil est marquée par la cérémonie du Dama permettant au défunt d'accéder au statut d'ancêtre.

Avant 1931.

Provenance : région de Mopti, village de Sanga.

NOTE DE L'IMAGE Ensemble de face

PÉRIODE 20e siècle

SITE DE PRODUCTION Dogon (population) (origine)

TECHNIQUE/MATIÈRE bois (matière), fibre végétale, pigment

DIMENSIONS Hauteur : 1.38 m
Largeur : 0.33 m
Profondeur : 0.215 m

LOCALISATION Paris, musée du quai Branly - Jacques Chirac

CRÉDIT Nous contacter au préalable pour la publicité.
Photo (C) musée du quai Branly - Jacques Chirac, Dist. RMN-Grand Palais / Patrick Gries

MOTS CLÉS art de l'Afrique sub-saharienne, bras levé, masque (africain),

2.

Recommendation for works of African Cultural heritage not yet digitized, and held by French institutions



Audios (6515 results)

[View all records](#)



Chants maures ;
Vol.2 ; République
islamique de...

Italie [Instruments of
italian folk music]

Henri Landry [Henri
Landry, fiddler from
the...]

Music from the
Dominican Republic
; Volume three ;...

La Squadra [La
Squadra] : chansons
génaises

Archives (36424 results)

[View all archives](#)



Favorites

Marie RAMELET: La
collection de
photographies de...

Hiroko ENDO: La «
Savane arborée
parisienne » du...

Ninon BOUR: Robert
de Wavrin
(1888-1971)....

Julia CHAUPIN: A
pas feutrés....

Stéphanie LECLERC:
Les collections
fidjiennes...





People



Culture



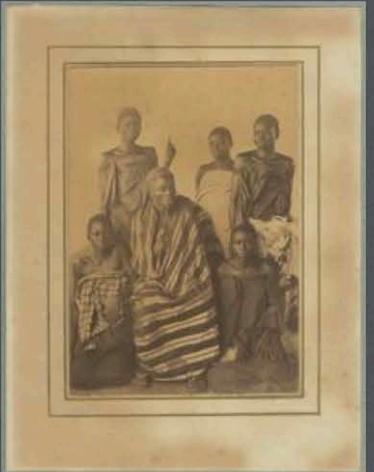
Country



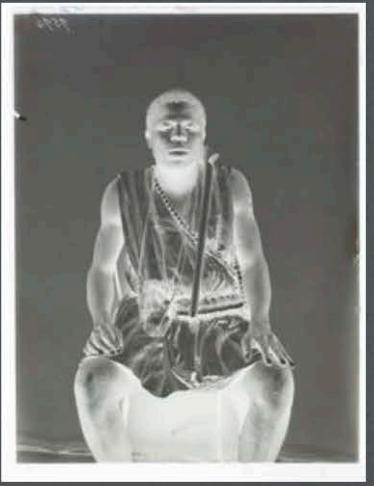
Favorites



Sans titre [portrait d'homme edo]
Photographie



Portrait de Béhanzin
Photographie



Jacques Kerchache à l'occasion du vernissage de...
Photographie



Sans titre [portrait d'un homme]
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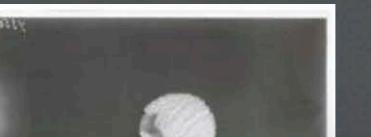
Sans titre [portrait de femmes edo]
Photographie



Abodoagino [?] et sa famille
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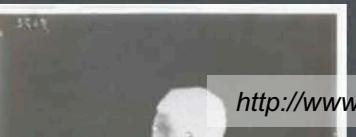
Libérien [portrait]
Photographie



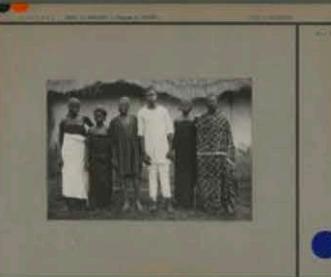
Fête des jumeaux
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Dahomey. Natitingou, 1936 [Portrait d'archer]
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**CASE STUDY**

