The creative re-use of digital cultural content

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Scenario 1/2

The amount of Digital Cultural Heritage (DCH) is very large and constantly growing, due to the digitization activities that both private and public content holders are carrying on.

European Commission and Member States – and some private subjects as well - in recent years dedicated large-scale funding for DCH and Europeana.

Now it is necessary to move to the **exploitation phase**.

Scenario 2/2

The return on this investment, which has mostly taken the shape of **public funding initiatives**, should be therefore assessed against the **impact delivered to society** in terms both of the use of Europeana by the general public, and in terms of its use by **economic actors** – most particularly the creative industries.

The Creative Industry sector (CI)

CI includes a wide range of businesses, from multi-national corporations to small and micro-business.

Although 80% of CI are small and micro enterprises, their total business share is only 18%; while the 1% of large-scale enterprises generates 40% of the annual sector turnover.

CI is a key element in the expected development of a true value chain "Cultural Heritage – Technology – Reuse"

Issues to be addresses

The public domain is a rich resource that offers a great deal of value for society at large, but it is currently **underexploited** because of a number of barriers to re-use of this material:

- lack of clear licensing of digital public domain works;

- lack of good discovery mechanisms for finding digital public domain works, due to poor metadata;

- lack of awareness amongst content holders about the value of the public domain itself.

Licensing issues

It is felt the need for:

- Easy identification of IP rights for digital contents

- Defined procedures for clearing rights for short and long term exploitation of creative content

- Proven business model strategies that take into account IP rights

- A roadmap of the current digital content that is available for use; improvement of the rights labelling of digital collections, also including Europeana

Metadata

Poor metadata that do not allow good research and navigation is often the result of the open-access "paradox": repositories understand the **positive effects** of opening their contents on the Internet but **are afraid** of allowing free access to them, because they wish to protect their collections as precious and income-generating assets.

This issue cannot be addressed individually: a collective discussion only can generate acceptable solutions.

Potentialities

The public domain is a true potential, underestimated.

"Metadata should be seen as advertisement for content."

Institutions benefit from opening their metadata because:

- It will increase their relevance in the digital space,

- it will engage new users with their holdings,

- It will truly fulfill their mission to make cultural heritage more accessible to society.

Stakeholders

Increasing the exploitation of the digital cultural content available is possible by engaging:

Content holders

Creative enterprises

End Users

such as Educational and Research institutions and the general public (the European citizens)

Content Holders

Beside a role of "culture spreaders", the cultural institutions start feeling the need for exploitation of their holdings, both in-house and on the market

For this reason they need services/support to clear their content rights and to cooperate with creative SMEs in the light of developing new products and services (e.g. new services and shop products for museum visitors, new web applications for the internautes, etc.)

Creative enterprises

Typically SMEs may wish to use online portals and collections (such as Europeana) to access high-value curated cultural content for developing new products, but they need guidance for content use and re-use

Dialogue with content holders and technology providers is necessary to create and support new products, to eventually boost opportunities for employment and economic growth.

End users: institutions and citizens

Educational institutions will benefit from new creative products for teaching and learning, based on the use of digital cultural content and also, in particular, for example, the re-use of content accessible via Europeana

Research institutions will be helped to engage in the development of innovative applications

General public (citizens) will be encouraged to access to the digital cultural heritage in a rich variety of forms

Best practice

This push for a valuable and acceptable exploitation of digital cultural content drives to several EU-funded projects that are trying to put in place solutions, such as:

- EUROPEANAPHOTOGRAPHY

- EUROPEANA SPACE (under negotiation)

Best practice

EUROPEANAPHOTOGRAPHY - European ancient photographic vintage repositories of digitized pictures of historical quality

- exploring the identity of photography as cultural heritage from an historical and artistic point of view
- exploring the potentialities of Public-Private Partnerships
- proposing a sustainability model for companies and institutions

Best practice

EUROPEANASPACE - Spaces of possibility for the creative re-use of Europeana's content

- Ensure open and non-discriminatory access to the Europeana content eco-system (**Technical Space**)

- Provide means to research and clear licence rights (**Content Space**)

- Foster creative entrepreneurship and valorize digital cultural heritage (**Innovation Space**)

- Create **6 thematic pilots** to showcase effective scenarios developed in this environment

Communication

Communication and cooperation among all the actors is fundamental for the progress of such a wide dialogue.

An example of a platform is our digital magazine www.digitalmeetsculture.net

- To disseminate projects' progress and results
- To highlight use-cases and achievements
- To advertise your initiatives
- To get in touch with the wider CH community

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Thank you for your attention

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