



europeana

Gezicht op het Valkhof
te Nijmegen
Rijksmuseum
Public Domain

EUROPEANA AGGREGATORS FORUM

6 - 7 May 2020

Webinar

Practical information

Tools

This event is being held online on the following platforms:

• Zoom

You can use zoom through your browser, though for the best experience the [application](#) is advised.

- 6 May 2020: Meeting ID: [917-3319-4041](#)
- 7 May 2020: Meeting ID: [982-1332-6067](#)

Once you enter the room you will temporarily be placed in a waiting room to get access. This is an extra security measure.

During the event you will be transferred to break out rooms. If you happen to lose connection during these sessions: don't worry, you'll be redirected back to the right breakout room once you connect again.

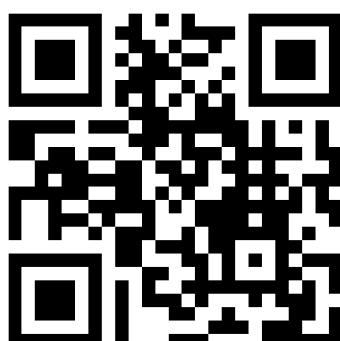
Zoom will be available all day, both days, to offer the opportunity to talk to each other during the breaks.

• Google

Voting will be done with a Google survey. The links are in the programme. You only need a browser to fill in the survey. You can add your questions for several sessions in a Google Doc (see the links below in the programme).

• Mentimeter

This [Mentimeter](#) will be used during the event for polls and quick surveys. Do you have a separate device available that you are not using to attend the meetings? Then use this for mentimeter.



Practical information

Preparations

We are available 30 minutes before the meeting starts to check your connection, device, headphones or microphone. Need assistance during the meeting? Contact the host through a private chat.

Test your connection

- **Breakout sessions**

It is possible to register for the breakout discussions on 6 May at 15:15. Please add your name to the session you would like to attend in [this document](#) before 6 May 12:00. If you haven't registered for a session we will choose a session for you.

- **Q&A**

Please add your questions before and during the meeting to [this document](#).

Etiquette

An online event has a different atmosphere than a live event. Please take the following into account:

1. Mute your microphone before entering a session.
2. Use your camera and please think about the following:
 - a. Face the light, don't sit with your back to a window.
 - b. Need to leave for a second? Turn your camera off.
3. Check your username, use your first and last name.

Programme

6 May 2020

12.45 - 13.15 *Starting Zoom and arrival participants*

13.15 - 14.00 **General Assembly** by Marco Rendina, Sara Di Giorgio and Henning Scholz

- Accreditation of TIB
 - [Video](#) of TIB
 - [Accreditation voting](#) form
- Voting on [proposed governance change](#)
 - [Governance voting](#) form
- If a majority votes for the proposed governance change, we proceed with the election of a third aggregator representative for the EAF Steering Group
 - [Steering Group election](#) form
- Presentation of draft EAF [Activity Plan 2020](#)

14.00 - 14.15 **Coffee break / hangout in kitchen**

14.15 - 15.00 **EAF Activity plan and the Europeana strategy** by Harry Verwayen and Marco Rendina

- [Slides](#)
- [Questions](#)

15.00 - 15.15 **Coffee break / hangout in kitchen**

15.15 - 16.15 **Policy recommendations for aggregation landscape**

[Slides](#) / [Questions](#)

- 7-10 min presentation by Fred Truyen
- 30 min [breakout](#) discussion in 5 groups
 - National Aggregation Strategies (led by Sara Di Giorgio - Masa Skrinjar)
 - Frameworks and standards (led by Henning Scholz - Fiona Mowat)
 - Capacity building (led by Fred Truyen - Adina Ciocoiu)
 - Stakeholder engagement, people network and representativity (led by Marco Rendina - Zuzana Malicherova)
 - Collaboration of Aggregators (led by Sofie Taes - Eleftheria Tsouprá)
- 5-10 min wrap up by Marco Rendina

16.15 - 16.30 **Coffee break / hangout in kitchen**

Programme

6 May 2020

16.30 - 17.15	Lightning talks Q&A - Questions 1. Europeana XX (video / slides) - Sofie Taes, Aisha Villegas, Nicole Emmenegger, Maja Drabzczyk 2. Alternative tools for metadata aggregation (video / slides) - Julien Raemy & Nuno Freire 3. Metis sandbox (video / slides) - Cosmina Berta 4. Leopoldina (video / slides) - Aleksandra Nowak 5. inDICEs (video / slides) - Sara Di Giorgio 6. Pagode (video / slides) - Valentina Bachi, Sofie Taes & Antonella Fresa 7. TECC recommendations - Tomasz Parkola (video / slides)
17.15 - 17.45	Virtual drinks

7 May 2020

09.30 - 10.00	Starting Zoom and arrival participants
10.00 - 10.15	Welcome and Introduction to the Workshop by Ariadna Matas (Slides)
10.15 - 10.30	Why we care about quality rights information by Julia Fallon (Questions)
10.30 - 11.15	Identifying the copyright status and selecting a rights Statement by Maša Škrinjar & Ariadna Matas (Slides / Questions)
11.15 - 11.30	Coffee break / hangout in kitchen
11.30 - 12.00	Exercise 1 Questions
12.00 - 12.45	Lunch break / hangout in kitchen
12.45 - 13.00	User Engagement and Open Access Collections by Douglas McCarthy (Questions)
13.00 - 13.30	Exercise 2 Questions
13.30 - 14.00	Next steps and conclusions by Ariadna Matas (Slides / Questions)

Speakers



Harry Verwayen
Europeana Foundation

Harry Verwayen - Executive Director Europeana Foundation, the operator of the Europeana platform. Across Europe, museums, galleries and archives digitize their collections. Europeana supports these organisations in their digital transformation by making these collections available as widely as possible so that people can find and use them.