Why Do We Digitize? The Case for Slow Digitization

By Andrew Prescott, Lorna Hughes

September 2018

In 1995, as part of the *Electronic Beowulf* project, Professor Kevin Kiernan of the University of Kentucky and David French of the British Library's Manuscript Conservation Studio took the British Library's Kontron digital camera, together with bulky computer and lighting equipment, to the Royal Library in Copenhagen to make digital images of the eighteenth-century transcripts of the *Beowulf* manuscript associated with the Danish antiquary Grimur Jónsson Thorkelin.¹ This would be the first time that digital images of manuscripts would be made in the Danish library. Having set up their equipment, Kiernan and French looked forward to showing the new technology to the Danish librarians. French switched on his lighting gear and the Royal Library plunged into darkness—the large lighting rigs and computing equipment had blown the venerable fuses of the Royal Library.

How far we have come in a very short period of time. The Royal Library in Copenhagen now has its own major digitization program and since 1997 has made freely available the digital facsimiles of dozens of manuscripts in its

**Andrew Prescott**

Professor of Digital Humanities, School of Critical Studies – University of Glasgow

**Lorna Hughes**

Professor of Digital Humanities, School of Humanities – University of Glasgow

Dakar's Museum of Black Civilizations is a vital step for a people reclaiming their history



By [Ciku Kimeria](#) in Dakar Senegal • January 25, 2019

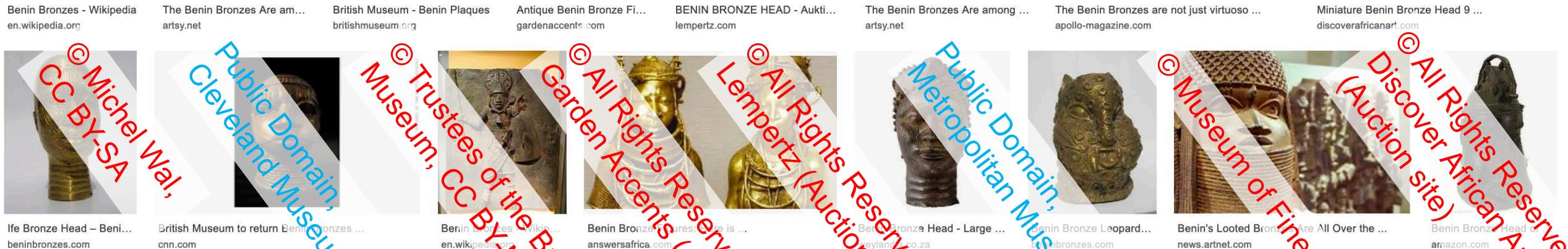
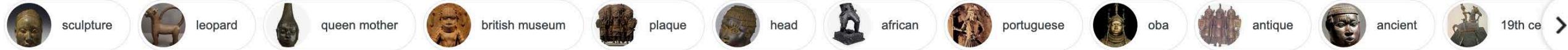


Museum of Black Civilizations, Dakar, Senegal

“The restitution of Africa’s stolen assets should not be dependent on us having space to display it. Those who stole our assets cannot dictate what we do with them. For example, if a community wants to restore their assets to sacred forests from which they were taken, that is their right.”

Hamady Bocoum, Director

<https://qz.com/africa/1533523/dakars-museum-of-black-civilizations-tells-africas-story/>



March 25, 2019

Working paper | Open Access

Response to the 2018 Sarr-Savoy Report: Statement on Intellectual Property Rights and Open Access relevant to the digitization and restitution of African Cultural Heritage and associated materials

 Mathilde Pavis; Andrea Wallace

Written by Mathilde Pavis and Andrea Wallace and signed by 108 scholars and practitioners working in the fields of intellectual property law and material and digital cultural heritage at universities, heritage institutions and organizations around the world, this Response argues in support of undertaking further research and designing a more nuanced strategy around the digitization of African Cultural Heritage as recommended by the Sarr-Savoy Report submitted to the French Government in 2018. While the Sarr-Savoy Report goes into great detail about the important issues surrounding restitution it includes very little about digitization, IP rights, and open access, which raises a number of concerns reviewed in the Response. Accordingly, the Sarr-Savoy Report's recommendations for the digitization and management of cultural content must be critically examined. This Response urges the French Government to do so before proceeding with restitution.

