



# 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.

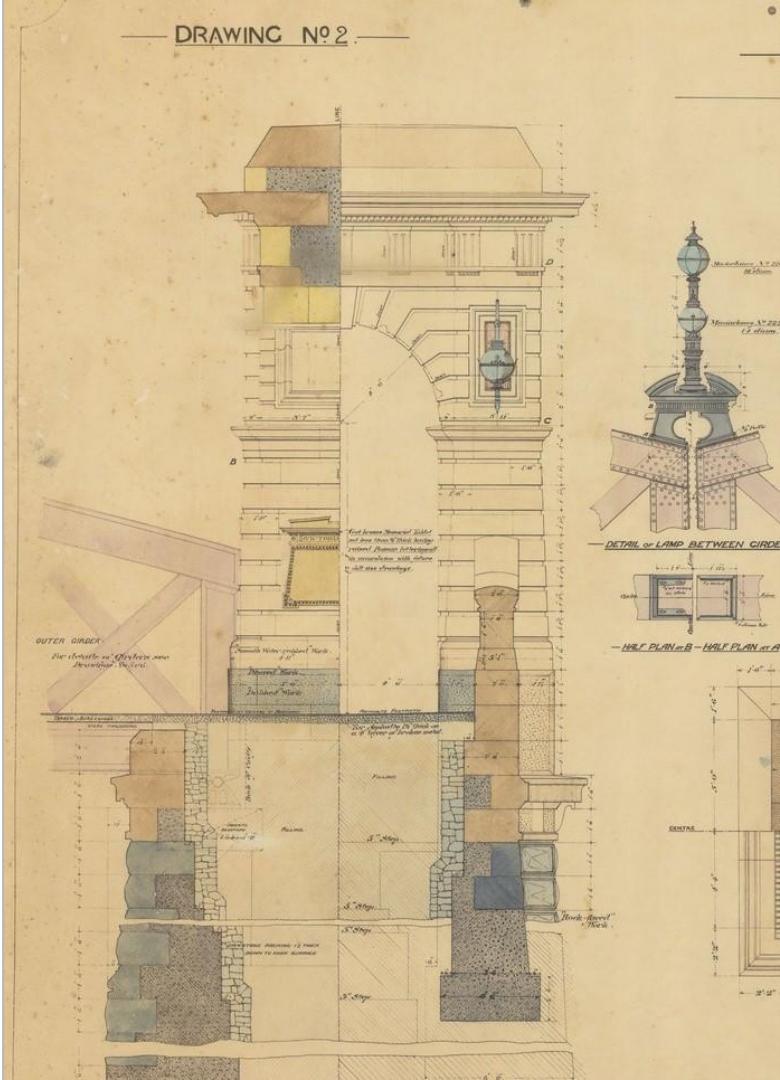
Survey of GLAM open access policy and practice (Douglas McCarthy and Dr. Andrea Wallace, CC BY, 2018 to present)				Share
COUNTRY	INSTITUTION	INSTITUTION TYPE	INSTITUTION WEBSITE	LICENCE/RIGHTS STATEMENT FOR DIGITAL SURROGATES OF PUBLIC DOMAIN OBJECTS
30 Belgium	Industriemuseum	Museum	<a href="https://www.industriemuseum.be">https://www.industriemuseum.be</a>	Eligible data ▾ Public Domain Mark
31 Belgium	Jakob Smitsmuseum	Museum	<a href="https://www.jakobsmits.be">https://www.jakobsmits.be</a>	Eligible data ▾ CC0
32 Belgium	Koninklijke Bibliotheek van België	Library	<a href="https://www.kbr.be">https://www.kbr.be</a>	Eligible data ▾ CC0
33 Belgium	Letterenhuis	Museum	<a href="https://www.letterenhuis.be">https://www.letterenhuis.be</a>	Eligible data ▾ Public Domain Mark
34 Belgium	Liberas (Het Liberale Archief)	Archive	<a href="https://www.liberas.eu">https://www.liberas.eu</a>	Eligible data ▾ No known copyright restrictions
35 Belgium	Museum Plantin-Moretus	Museum	<a href="https://www.museumplantinmoretus.be">https://www.museumplantinmoretus.be</a>	Eligible data ▾ CC BY
36 Belgium	Plantentuin Meise	Other	<a href="https://www.plantentuinmeise.be">https://www.plantentuinmeise.be</a>	Eligible data ▾ CC BY-SA
37 Belgium	Prentenkabinet, Universiteit Antwerpen	University	<a href="https://www.uantwerpen.be">https://www.uantwerpen.be</a>	Eligible data ▾ CC0
38 Belgium	Royal Museum of Fine Arts Antwerp	Museum	<a href="https://www.kmska.be">https://www.kmska.be</a>	Eligible data ▾ CC BY-SA
39 Belgium	Universiteitsbibliotheek Gent	Library	<a href="https://lib.ugent.be">https://lib.ugent.be</a>	Eligible data ▾ Public Domain Mark
40 Brazil	Biblioteca Brasiliense Guita e José Mindlin	Library	<a href="https://www.bbmc.usp.br">https://www.bbmc.usp.br</a>	Eligible data ▾ CC BY-SA
41 Brazil	Museu da Imigracão, São Paulo	Museum	<a href="http://museuimigracao.org.br">http://museuimigracao.org.br</a>	Eligible data ▾ CC BY-SA
42 Brazil	Museu de Anatomia Veterinária da Faculdade de Medicina Veterinária e Zootecnia c	Museum	<a href="http://www.fmvz.usp.br">http://www.fmvz.usp.br</a>	Eligible data ▾ CC BY-SA
43 Brazil	Museu de Zoologia da Universidade de São Paulo	Museum	<a href="http://www.mz.usp.br">http://www.mz.usp.br</a>	Eligible data ▾ CC BY-SA
44 Brazil	Museu do Homem do Nordeste	Museum	<a href="http://www.fundaj.gov.br">http://www.fundaj.gov.br</a>	Eligible data ▾ CC BY-SA
45 Brazil	Musica Brasilis	Museum	<a href="http://musicabrasilis.org.br">http://musicabrasilis.org.br</a>	Eligible data ▾ Public Domain Mark
46 Brazil	Senado Federal do Brasil	Other	<a href="http://www.senado.leg.br">http://www.senado.leg.br</a>	Eligible data ▾ CC BY-SA
47 Bulgaria	NALIS Foundation	Library	<a href="http://www.nalis.bg">http://www.nalis.bg</a>	Eligible data ▾ Public Domain Mark
48 Bulgaria	Национална библиотека „Св. св. Кирил и Методий“ (SS. Cyril and Methodius Natl Library	Library	<a href="http://www.nationallibrary.bg">http://www.nationallibrary.bg</a>	All eligible data ▾ Public Domain Mark
49 Bulgaria	Регионална библиотека „Пенчо Славейков“ (Pencho Slaveykov Regional Library)	Library	<a href="http://www.libvar.bg">http://www.libvar.bg</a>	All eligible data ▾ CC0
50 Bulgaria	Регионална библиотека „Любен Каравелов“ (Luben Karavelov Regional Library)	Library	<a href="https://www.librus.bg">https://www.librus.bg</a>	Eligible data ▾ CC0
51 Bulgaria	Центърална библиотека на БАН (Central Library of the Bulgarian Academy of Sciences)	Library	<a href="http://cl.bas.bg">http://cl.bas.bg</a>	Eligible data ▾ Public Domain Mark