For work, for learning or just for fun. Our work is guided by creative collaboration, supportive teamwork and the idea that sharing and reusing cultural content can positively transform the world. Prior to this Harry worked at the Amsterdam based think tank Knowledgeland where he was responsible for business model innovation in the cultural heritage sector.

Harry holds a MA in History from Leiden University and has worked over ten years in the Academic Publishing Industry. Mediocre tennis player, reasonable cook, aspiring photographer.

Keywords: Adaptive leadership, Impact assessment, strategy, business modeling, cultural heritage, visual thinking, black & white 50mm photography.



Sara Di Giorgio
Central Institute for the Union Catalogue of Italian Libraries and Bibliographic Information

Sara is currently leading a team for the development of Culturalia, the Italian National aggregator, that collects digital resources from thematic national and regional portals and databases of public and private institutions belonging to the world of Italian culture. I'm managing different aspects tackling organizational, technical, legal and communication aspects for updating Culturalia' and for supporting the participation of the Italian memory Institutions to the Europeana's campaigns for opening up the digital collections and evaluating their impact on spreading knowledge and benefits to all citizens.

She was involved in many EU projects of the Europeana family, such as Europeana Awareness, ATHENA, Linked Heritage, ATHENA Plus, as well as other European projects to bring the cultural heritage on the "wave" of the e-Infrastructures: DC-NET, INDICATE, DCH-RP and Indigo Datacloud projects that investigated political and technical domains of the relation between the DCH sector and e-Infrastructures and ARIADNE that realized the European research Infrastructure for Archaeology.

At present Sara is involved in Europeana Rise of Literacy, DARIAH -IT, PARTHENOS, E-RIHS and EOSC Pilot. In PARTHENOS she is coordinating the activities for the definition of users' requirements about data policy and the implementation of guidelines regarding IPR, Open Data and Open Access.

Speakers

**Marco Rendina***European Fashion Heritage Association*

Marco Rendina is the Managing Director of the European Fashion Heritage Association since 2015.

Marco has been working for two decades with museums, archives and libraries across Europe, supporting them in their digital transformation, advocating for open access, gaining extensive experience in Digital Libraries design and implementation and fostering innovation in the cultural heritage sector in Europe. He is member of the Board of Directors in various international cultural heritage organisations and networks, like the European Fashion Heritage Association, the Jewish Heritage Network and the EUscreen Foundation.

He has been member of the Italian Organisation for Standardisation Working Group on Cinematographic Works (UNI GL6) and deputy member for Italy of the European Committee for Standardisation – Technical Committee (CEN/TC 372) on Cinematographic Works, where he has been one of the editors of the EN 15907 standards on “Film identification – Enhancing interoperability of metadata”.

In 2018 he was elected Chair of the Europeana Aggregators Forum, and he has been appointed by the European Commission as member of the Digital Cultural Heritage and Europeana (DCHE) expert group.

**Fred Truyen***KU Leuven*

Prof. Dr. Frederik Truyen is professor at the Faculty of Arts, KU Leuven. He publishes on Digitization, Photography, and E-Learning. He is in charge of the mediaLab CS Digital. His research interests are mostly related to Digitization and Publishing of Cultural Heritage. He is involved in projects on Open Educational Resources and Open Learning (currently E-SLP), and on digitization of Cultural Heritage: IDEM, RICH, 3PI (Hercules funding), EuropeanaPhotography and Europeana Space (EC CIP), Europeana DSI (aggregator for photography) and Migration in the Arts and Sciences (EC CEF Generic services). He has experience in data modelling for Image databases in the cultural-historical field. President of PHOTOCONSORTIUM, the aggregator of Photography for Europeana, and member of DARIAH-VL.

Speakers



Sofie Taes

KU Leuven

Sofie Taes is an alumna of KU Leuven, where she graduated in musicology (Master, 2004) and Medieval and Renaissance Studies (Advanced Master, 2005). She has been working as a research assistant at the Musicology Research Unit of KU Leuven (Alamire Foundation) and as a dramaturge at the Antwerp concert hall AMUZ, before embarking upon a new professional venture: since March 2013 she has - on the one hand - joined the Institute for Cultural Studies (CS Digital) at KU Leuven as a research assistant (a.o. collaborating on EuropeanaPhotography, Europeana Space and PHOTOCONSORTIUM), and on the other hand started a trajectory as a dramaturge and head of communication at Jos van Immerseel's period orchestra Anima Eterna Brugge. Sofie Taes is also active as a freelance writer on a variety of topics related to music, and has published a book tracing the steps of the early music movement in Flanders.



Henning Scholz

Europeana Foundation

Henning is responsible for the relationships with cultural heritage professionals. As a paleontology curator and BHL-Europe coordinator, Henning contributed digital objects to the portal even before joining Europeana in 2012. He loves race cycling (the longer the better) and triathlon, and coordinates the Europeana Running Team.