Preview

Page: 1 of 20 | Automatic Zoom |

RESPONSE TO THE 2018 SARR-SAVOY REPORT

Statement on Intellectual Property Rights and Open Access relevant to the digitization and restitution of African Cultural Heritage and associated materials

Dr Mathilde Pavis and Dr Andrea Wallace | 25 March 2019

EXECUTIVE SUMMARY

This response challenges the recommendations made by the Sarr-Savoy Report to systematically digitize and make available online as “open access” all of the African Cultural Heritage designated for restitution.

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Indexed in

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Keyword(s):

[Open Access](#) [Open Culture](#) [OpenGLAM](#)

License (for files):

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- Concluding thoughts

Mathilde Pavis and Andrea Wallace, University of Exeter,
@Mathilde_Pavis // @AndeeWallace

Jaromír Funke, “Abstraction”
Metropolitan Museum of Art, CC0

- **WHAT ARE WE MISSING IN THE RUSH TO DIGITIZE?**
- **DIGITAL CANNOT BE TREATED AS AN AFTERTHOUGHT IN REPATRIATION**
- **(MORE) EQUITABLE: DIGITIZATION, OPEN ACCESS, AND KNOWLEDGE GENERATION**

Mathilde Pavis and Andrea Wallace, University of Exeter
@Mathilde_Pavis // @AndreeWallace

Jaromír Funke, “Abstraction”
Metropolitan Museum of Art, CC0

Exceptions to the open licensing requirement

You should plan your project according to all the funding requirements, including the open licensing requirement. This may raise concerns around some project outputs. For example, you may decide some materials are not appropriate to share openly. You should raise any concerns with your contact at The National Lottery Heritage Fund as early as possible.

- 1 Exceptions
- 2 Resources

Exceptions for sensitive materials and data

Examples of materials that may not be appropriate for open licensing for ethical reasons include:

- images of, or contributions by, children, young people and vulnerable adults;
- artefacts, knowledge or memories of cultural significance to communities of origin;
- ancestral remains, spiritual works or funerary objects;
- research, data, or other media produced around the above examples.

Sharing your experience

If you develop a creative or useful approach to these considerations, others will find that experience helpful. Please share these approaches publicly, with The National Lottery Heritage Fund or contact the authors of this guide. We would like to learn more about your experience.



Digital Skills for Heritage



Working with open licences: A guide for projects

Produced by Andrea Wallace and Mathilde Pavis
for The National Lottery Heritage Fund



Advice: Understanding our licence requirement

Making the digital outputs from your project open for engagement, use and reuse means more people can connect with UK heritage than ever before.





**NICOLAI NELLES
& NORA AL-BADRI**



NEUES MUSEUM, BERLIN



2





3





Nefertiti Hack

From today on everybody around the world can access, study, print or remix a 3D dataset of Nefertitis head in high resolution. This data is accessible under a public domain without any charge, this torrent provides you a STL-file (100 MB):

[TORRENT DOWNLOAD](#)

alternatively direct download an .obj file [**~20MB**]:

[NEFERTITI.OBJ.ZIP](#)

The Other Nefertiti –
Artists release the 3D
data of Nefertitis Head.

Nefertiti is returning to the place where it was found. For the first time since the sculpture was excavated and stolen over 100 years ago, the iconic artefact will be shown in Cairo. "The Other Nefertiti" is an artistic intervention by the two German artists Nora Al-Badri and Jan Nikolai Nelles.

Al-Badri and Nelles scanned the head of Nefertiti clandestinely in the Neues Museum Berlin without permission of the Museum and they hereby announce the release of the 3D data of Nefertitis head under a Creative Commons Licence. The artists 3D-Print exhibited in Cairo



Swiping a Priceless Antiquity ... With a Scanner and a 3-D Printer



7

Nora al-Badri and Jan Nikolai Nelles with a 3-D printed copy of a bust Queen Nefertiti they brought to Cairo.

