



EUROPEANA SOUNDS

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MS15 Workshop with Content Partners

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Abstract

On June 12th we discussed the rights related issues of the Europeana Sounds project in Copenhagen. The event was organised by Kennisland, and was hosted by Merete Sanderhoff of the Statens Museum for Kunst.

Dissemination level		
P	Public	X
C	Confidential, only for the members of the Consortium and Commission Services	
I	Internal, only for the members of the Consortium	

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http://ec.europa.eu/information_society/activities/ict_psp/



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II. REVISIONS

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1.0	Final	Lisette Kalshoven	KL	26/06/2014	Published on Europeana Sounds website

III. DELIVERY SLIP

	Name	Partner/WP	Date
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IV. DISTRIBUTION

No.	Date	Comment	Partner / WP
1	26/06/2014	Published on Europeana Sounds website	BnF/WP6

V. APPLICATION AREA

This document is a formal output for the European Commission, applicable to all members of the Europeana Sounds project and beneficiaries. This document reflects only the author's views and the European Union is not liable for any use that might be made of information contained therein.

VI. DOCUMENT AMENDMENT PROCEDURE

Amendments, comments and suggestions should be sent to the authors named in the Delivery Slip.

VII. TERMINOLOGY

A complete project glossary is provided at the following page:

<http://pro.europeana.eu/web/guest/glossary>

Further terms are defined below as required:

TERM	DEFINITION
AB	Advisory Board
APEX	Archives Portal Europe network of excellence
EC-GA	Grant Agreement (including Annex I, the Description of Work) signed with the European Commission
GA	General Assembly
PC	Project Coordinator
PI	Performance Indicator
PM	Project Manager
PMB	Project Management Board
PSO	Project Support Officer
TEL	The European Library
TD	Technical Director
UAP	User Advisory Panel
WP	Work Package

VIII. PROJECT SUMMARY

Europeana Sounds is Europeana's 'missing' fifth domain aggregator, joining APEX (Archives), EUscreen (television), the Europeana film Gateway (film) and TEL (libraries). It will increase the opportunities for access to and creative re-use of Europeana's audio and audio-related content and will build a sustainable best practice network of stakeholders in the content value chain to aggregate, enrich and share a critical mass of audio that meets the needs of public audiences, the creative industries (notably publishers) and researchers. The consortium of 24 partners will:

- Double the number of audio items accessible through Europeana to over 1 million and improve geographical and thematic coverage by aggregating items with widespread popular

appeal such as contemporary and classical music, traditional and folk music, the natural world, oral memory and languages and dialects.

- Add meaningful contextual knowledge and medium-specific metadata to 2 million items in Europeana's audio and audio-related collections, developing techniques for cross-media and cross-collection linking.
- Develop and validate audience specific sound channels and a distributed crowd-sourcing infrastructure for end-users that will improve Europeana's search facility, navigation and user experience. These can then be used for other communities and other media.
- Engage music publishers and rights holders in efforts to make more material accessible online through Europeana by resolving domain constraints and lack of access to commercially unviable (i.e. out-of-commerce) content.

These outcomes will be achieved through a network of leading sound archives working with specialists in audiovisual technology, rights issues, and software development. The network will expand to include other data-providers and mainstream distribution platforms (Historypin, Spotify, Soundcloud) to ensure the widest possible availability of their content.

For more information, visit <http://pro.europeana.eu/web/europeana-sounds> and <http://www.europeanasounds.eu>.

IX. STATEMENT OF ORIGINALITY

This document contains original unpublished work except where clearly indicated otherwise. Acknowledgement of previously published material and of the work of others has been made through appropriate citation, quotation or both.

X. EXECUTIVE SUMMARY: WORKSHOP WITH CONTENT PARTNERS

On June 12th we discussed the rights related issues of the Europeana Sounds project in Copenhagen. The event was organised by Kennisland, and was hosted by Merete Sanderhoff of the Statens Museum for Kunst.

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1 BLOG POST PUBLISHED 26/06/2014

DISCUSSING OUR BARRIERS TO ONLINE ACCESS

Published June 26, 2014 on <http://www.europeanasounds.eu/news/discussing-our-barriers-to-online-access>

On June 12th we discussed the rights related issues of the Europeana Sounds project in Copenhagen. The event was organised by Kennisland, and was hosted by Merete Sanderhoff¹ of the Statens Museum for Kunst².

During the workshop we first gathered new perspectives and information by two presentations. Merete first gave a brief overview on how the SMK is opening up where they can. Though they are not able to open up their entire collection, they are slowly releasing the Public Domain images to the world and are getting a lot of recognition for it. They are also promoting re-use of the images by hosting several community-based experiments, including a project where they get young artist to remix the images and plastering them on ugly construction sites. The images that are remixed are chosen by the (mostly elderly) residents who look at the construction sites each day.



Second, Victoriano Darias from The Napkin Idea³ gave a very useful summary of how the rights holders in audio are organised and who our data providers can contact to discuss licenses. He gave special attention to the different layers of Intellectual Property Right in audio, including the rights of

¹ <http://www.smk.dk/en/explore-the-art/research/the-researchers/merete-sanderhoff/>

² <http://www.smk.dk/>

³ <http://thenapkinidea.com/>

the songwriters, performers and phonogram producers. This is information that will come in handy when thinking about Rights Clearing Policies.

Before lunch there was one last presentation by Lisette Kalshoven⁴ of Kennisland who explained the results of the Rights and Metadata survey. By walking through the Europeana Licensing Framework, the basic principles of Geo-locked collections as well as Out-of-Commerce Works, Orphan Works and Moral and Ethical Rights we laid the theoretical basis for the afternoon sessions. Those were pointed to gathering as much input from the data providers to walk out with a clear list of priorities for WP3 for the duration of their involvement in the project.

We split out in four groups, discussing the specific issues that came out of the Rights and Metadata Survey. The main questions we were answering included 'How does this affect my institution?' as well as 'How are we working to solve these issues individually?' and 'Is my problem the same as the other Institution?'.



The outcomes of those discussions, which coincide with the outcomes of the workshop, was that some of the issues were carried by only a couple of our data providers, while others are considered a priority by all of us. We will therefore:

- Focus our output on developing guidelines for Rights Clearing Policies. Though we cannot provide a 'cookie cutter' policy for the project, as they are subject to the specific issues of the different institutions, the workshop participants were most interested in assistance in this area. They will include the ambition we have as a project in making our material as widely available as we can, as well as include some guidelines for Risk Management;
- Have a smaller working group to discuss Industry Standard Unique Identifiers, to see whether it is something we can work on within the Europeana Sounds project;

⁴ <https://twitter.com/LNKalshoven>

- Have an input process in the Europeana Usage Guidelines for public domain works⁵, with the purpose of making sure they are satisfactory in dealing with Moral and Ethical Rights in material. It is something that KL, EF and the BL will work on together;
- Create a working group that will discuss the issues surrounding Out-of-Commerce works with the institutions that have marked it is a problem. These include the SB, DNB and BL;
- Create a working group that will discuss the issues surrounding Geo-locked items. These include the BL and the SB.



We were pleased with the amount and quality of the discussions in Copenhagen, and will work the input gathered in the next deliverable of WP3. If you are a partner of Europeana Sounds and feel you can contribute to any of the working groups described above, please contact Lisette Kalshoven (lk@kl.nl)

By Lisette Kalshoven, Kennisland

⁵ <http://www.europeana.eu/portal/rights/pd-usage-guide.html>