Adina Ciocoiu

Europeana Foundation

Adina joined The European Library's operations team in 2014 and she worked with libraries across Europe in different data aggregation projects. Currently, she's bringing this experience in Europeana's Data Partner Services team and continues to work with libraries interested to share their digital collections with the world. She studied Library and Information Management at the University of Bucharest and in 2012 she obtained an International Master's Degree in Digital Library Learning

Speakers



Eleftheria Tsoupra
Europeana Foundation

Eleftheria studied History at the School of History and Archaeology of the Aristotle University of Thessaloniki in Greece and in 2017 she obtained an International Master's Degree in Digital Curation from King's College London and Humboldt University Berlin. Prior to Europeana, she worked on two different projects at DANS, an institute of the Netherlands Royal Academy of Arts and Sciences (KNAW). She joined Europeana in January 2018 in the role of Data Ingestion Specialist and is excited about contributing to transform the world with culture.



Fiona Mowat
Europeana Foundation

Fiona joined Europeana in 2018 and works in data ingestion. She previously spent several years working at the University of Edinburgh in various roles including: digitisation, collections management, and rare books cataloguing. She also worked in archaeological finds cataloguing, particularly in the Republic of Georgia and has a research specialism in ancient and medieval glass from the Caucasus. Fiona has a PhD in Classics from the University of Edinburgh which focused on Roman funerary archaeology. Her passions include: museums, books, languages, cooking, dance, yoga, and creating things.



Maša Škrinjar
Europeana Foundation

After completing a degree in Art History and Sociology of Culture, Maša worked for various cultural organisations. She is passionate about democratising access to art through digitisation and had helped make the Royal Academy of Arts collection accessible online before joining Art UK, where she worked closely with a range of public art collections. Maša is originally from Slovenia, but moved to the UK some time ago and recently swapped London for The Hague to join Europeana as Data Ingestion Specialist. During her spare time she can be found exploring the city and dreaming about getting a cat.

Speakers



Ariadna Matas
Europeana Foundation

Ariadna contributes to the management and development of Europeana's policies and frameworks with a strong focus on copyright, and supports the implementation of them throughout the Europeana Network. Ariadna studied law in Spain, in Germany and in France and has a Master's in Intellectual Property Law. Before joining Europeana, Ariadna worked for the International Federation of Library Associations and Institutions (IFLA) on copyright matters.



Julia Fallon
Europeana Foundation

Julia develops, implements and manages Europeana's policies and practices. She works across all business areas from coordinating the new Governance structure, developing open data policies to advocating for the harmonisation of EU Copyright laws.

With an MA in IPR Management, Julia has nurtured research, technology and brand portfolios in both the private and public sectors.



Douglas McCarthy
Europeana Foundation

As Collections Engagement Manager at Europeana, Douglas supports Europeana's mission by working with partner institutions to showcase their collections to online audiences. A key element of his work is developing Europeana's thematic collections, especially on art and photography, to give users access to relevant and high-quality content from the corpus. Douglas's activities include editorial development, content curation and publication, in collaboration with Europeana's network of cultural heritage institutions. Variously as author, editor and producer, Douglas has been involved in the online exhibitions 'Visions of War' (2018), 'An Ecstasy of Beauty' (2017) in partnership with the Finnish National Gallery, 'Art Nouveau: A Universal Style' (2017), 'The Colossus of Leonardo da Vinci' (2016) with Museo Galileo, Florence, and 'Faces of Europe' (2016), a survey of European art from the medieval era to the present day, featured over 100 artworks from 28 countries.

Copyright Workshop

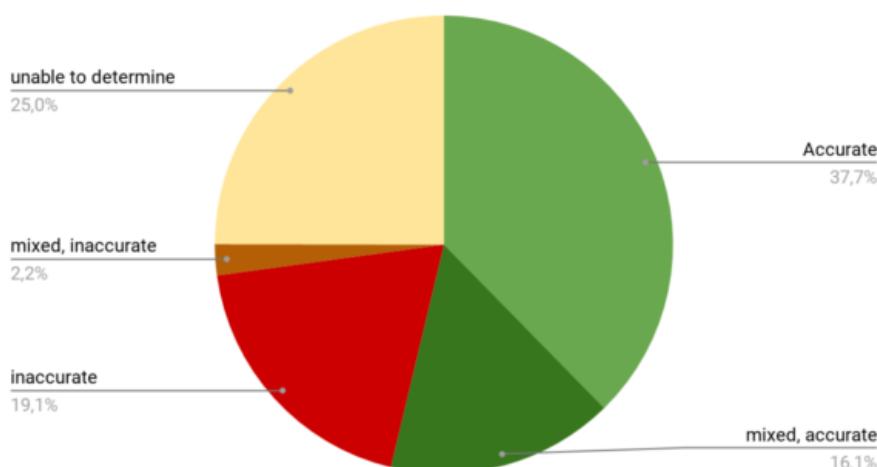
Copyright when sharing data with Europeana

Sharing data with Europeana comes with the responsibility of indicating, through a rights statement, how it can be used. While this seems like a simple step, it unleashes a lot of copyright questions, but getting it right is important. As a leader in digital cultural heritage, we want to practice what we preach and keep the standard high.

During this copyright workshop, we will talk about the principles that the initiative defends when it comes to copyright and digital cultural heritage. We will walk you through some steps to focus on when choosing accurate rights statements, and will explore ways in which we can work together to bring these ideas into practice.

Did you know that? The [research](#) conducted by Kennisland in 2019 estimated that 19.1% of Europeana collection items were inaccurately labelled.