JAN NIKOLAI NELLES





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Painted replica: Bust of Nefertiti GF 539

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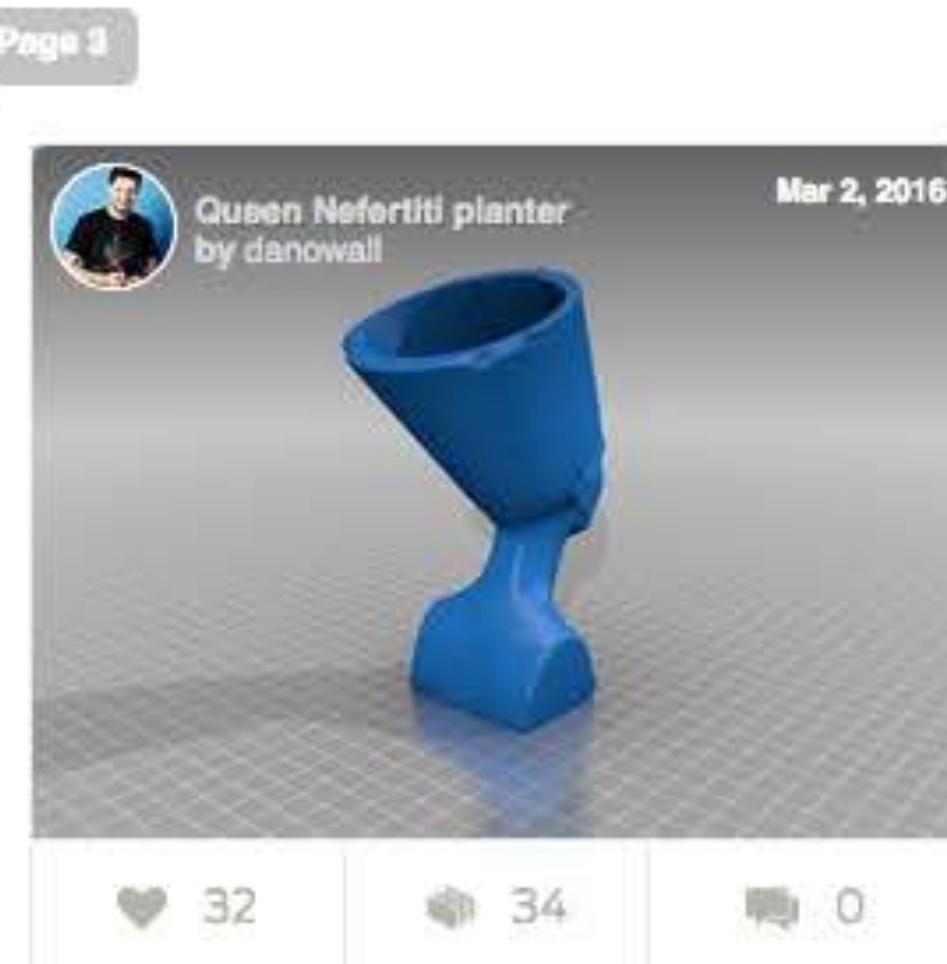
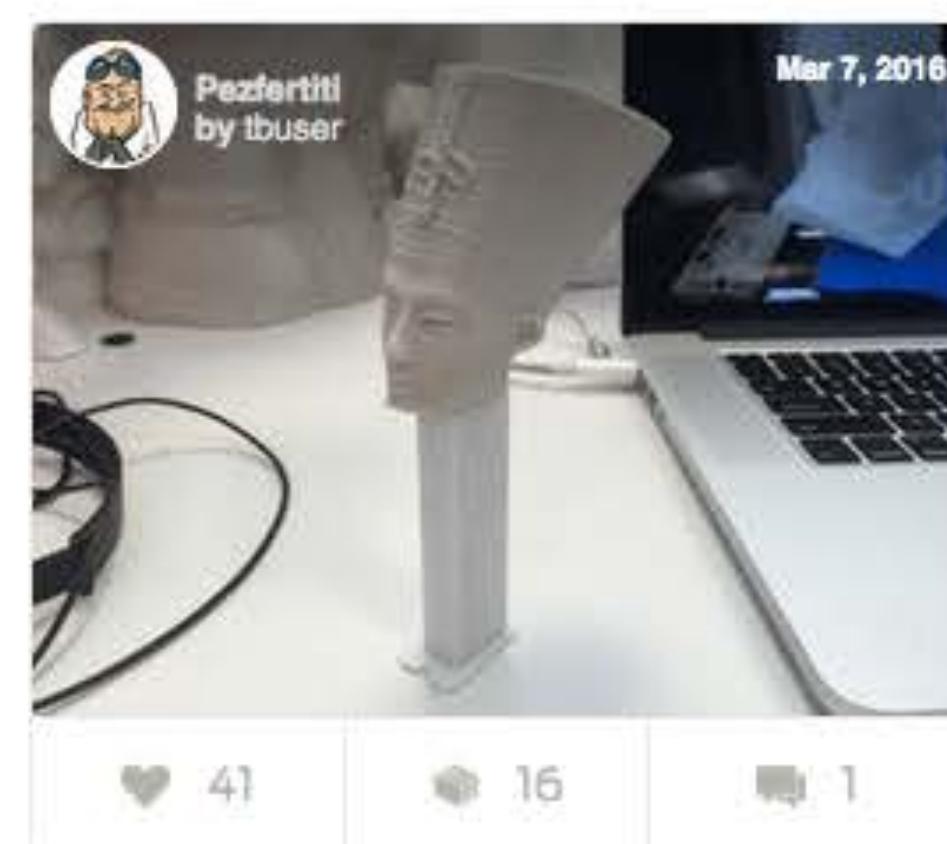
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Painted replica: Bust of Nefertiti GF 539