[bit.ly/OpenGLAMsurvey](https://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

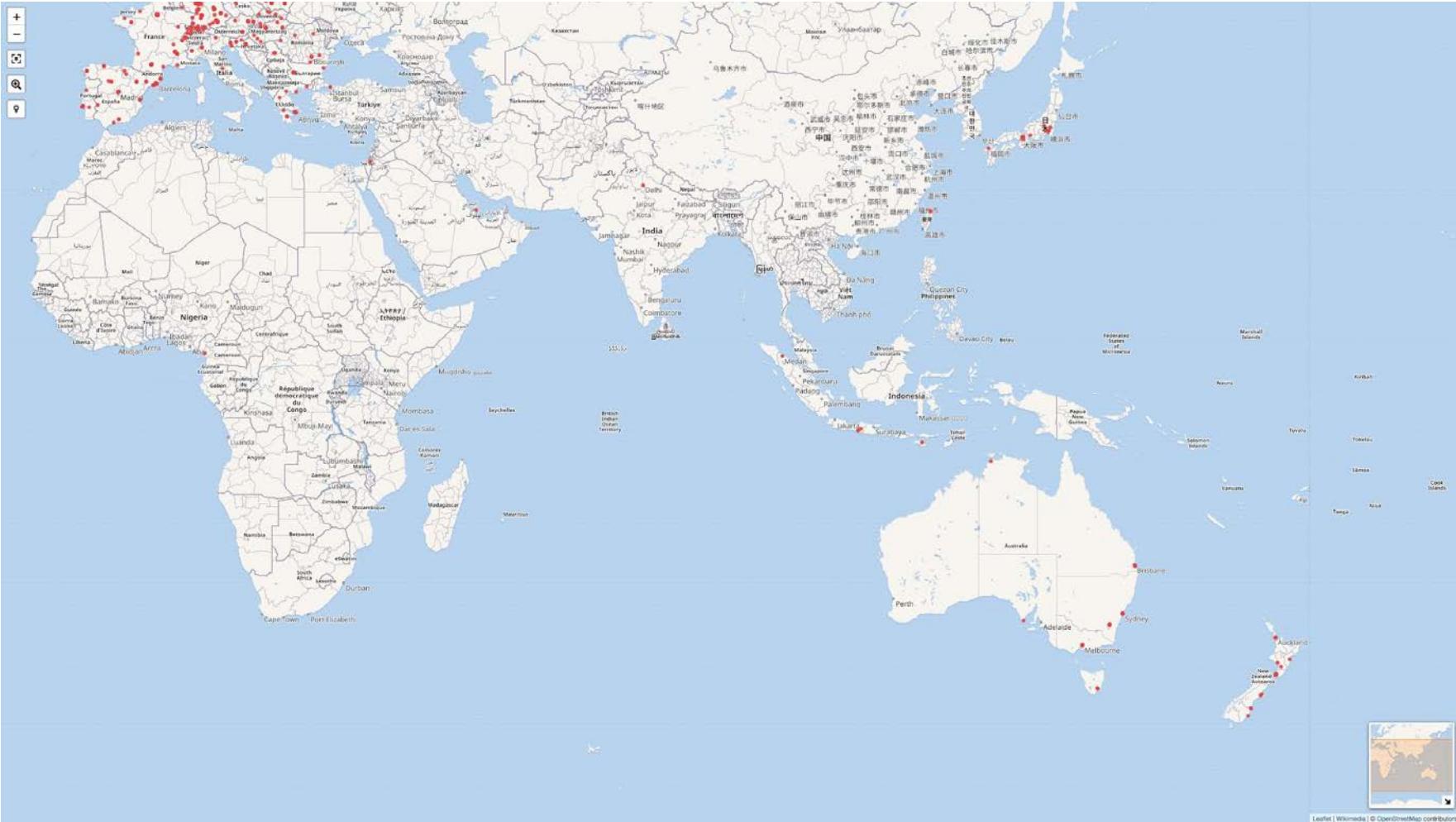
- [Wikimedia Commons](#)
- Cultural data aggregators such as  
[Europeana](#), [Japan Search](#), [Trove](#) and  
[Digital NZ](#)
- [Flickr: The Commons](#)
- [CC Search](#)
- [Sketchfab CCo 3D collections](#)
- Hackathons, e.g. [Coding da Vinci](#)
- Open data portals, e.g. [opendata.swiss](#)