Accuracy of collections in % of Digital Objects



1. The principles we defend

You will learn more about these principles during the workshop with Julia Fallon (Community and Partner Engagement Manager, Europeana Foundation) and Douglas McCarthy (Collections Engagement Manager, Europeana Foundation).

- **Tell the truth**

Through the [Data Exchange Agreement](#), data partners are asked to make “best efforts to provide Europeana with correct Metadata on the Intellectual Property Rights to the Content”. The rights statement you choose is a piece of information that Europeana users will rely on for their research, educational activities, creations and other uses of the items, and they need to be able to trust us.

- **Respect the public domain**

Through our [Public Domain Charter](#), we encourage you to share works that are in the public domain openly, rather than applying a license that limits its use. Having a healthy and thriving public domain is essential to social and economic well-being, and cultural heritage institutions play a key role in connecting the public with these works. Placing restrictions will only undermine this role.

Copyright Workshop

2. Clarifying the copyright status

You will learn more about this during the presentation by Maša Škrinjar (Data Ingestion Specialist, Europeana Foundation) and Ariadna Matas (Junior Policy Advisor, Europeana Foundation). Their slides are available [here](#). Please note that this is a list and flowchart to raise the general understanding but does not intend to be exhaustive and can contain errors. There are more things to consider when clearing rights, and many change from one jurisdiction to the other.

Before you start considering whether you can publish items of your collection online, and about what rights statement to apply, you should have clarity on the copyright status of the item. We suggest some steps that you can go through to figure this out.

1. Find out whether the work is protected by copyright

- Was the item ever protected by copyright?

For a work to be protected by copyright, it has to be original. It is about creativity, and not about effort: a big investment of time or money will not make the work protectable if it is not original. Protection is automatic: no registration is needed.

- Is the work in the public domain?

Works in the public domain can be freely used for any purpose. The general rule in European Union member states is that a work enters the public domain 70 after the death of the author, effectively starting on the 1st January of the following year.

The calculation can be quite complex and it varies from one country to another. For instance, there were some earlier (and longer) national protection terms that still apply to authors that benefitted from those. Different rules apply depending on whether the work is a collective work, a derivative work or the result of a collaboration.

When calculating whether a work is in the public domain, you should also consider whether there are works inside the work for which copyright might expire at a later stage.

- Are there neighbouring rights on the item?

Neighbouring rights are a "lower" type of copyright protection obtained not because something is original, but due to some other type of investment or effort. In addition to the copyright of the work, you should for instance consider rights that:

- Broadcasters have on their broadcast
- Phonogram producers have on their phonograms
- Film producers obtain with the first fixation of a film
- Performers have on the fixation of their performance

Copyright Workshop

2. The item is in copyright and you want to use it. How do you get permission?

- Can you rely on an exception to copyright?

Most copyright laws have exceptions or limitations to copyright that authorise some activities. For instance, in most European countries it is possible to digitise a work for the purpose of preservation, without needing the permission of the rightsholder, even though it entails making a reproduction of the work.

- Do you hold the rights?

Remember that having the object does not mean that you have the rights. Did you obtain the item from the rights holder, and got she/he to sign an agreement where the rights were transferred to your institution?

- If you do not hold the rights, do you know who the rights holder is?

It is possible that the author transferred the (economic) rights to someone else. For instance, the author of the book to a publisher, or the author of the song to a record company. This is the person/institution that you should ask for permission.

In certain countries, collecting societies (organisations that collect copyright royalties on behalf of authors) can give licenses to cultural heritage institutions that allow them to make collections available online, even if the author is not known or not in the collecting society's repertoire.

- What if you cannot identify or locate the rightsholder?

Consider relying on the orphan works provisions in your countries. After conducting a diligent search with no success, and respecting some conditions, you will be able to make it available online. Note that orphan works directive will only allow you to display the work, not allow its use.

3. Beyond copyright: are there other restrictions to consider?

Did you agree by contract (maybe with the company that digitised the item or the person who photographed it) that you would limit its publication or reuse? Are there privacy concerns? Could the dissemination of the item have a negative effect on a community?

4. Now that you've cleared the rights, and before you chose a statement, consider the following:

- Can you, and do you want to claim rights on the digitisation of the item?