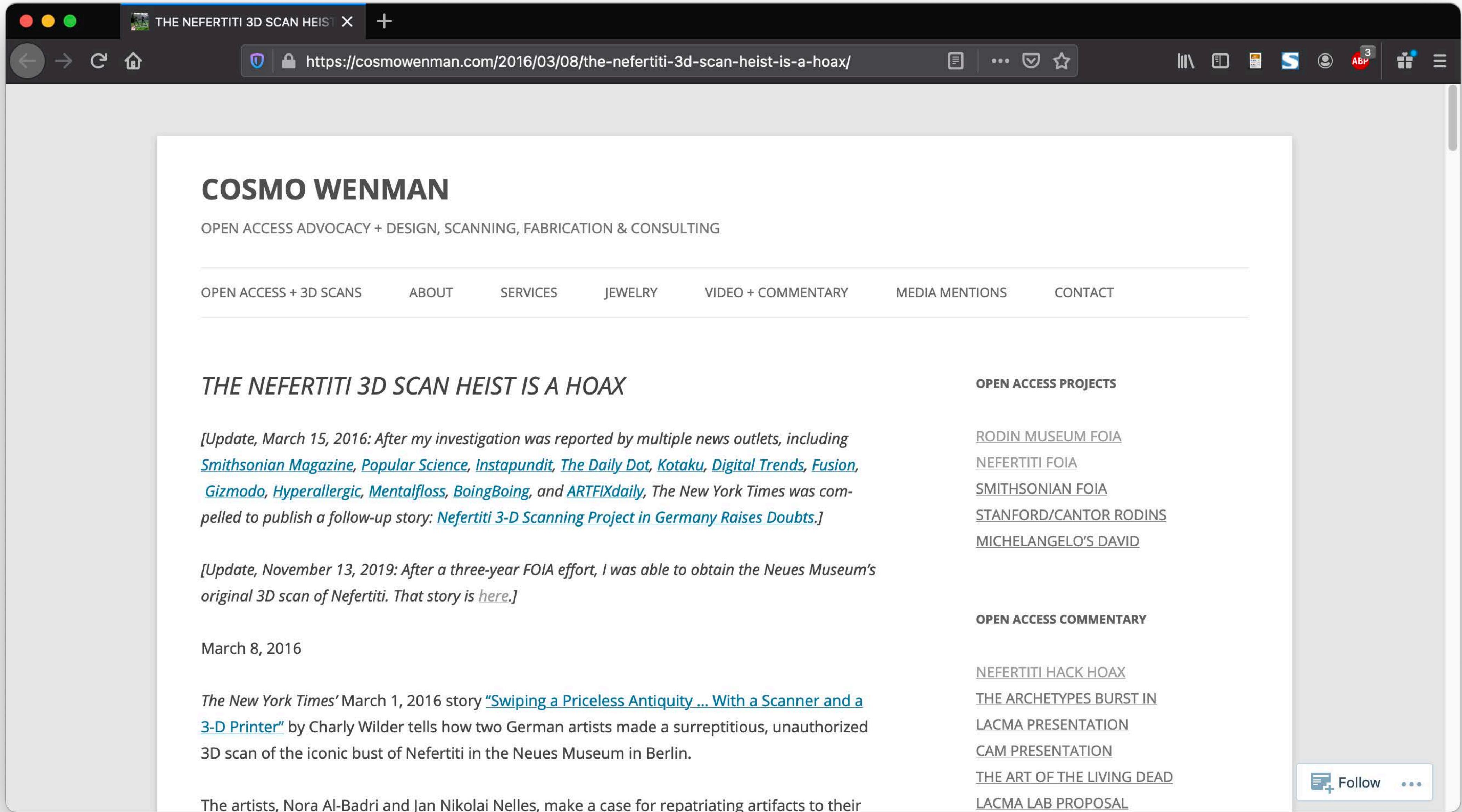
Büste der Nofretete (Replikat bemalt), Neues Reich, um 1340 v. Chr., Schenkung von James Simon (1851 bis 1932). Ägyptisches Museum und Papyrussammlung, Neues Museum, Staatliche Museen zu Berlin, Museumsinsel Berlin, Inv. 21300