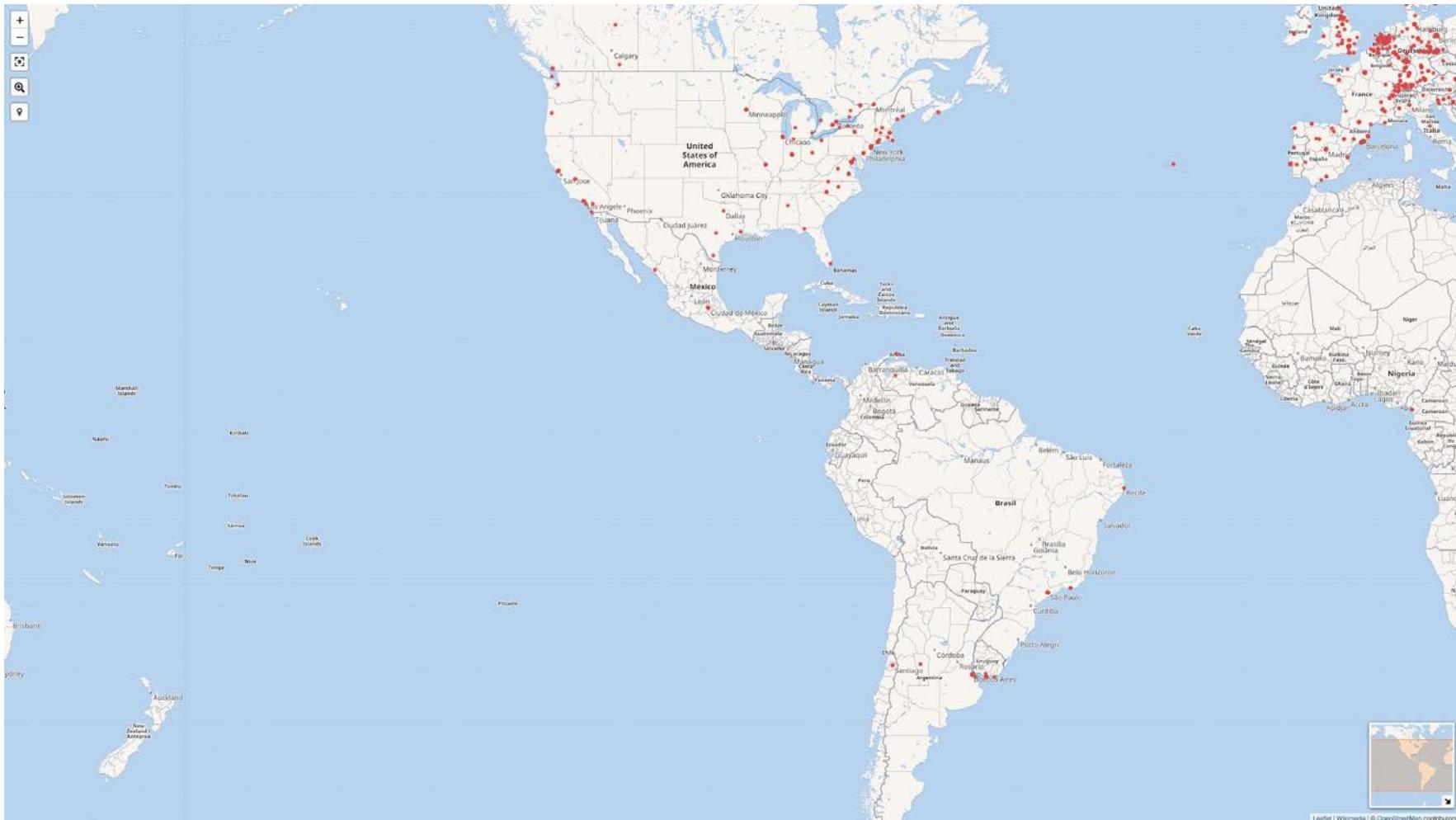
# Open GLAM today



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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#NOOpenGLAM

# 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, featuring Mulenga Kapewepwe & Samba Yonga, Zambian. The second article is another "Webinar" titled "RESTITUTION DIALOGUES" by OPEN RESTITUTION PROJECT - AFRICA, featuring the African Design Centre. The third article is a post titled "Open GLAM in Indonesia: the Current Situation of Indonesian Digital..." by Biyanto Rebin, with a timestamp of Mar 4 · 6 min read. To the right of the articles, there is a large green pie chart with several smaller colored segments, likely representing data from the OPEN GLAM SURVEY.

<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](http://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



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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, 4<sup>th</sup> 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:

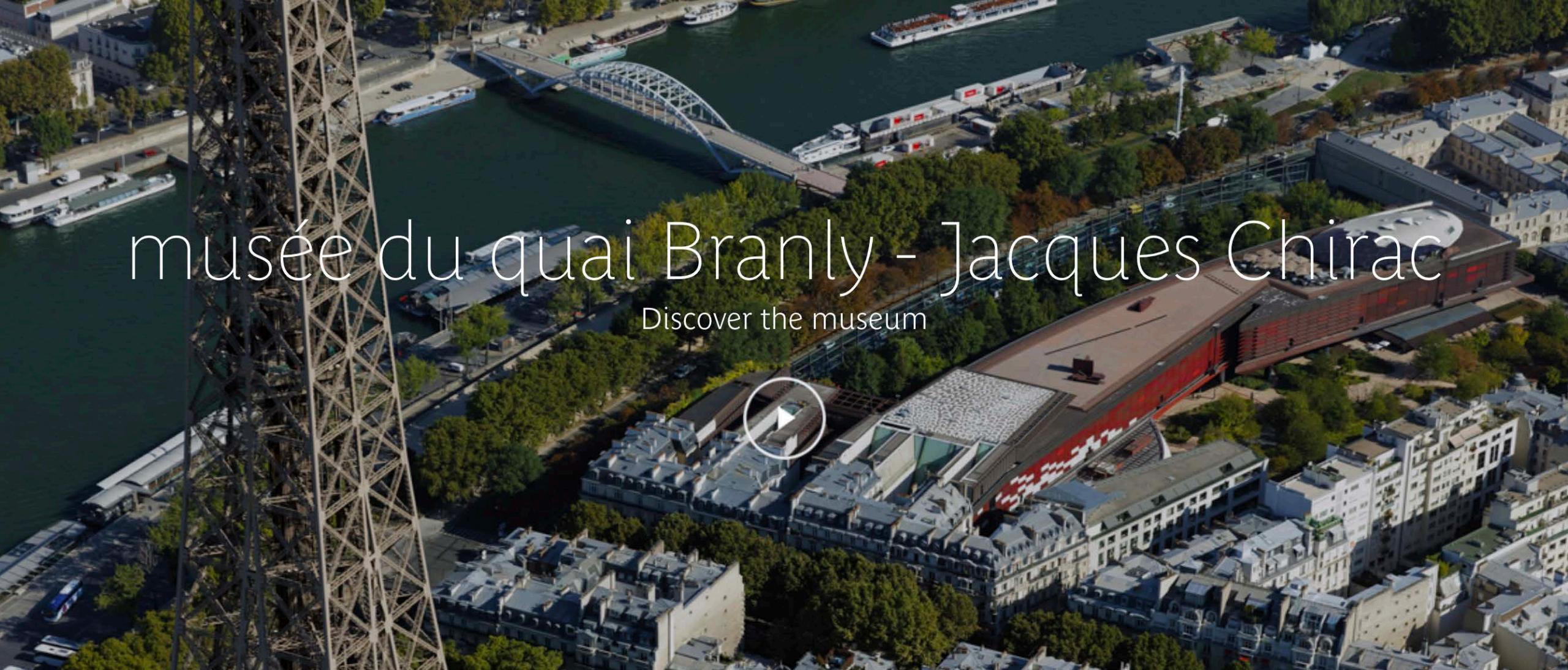
*"systematic digitization of documents that have yet to be digitized"*