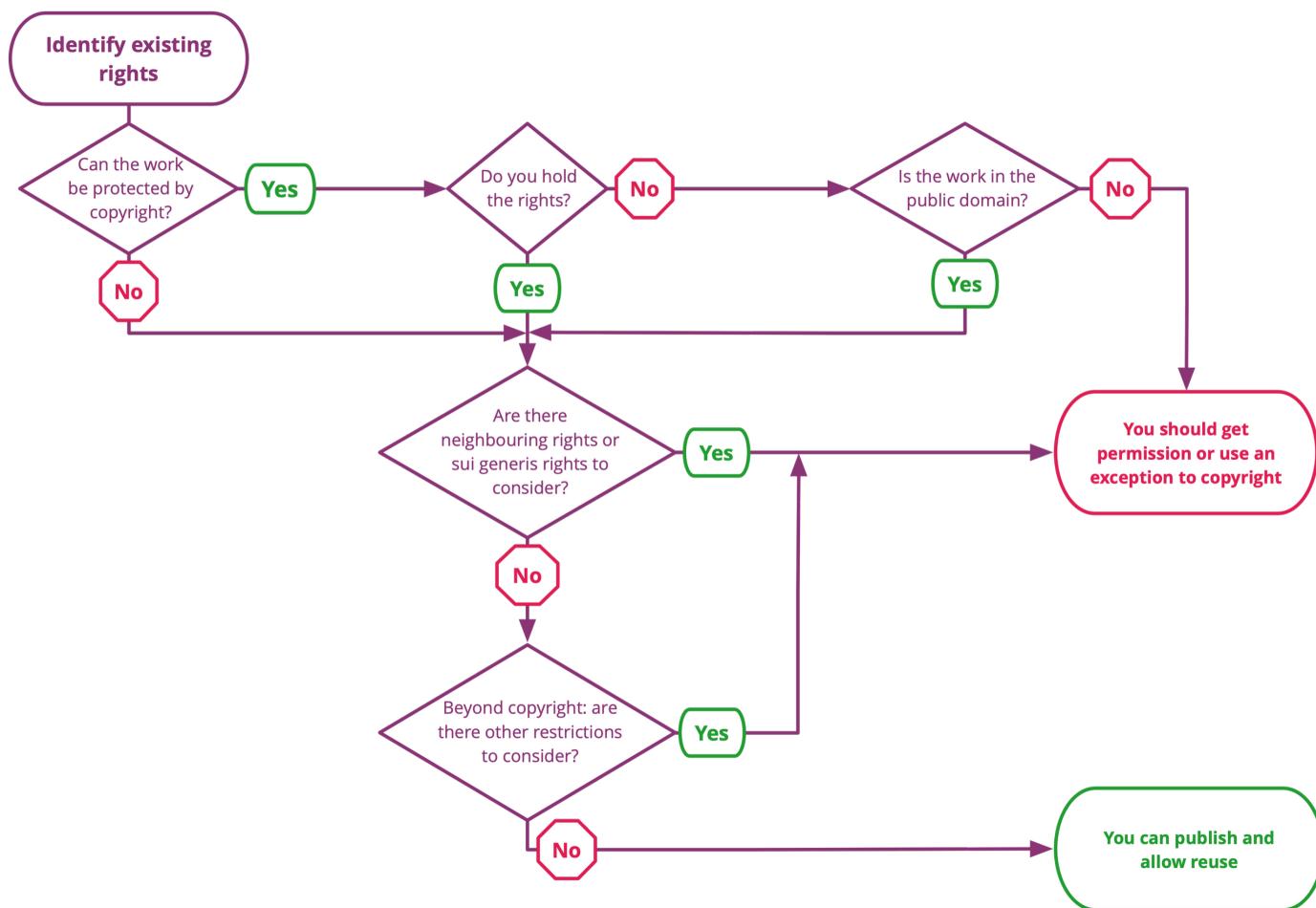
Austria, Denmark, Finland, Germany, Iceland, Italy, Norway, Spain, Sweden and Switzerland give additional rights to non-original photographs. This means that photographs that are not original enough to be protected by copyright, but still have required a certain investment or intellectual effort, receive some rights for some years. These differ from country to country as they are not harmonised in the European Union.

Some cultural heritage institutions claim this protection on the digital reproductions they make of their collection items. Note that Europeana highly discourages this practice, as indicated in our [Public Domain Charter](#).

Also, note that the [Copyright in the Digital Single Market Directive](#) has a provision ([article 14](#)) that changes certain possibilities to claim rights over digital reproductions of works of visual arts in the public domain.

Copyright Workshop

This flowchart can help you move from one question to the other as you answer them.