The Nefertiti Hack model released by Al-Badri and Nelles and
re-textured by Paul Docherty





One of the greatest art heists X +

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One of the greatest art heists of our time was actually a data hack

The story behind the Nefertiti Hack just got a lot stranger. But is it a hoax?

ANNALEE NEWITZ - 3/11/2016, 12:25 AM



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BUST OF NEFERTITI, FOIA Results by CosmoWenman November 13, 2019

COSMO WENMAN

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Staatliche Museen zu Berlin
Preußischer Kulturbesitz

Egyptisches Museum und Papyrussammlung, Bust of Queen Nefertiti, Berlin, ca. 1345 BC

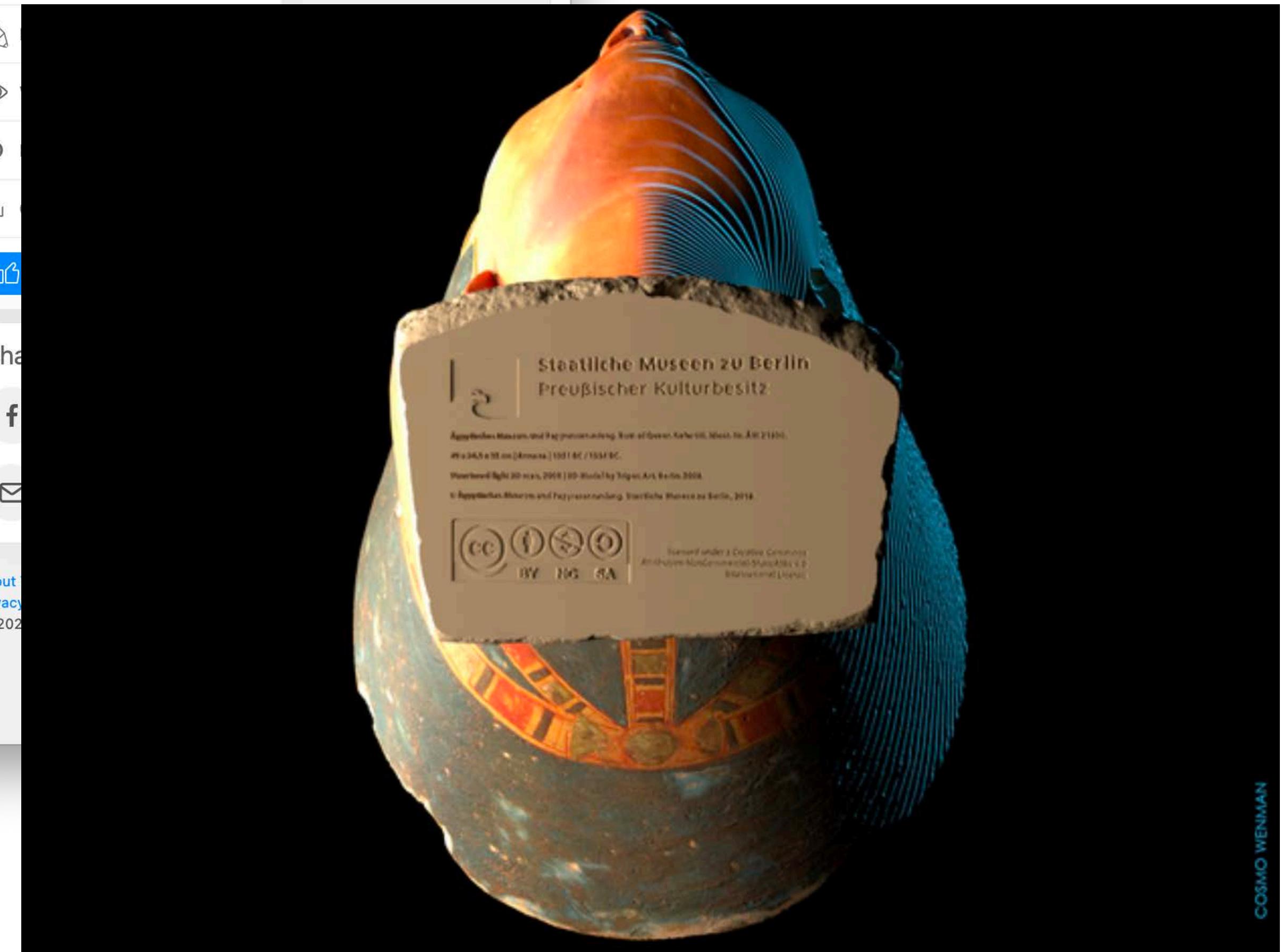
H: 34.8 x 32 cm (Amarna) | 1334 BC / 1333 BC