# 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	<a href="https://yle.fi">https://yle.fi</a>	<a href="https://www.wikidata.org/wiki/Q5183">https://www.wikidata.org/wiki/Q5183</a>	Some eligible data	No known copyright restrictions
100	France	Alliance Israélite Universelle	Other	<a href="http://www.jeushvirtuel.org/">http://www.jeushvirtuel.org/</a>	<a href="https://www.wikidata.org/wiki/Q5917">https://www.wikidata.org/wiki/Q5917</a>	Some eligible data	Public Domain Mark
101	France	Babord-Num (Université de Bordeaux)	University	<a href="http://www.bordeaux.com">http://www.bordeaux.com</a>	<a href="https://www.wikidata.org/wiki/Q18344">https://www.wikidata.org/wiki/Q18344</a>	All eligible data	Public Domain Mark
102	France	Bibliothèque de l'Institut national d'histoire de l'art	Library	<a href="http://bibliotheque.inha.fr">http://bibliotheque.inha.fr</a>	<a href="https://www.wikidata.org/wiki/Q16532548">https://www.wikidata.org/wiki/Q16532548</a>	All eligible data	Open Licence
103	France	Bibliothèque de Rennes Métropole	Library	<a href="https://www.bibliotheques.rennes.fr">https://www.bibliotheques.rennes.fr</a>	<a href="https://www.wikidata.org/wiki/Q17280729">https://www.wikidata.org/wiki/Q17280729</a>	All eligible data	Public Domain Mark
104	France	Bibliothèque municipale de Lyon	Library	<a href="https://www.bm-lyon.fr">https://www.bm-lyon.fr</a>	<a href="https://www.wikidata.org/wiki/Q8622">https://www.wikidata.org/wiki/Q8622</a>	All eligible data	Public Domain Mark
105	France	Bibliothèque nationale et universitaire	Library	<a href="http://www.bnfrance.fr">http://www.bnfrance.fr</a>	<a href="https://www.wikidata.org/wiki/Q104">https://www.wikidata.org/wiki/Q104</a>	Some eligible data	CC BY
106	France	Centre National de la Danse	Other	<a href="http://www.cnd.fr">http://www.cnd.fr</a>	<a href="https://www.wikidata.org/wiki/Q4012">https://www.wikidata.org/wiki/Q4012</a>	Some eligible data	Public Domain Mark
107	France	Le CIRDÒC (Occitanica)	Other	<a href="http://www.cirdoc.org">http://www.cirdoc.org</a>	<a href="https://www.wikidata.org/wiki/Q24557">https://www.wikidata.org/wiki/Q24557</a>	All eligible data	Public Domain Mark
108	France	Médiathèques Valence Romans Agglomération	Other	<a href="http://mediatheques.valenceromansagglo.fr">http://mediatheques.valenceromansagglo.fr</a>	<a href="https://www.wikidata.org/wiki/Q3333858">https://www.wikidata.org/wiki/Q3333858</a>	Some eligible data	No known copyright restrictions
109	France	Musée d'art et d'histoire de Saint-Brieuc	Museum	<a href="http://www.saint-brieuc.fr/ville-dynamique/equipements-culturels/musee-de">http://www.saint-brieuc.fr/ville-dynamique/equipements-culturels/musee-de</a>	<a href="https://www.wikidata.org/wiki/Q3329624">https://www.wikidata.org/wiki/Q3329624</a>	All eligible data	Open Licence
110	France	Musée de Bretagne	Museum	<a href="http://www.musee-bretagne.fr">http://www.musee-bretagne.fr</a>	<a href="https://www.wikidata.org/wiki/Q3329701">https://www.wikidata.org/wiki/Q3329701</a>	All eligible data	Public Domain Mark