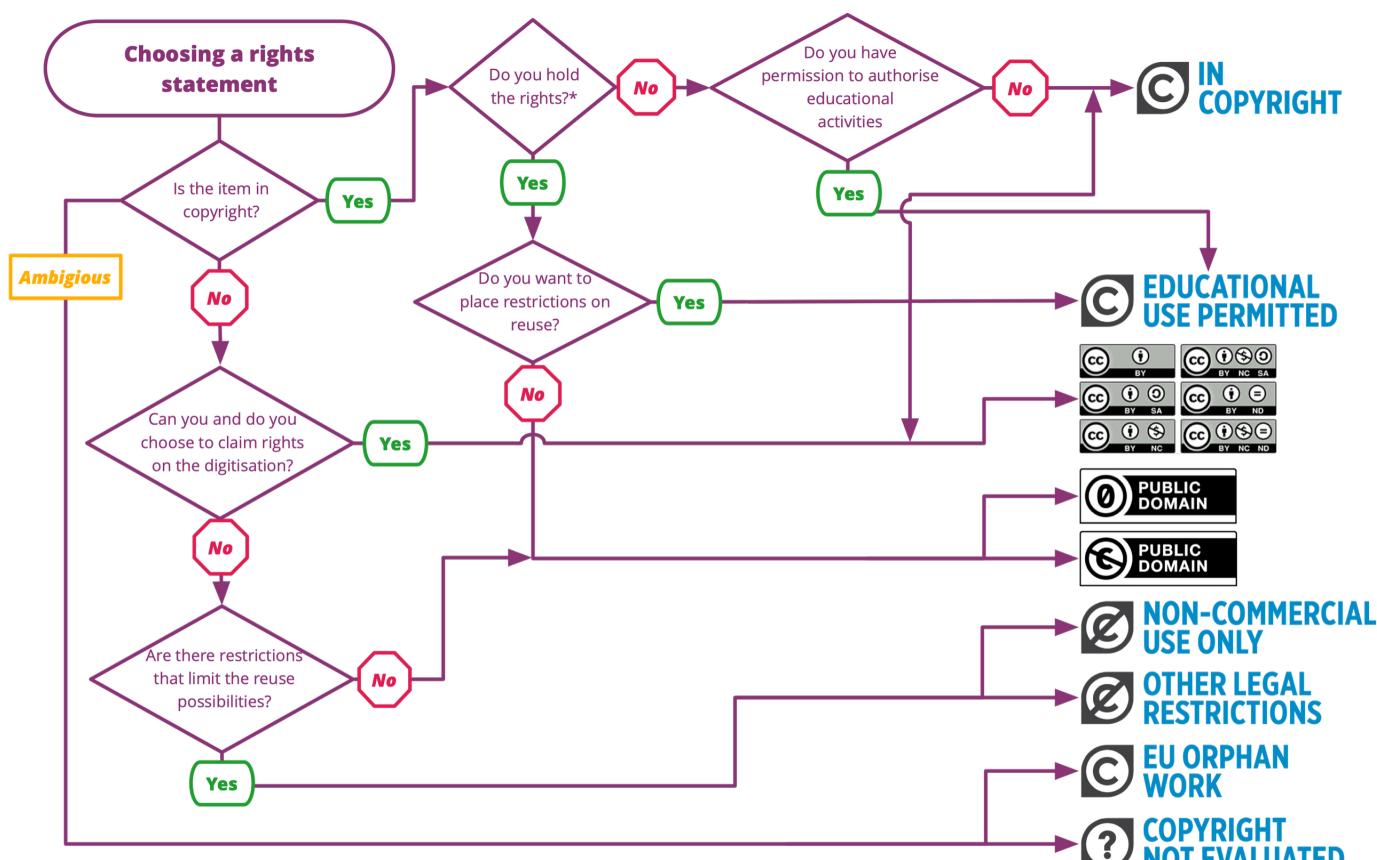


Copyright Workshop

3. Selecting a Rights Statement

You will learn more about this during the presentation by Maša Škrinjar (Data Ingestion Specialist, Europeana Foundation) and Ariadna Matas (Junior Policy Advisor, Europeana Foundation). Their slides are available [here](#).

You have identified the copyright status of the item, or you have tried but have been unsuccessful. With that information, you can move to the next step: identifying the most suitable rights statement. This flowchart can help you:



* Note that this part can lead to a lot more possible answers, if you are in touch with the rightsholder and she/he has given permission to authorise certain uses. For example, if by contract the rightsholder agrees to allow any type of use, you can mark the work as CC BY. *

Copyright Workshop

If we consider this by groups of statements depending on the status of your collection item, this is what it looks like:

About the item	Correct statements	About the statement
In copyright, and you do not hold the rights		<p>The (1) In Copyright statement is for use with in-copyright digital objects. You do want or you are not authorised to allow re-use of the digital object. Any re-use is subject to additional permission from the rights holder.</p> <p>Note that the use of the In Copyright statement would be correct in every situation in which the work is protected, but other statements might be better suited to give additional relevant information.</p> <p>The URI to use in your metadata is: <edm:rights rdf:resource="http://rightsstatements.org/vocab/InC/1.0/"></p>
In copyright, and you do not hold the rights.		[see description above]
You have permission from the rightsholder to allow educational activities		<p>The (2) In Copyright - Educational Use Permitted statement is for use with in-copyright digital objects where the rights holder(s) have allowed re-use for educational purposes only. The URI to use in your metadata is: <edm:rights rdf:resource="http://rightsstatements.org/vocab/InC-EDU/1.0/"></p>
In copyright, and you hold the rights.		[see description above]
You want to place some restrictions.		<p>These (3) Creative Commons Licenses allow users to use the digital object under certain conditions. The less restrictive license allows the use of the digital object as long as the author is attributed. The most restrictive license allows the use of the digital object as long as they respect attribution, the use is non-commercial, and no derivative work is created or the object is shared under the same license. The URLs to use in your metadata are:</p> <p>(A) <edm:rights rdf:resource="http://creativecommons.org/licenses/by/4.0/"> (B) <edm:rights rdf:resource="http://creativecommons.org/licenses/by-sa/4.0/"> (C) <edm:rights rdf:resource="http://creativecommons.org/licenses/by-nd/4.0/"> (D) <edm:rights rdf:resource="http://creativecommons.org/licenses/by-nc/4.0/"> (E) <edm:rights rdf:resource="http://creativecommons.org/licenses/by-nc-sa/4.0/"> (F) <edm:rights</p>

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		<code>rdf:resource="http://creativecommons.org/licenses/by-nc-nd/4.0/"/></code>
<p>In copyright, and you hold the rights.</p> <p>You do not want to place any restrictions.</p>		The (4) CC BY licence lets others distribute, remix, tweak, and build upon the licensed work, even commercially, as long attribution is respected. The URI to use in your metadata is: <code><edm:rights rdf:resource="http://creativecommons.org/licenses/by/4.0/"/></code>
		The (5) Public Domain Mark (PDM) is applied to digital representations of objects that are no longer (or have never been) protected by copyright. They can be used by anyone without any restrictions. The URI to use in your metadata is: <code><edm:rights rdf:resource="http://creativecommons.org/publicdomain/mark/1.0/"/></code>
		The (6) Public Domain Dedication (CC0) is used to waive all the rights in a digital object. The objects can be used by anyone without any restrictions. The URI to use in your metadata is: <code><edm:rights rdf:resource="http://creativecommons.org/publicdomain/zero/1.0/"/></code>
<p>In the public domain and you can claim digitisation rights (and chose to)</p>	     	[see description above]
		[see description above]
<p>In the public domain, and you cannot claim, or choose not to claim, digitisation rights. There are no additional restrictions (e.g. contract)</p>		[see description above]
		[see description above]
<p>In the public domain, and you cannot claim, or choose not to claim, digitisation rights.</p>		The (7) No Copyright - Other Legal Restrictions statement is for use with digital representations of objects that are in the public domain, but cannot be freely reused due to known legal restrictions other than copyright. This rights statement may only be used where legal restrictions in the country of origin of the