Downloaded Right 3D Print, 2019 | 3D Model by HighArt, Berlin 2018

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COSMO WENMAN



Exercise

Exercise: In recent years, a number of 'bespoke' licences have emerged to counter the effects of content commercialisation in areas where it may be improper and reinforce historic power inequities and wealth extraction from vulnerable communities.

1. Draft a licence (see examples below) and think about the ways you can design a tool that enables you to release materials in a way that conform to your personal ideas of how others should ethically reuse your content. (Remember, you can only apply a licence to materials you have created yourself. This licence will cannot be applied to materials in which you do not own the rights.)
 - Consider the following examples: The [Anti-Capitalist Software license](#) "exists to release software that empower individuals, collectives, worker-owned cooperatives, and nonprofits, while denying usage to those that exploit labor for profit." It actively resists an open source status by prohibiting any reuse that aids or entrenches established powers and by allowing permitted users to release their own works and source code however they like, rather than under the same terms. Other licenses with similar goals include the [Non-Violent Public License](#), the [CoopCycle License](#), the [Cooperative Software License](#), the [Peer Production License](#), and the [ACAB license](#). Another example, the [Kaitiakitanga license](#), prioritises stewardship of materials and access by the community connected to it. The licence is designed to protect written and spoken languages to counter the commercial practice of buying up language media and knowledge and designing language programs that then charge those communities to (re)learn the language.
2. Think in particular about what harms you feel are important to prevent in relation to your content or in relation to your general expectations about how your content will be used.
3. Now consider the downsides of releasing your content under this licence. What desirable activity might it deter? Are there other options out there that achieve a similar goal without reinventing the wheel?

(If you have any technical problems with this exercise, you may ask for help in [this forum thread](#))

► The Anti-Capitalist Software License

What is the Anti-Capitalist Software License?

The Anti-Capitalist Software License (ACSL) is a software license towards a world beyond capitalism. This license exists to release software that empowers individuals, collectives, worker-owned cooperatives, and nonprofits, while denying usage to those that exploit labor for profit.

How is the Anti-Capitalist Software License different from other licenses?

Most existing licenses, including free and open source licenses, consider qualities like source code availability, ease of use, commercialization, and attribution, none of which speak directly to the conditions under which the software is written. Instead, the ACSL considers the organization licensing the software, how they operate in the world, and how the people involved relate to one another.

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Why would I want to use this license?

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