111	France	Musée de Die	Museum	<a href="http://www.musee-die.org">http://www.musee-die.org</a>	<a href="https://www.wikidata.org/wiki/Q3329716">https://www.wikidata.org/wiki/Q3329716</a>	Some eligible data	CC BY-SA
112	France	Musée des Augustins	Museum	<a href="http://www.augustins-toulouse.fr">http://www.augustins-toulouse.fr</a>	<a href="https://www.wikidata.org/wiki/Q14150">https://www.wikidata.org/wiki/Q14150</a>	All eligible data	Open Licence
113	France	Musée Saint-Raymond	Museum	<a href="https://saintraymond.toulouse.fr">https://saintraymond.toulouse.fr</a>	<a href="https://www.wikidata.org/wiki/Q1376">https://www.wikidata.org/wiki/Q1376</a>	All eligible data	CC BY-SA
114	France	Université de Caen Normandie	University	<a href="http://www.unicaen.fr/scd">http://www.unicaen.fr/scd</a>	<a href="https://www.wikidata.org/wiki/Q568554">https://www.wikidata.org/wiki/Q568554</a>	Some eligible data	No known copyright restrictions
115	Germany	Abteilung Kulturelles Erbe - Stadtarchiv Speyer	Archive	<a href="http://www.stadtarchiv-speyer.findbuch.net">http://www.stadtarchiv-speyer.findbuch.net</a>	<a href="https://www.wikidata.org/wiki/Q236577">https://www.wikidata.org/wiki/Q236577</a>	Some eligible data	CC BY-SA
116	Germany	Anhaltische Landesbücherei Dessau	Library	<a href="http://www.bibliothek-sachsen-anhalt.de">http://www.bibliothek-sachsen-anhalt.de</a>	<a href="https://www.wikidata.org/wiki/Q545136">https://www.wikidata.org/wiki/Q545136</a>	Some eligible data	CC BY-SA
117	Germany	Architekturmuseum der TU Berlin	Museum	<a href="http://architekturmuseum.tu-berlin.de">http://architekturmuseum.tu-berlin.de</a>	<a href="https://www.wikidata.org/wiki/Q51985">https://www.wikidata.org/wiki/Q51985</a>	Some eligible data	CC BY-SA
118	Germany	Arolsen Archives und KZ-Gedenkstätte Dachau	Archives	<a href="http://www.kz-gedenkstaette-dachau.de">http://www.kz-gedenkstaette-dachau.de</a>	<a href="https://www.wikidata.org/wiki/Q1532094">https://www.wikidata.org/wiki/Q1532094</a>	Some eligible data	CC BY-SA
119	Germany	Bauhaus-Universität Weimar	University	<a href="https://www.uni-weimar.de">https://www.uni-weimar.de</a>	<a href="https://www.wikidata.org/wiki/Q573975">https://www.wikidata.org/wiki/Q573975</a>	All eligible data	Public Domain Mark
120	Germany	Bayerische Akademie der Wissenschaften	Other	<a href="http://www.badw.de">http://www.badw.de</a>	<a href="https://www.wikidata.org/wiki/Q684415">https://www.wikidata.org/wiki/Q684415</a>	Some eligible data	CC BY-SA
121	Germany	Bayerische Staatsgemäldesammlungen	Gallery	<a href="https://www.pinakothek.de">https://www.pinakothek.de</a>	<a href="https://www.wikidata.org/wiki/Q812285">https://www.wikidata.org/wiki/Q812285</a>	All eligible data	CC BY-SA
122	Germany	Berlinische Galerie	Gallery	<a href="https://www.berlinischegalerie.de">https://www.berlinischegalerie.de</a>	<a href="https://www.wikidata.org/wiki/Q700222">https://www.wikidata.org/wiki/Q700222</a>	All eligible data	CC0
123	Germany	Bibliothek für Bildungsgeschichtliche Forschung	Library	<a href="https://bbf.dipf.de">https://bbf.dipf.de</a>	<a href="https://www.wikidata.org/wiki/Q856552">https://www.wikidata.org/wiki/Q856552</a>	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)