Copyright Workshop

There are additional restrictions (e.g. contract)		data provider apply. So that Europeana can inform the user of the type of restrictions at play, data providers should provide a link to a page detailing the legal restrictions that limit the use of the object. The URI to use in your metadata is: <edm:rights rdf:resource="http://rightsstatements.org/vocab/NoC-OKLR/1.0/">
	 NON-COMMERCIAL USE ONLY	The (8) No Copyright - Non-commercial use only statement is applied to digital representations of public domain objects that have been digitised as an outcome of a public-private partnership, where the terms of the contractual agreement limit commercial use for a certain period of time. In addition, data providers should, where publicly available, publish the first calendar year in which the digital object can be used without commercial restrictions, as noted in the contractual agreement. The URI to use in your metadata is <edm:rights rdf:resource="http://rightsstatements.org/vocab/NoC-NC/1.0/">
Unclear copyright status. You have not identified or located the rightsholder You do not hold the rights.	 EU ORPHAN WORK	The (9) In Copyright - EU Orphan Work statement is for use with digital objects that have been identified as an Orphan Work in the country of first publication and in line with the requirements of the national law implementing Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works. This requires a diligent search and a registration in dedicated databases. The URI to use in your metadata is: <edm:rights rdf:resource="http://rightsstatements.org/vocab/InC-OW-EU/1.0/">
	 COPYRIGHT NOT EVALUATED	The (10) Copyright - Not Evaluated statement is for use with digital objects where the copyright status has not been evaluated. Europeana would like to limit the use of this statement, so we ask data partners to consult with the ingestion team before applying the statement. The URI to use in your metadata is: <edm:rights rdf:resource="http://rightsstatements.org/vocab/CNE/1.0/">

Copyright Workshop

Links

1. [In Copyright](#)
2. [In Copyright - Educational Use Permitted](#)
3. [Creative Commons Licenses](#)
4. [CC BY licence](#)
5. [Public Domain Mark](#)
6. [Public Domain Dedication](#)
7. [No Copyright - Other Legal Restrictions](#)
8. [No Copyright - Non-commercial use only](#)
9. [In Copyright - EU Orphan Work](#)
10. [Copyright - Not Evaluated](#)
 - A. [CC BY](#)
 - B. [CC BY-SA](#)
 - C. [CC BY-ND](#)
 - D. [CC BY-NC](#)
 - E. [CC BY-NC-SA](#)
 - F. [CC BY-NC-ND](#)

Copyright Workshop

4. Exercises

The goal of the exercises is to identify the copyright status of each item, and to assign it an accurate rights statement. Remember that you can rely on the materials above for this, and on the content of the presentations during the workshop.

The following questions can help you find out the answers for each item:

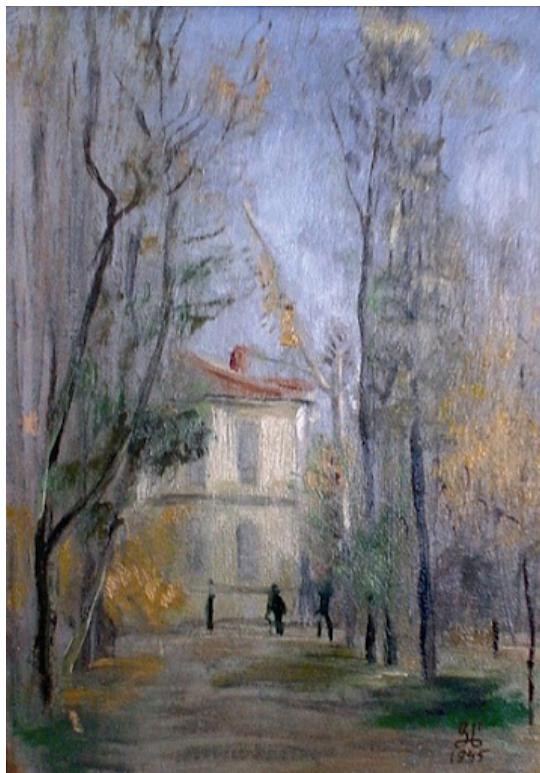
1. Copyright status

- a. Can the work be protected by copyright?
- b. Who holds the rights?
- c. Are there neighbouring rights or database rights to consider?
- d. Is the work in the public domain?

2. Correct rights statement

- a. Can you claim rights for the digitisation of the work?
- b. Do you choose to claim them?
- c. Are there other additional restrictions?
- d. If yes, which?