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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),

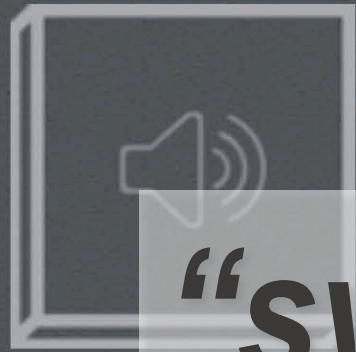
## **2.**

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



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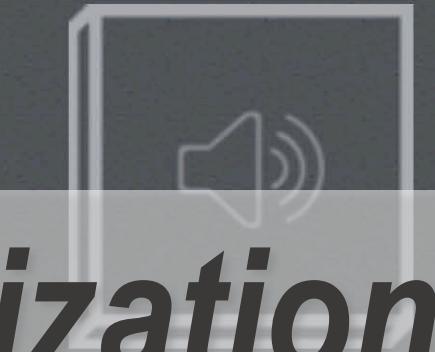
Chants maures ;  
Vol.2 ; République  
islamique de...



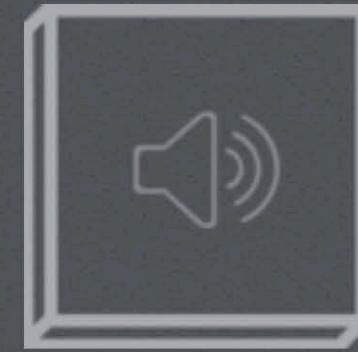
Italie [Instruments of  
italian folk music] ....



Henri Landry [Henri  
Landry, fiddler from  
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*“systematic digitization  
of documents yet  
to be digitized”*



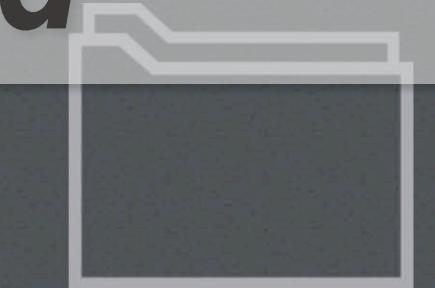
Marie RAMELET: La  
collection de  
photographies de...



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



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



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Culture



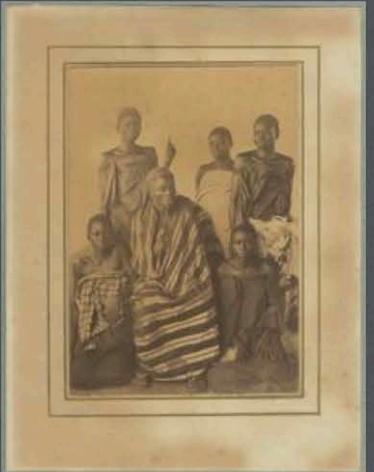
Country



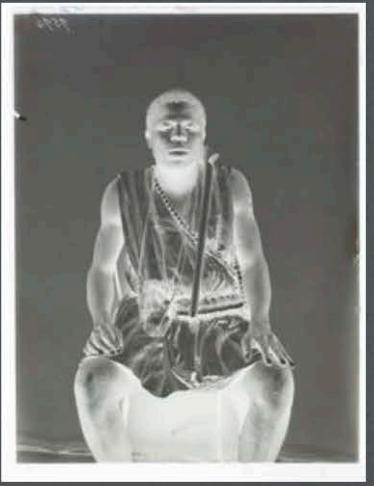
Favorites



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]  
Carte postale



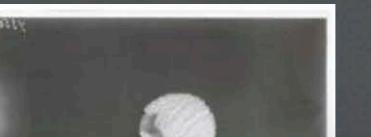
Sans titre [portrait de femmes edo]  
Photographie



Abodoagino [?] et sa famille  
Photographie



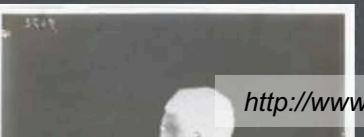
Libérien [portrait]  
Photographie



Fête des jumeaux  
Photographie



Sans titre [portrait de deux hommes parés]  
Carte postale



Vernissage de l'exposition "Botchios, Sculptures...  
Photographie



Portraits  
Photographie



Dahomey. Natitingou, 1936 [Portrait d'archer]  
Photographie

**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.<sup>1</sup> 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

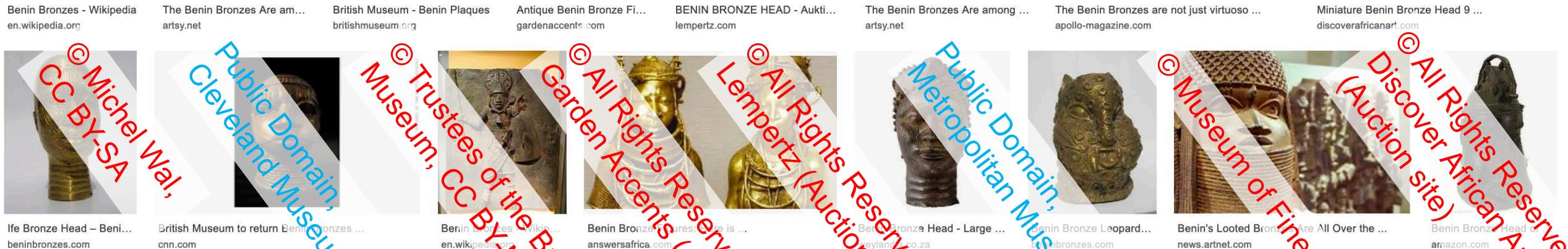
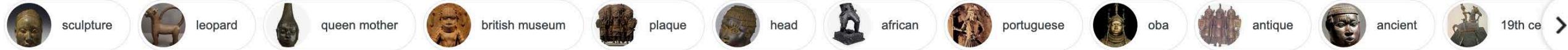


Museum of Black Civilizations, Dakar, Senegal

“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.

The screenshot shows a Microsoft Word document window. The title 'RESPONSE TO THE 2018 SARR-SAVOY REPORT' is centered at the top in a large, bold, black font. Below it, a subtitle reads 'Statement on Intellectual Property Rights and Open Access relevant to the digitization and restitution of African Cultural Heritage and associated materials'. The authors listed are Dr Mathilde Pavis and Dr Andrea Wallace, dated 25 March 2019. At the bottom left is a section titled 'EXECUTIVE SUMMARY'. The top of the screen features a blue header bar with various document navigation icons and a search bar.

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**Keyword(s):**

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

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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

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- 1 Exceptions
- 2 Resources

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- ancestral remains, spiritual works or funerary objects;
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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

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