Item n1



[Landscape](#), Zlatyu Boyadziev, Research Centre for Slavonic and Byzantine Studies "Prof. Ivan Dujcev" at the University of Sofia "St. Clement of Ohrida"

About the object:

- Type: Painting
- Origin: Bulgaria
- Creator: Zlatyu Boyadziev (October 22, 1903 – February 2, 1976)
- Creation date: 1945
- The institution did not obtain the rights - they are held by the heirs of the author, and you have not contacted the heirs
- The entry of the author's works into the public domain is calculated by 70 years from the death of the author (the effective date of entry is the 1 January of the following year)

About the digitisation:

- There are no neighbouring rights recognised for the digitisation of a work in Bulgaria

*Most information about the work indicated above is made up for the purpose of the exercise.

*The legal information provided is a summary and there are more details to consider, particularly when calculating the entry into the public domain

Copyright Workshop

Item n2



[La Iberia](#) (Madrid. 1868) - 1895-07-31. National Library of Spain.

About the object:

- Type: Newspaper
- Origin: Spain
- Publication date: 1895
- Your institution did not obtain the rights when the newspapers were given to you.
- In Spain, newspapers are considered collective works, and the law recognises that the publisher automatically holds all the rights. The entry into the public domain of collective works happens 70 years after the dissemination of the work.
- Publishers of publications (not protected by copyright) have additional neighbouring rights for 25 years from the date of publication.

About the digitisation:

- Digitisation date: 1960
- Spain recognises neighbouring rights for non-original photography for a duration of 25 years from the moment the image was made.

*Most information about the work indicated above is made up for the purpose of the exercise.

*The legal information provided is a summary and there are more details to consider. For instance, certain works included in the newspaper can be protected on their own, and their entry into the public domain should be calculated separately.

Copyright Workshop

Item n3



About the object:

- Type: Herbarium sheet
- Origin: Germany
- Databases are protected by copyright if "by reason of the selection or arrangement of their contents", they constitute the author's own intellectual creation.

About the digitisation:

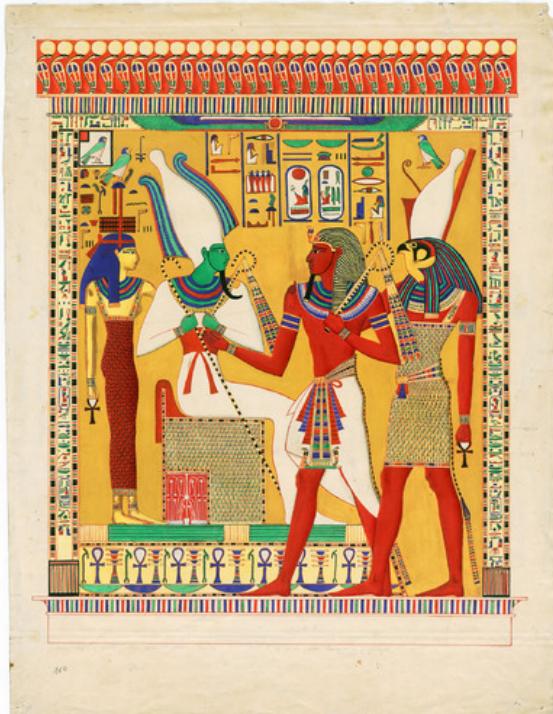
- Photograph taken in 1999
- German copyright law recognises the protection of non-original photography for a duration of 50 years after publication or realisation.

*Most information about the work indicated above is made up for the purpose of the exercise.

*The legal information provided is a summary and there are more details to consider, particularly when it comes to case law on the originality and minimum effort threshold.

Copyright Workshop

Item n4



[Tomba di Sethi I: faraone presentato da Horo, ieracocephalo, a Osiri, mummiforme, Alessandro Ricci, Biblioteca Universitaria di Pisa](#)

About the object:

- Type: Drawing
- Origin: Italy
- Creation date: 1829
- The institution did not obtain the rights.
- The entry of the author's works into the public domain is calculated by 70 years from the death of the author (the effective date of entry is 1st of January of the following year).

About the digitisation:

- Digitisation date: 1980
- Italian copyright law recognises the protection of non-original photographs for 20 years from the date of digitisation.
- The digitisation was funded by a private institution. The contract with the institution stipulates that any use can be authorised except for commercial uses, and this restriction expires 45 years after the digitisation was made.

*Most information about the work indicated above is made up for the purpose of the exercise.

*The legal information provided is a summary and there are more details to consider, particularly when calculating the entry into the public domain.

Copyright Workshop

Item n5



[Albèrt Ier - Roi des belges](#). Cinémathèque Royale de Belgique.

About the object:

- Type: Film (fragment)
- Origin: Belgium
- Publication (and first fixation) date: 1913-1934
- The producer transferred all the rights to your institution when the work was acquired.
- The film was not broadcasted.
- The rights of producers of the first fixation of a film expire 50 years after the fixation is made.
- An audiovisual work is a work in collaboration. Rights expire 70 years after the death of the last surviving author among the main producer, the author of the scenario, the author of the texts and the author of the soundtrack.
- The last surviving author was the author of the soundtrack, who died in 1945.

About the digitisation:

- No neighbouring rights on digitisations are recognised in Belgium

*Most information about the work indicated above is made up for the purpose of the exercise.

*The legal information provided is a summary and there are more details to consider, particularly when calculating the entry into the public domain.

Participants list

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Nataliya	Public Library - Varna
Kerstin	Archives Portal Europe Foundation
Valentina	Photoconsortium
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Jelena	Croatian Ministry of Culture
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Maria	The Swedish National Heritage Board
Kathryn	Digital Repository of Ireland
Adina	Europeana Foundation
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