

# ***Glam open content report***



**WIKIMEDIA**  
FRANCE



# Genesis

- 2018 - 2019 : discussions on a common project for free software movement organizations
- Proposal for the creation of a dedicated observatory : integrating open content report and initiatives
- 2019 : admissibility of a report on open content
- 2020-2021 : choice of the provider
- 2021 Collaboration between Wikimedia France and Agence Phare between March and October 2021.

# Context

## Legal context

### **2015 : Valter Law**

Free of charge and modalities for the re-use of public sector information. Exception cultural sector: fees for the reuse of images from collections

**2016: Law for a digital republic** (Lemaire law) Open Data by default

**2019:** article 14 **Directive on Copyright** in the Digital Single Market: reform national laws so that no new rights arise from acts of reproduction of works of visual art in the public domain



# Context

## **The emergence of Open Content in international GLAMs**

- Emblematic examples and continued (slow) development of the OpenGLAM movement internationally

## **Open Content approaches in France: not enough studied**

- An unclear legal context
- About 60 institutions use open licenses (such as CC-BY or Etalab open licenses), cf. Douglas McCarthy and Dr. Andrea Wallace (2018)

# What is on le line ?

## Concerns

- GLAMs as owners of the works or as passers of knowledge?
- How to report on these practices to the ICs, public authorities and the Wikimedia environment?
- How to promote open content with a thorough study?

## Impact

Integration of open content and participation in collaborative projects such as Wikimedia within the professional practices of professionnals.

# Goals of the study

## **Produce useful knowledge through three operational goals:**

- Draw up an overview of existing initiatives and solutions
- Analyze the steps and conditions that favor the engagement of institutions in Open Content approaches
- Document the contributions and controversies of Open Content approaches

## **Feed the reflections of public authorities at three levels:**

- Support the practices of professionals and managers
- Inspire public cultural policies
- Enable international actors to better understand the French context



# OPEN CONTENT IN CULTURAL INSTITUTIONS IN FRANCE

State of the art of digital practices and open content by cultural institutions

# Stake- holders

## Working group

- Pauline Berni**, social network manager *at Archives nationales*  
**Martine Denoyelle**, curator *at l'Institut national d'histoire de l'art (INHA)*  
**Pierre-Yves Lochon**, founder of *Club Innovation et Culture CLIC*  
**Manuel Moreau**, cultural mediation *at Musée de Bretagne*  
**Xavier Cailleau**, project manager and *GLAM partnerships at Wikimedia France*  
**Manon Six**, curator *at Musée de Bretagne*

## Role of the working group

- Choose a definition for Open Content
- Identify all the practices around open content
- Feed the construction of tools set for the study
- Comment and check the analysis
- Facilitate meetings between March and July 2021



# Stake- holders



## **Authors :**

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Public policy and social impact assessment



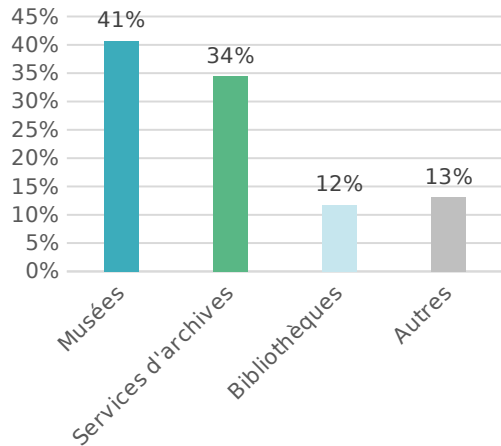
# Stake- holders

145 answers from separate GLAMs: high participation vs. open content mobilization and similar scientific researches in other countries

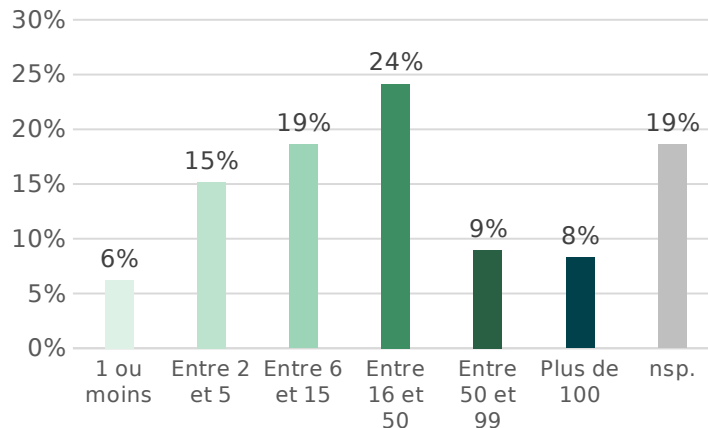
# Methodology

- **The active participation of a working group** with experts in the field of Open Content
- **A qualitative survey of 19 experts and professionals**
  - Diverse institutions: 2 archives, 2 libraries, 3 local authorities, 8 museums
- **A quantitative survey of 145 French cultural institutions** with diverse profiles

Type d'institutions culturelles  
enquêtées [n=145]



Nombre de salariés parmi les structures  
enquêtées [n=145]



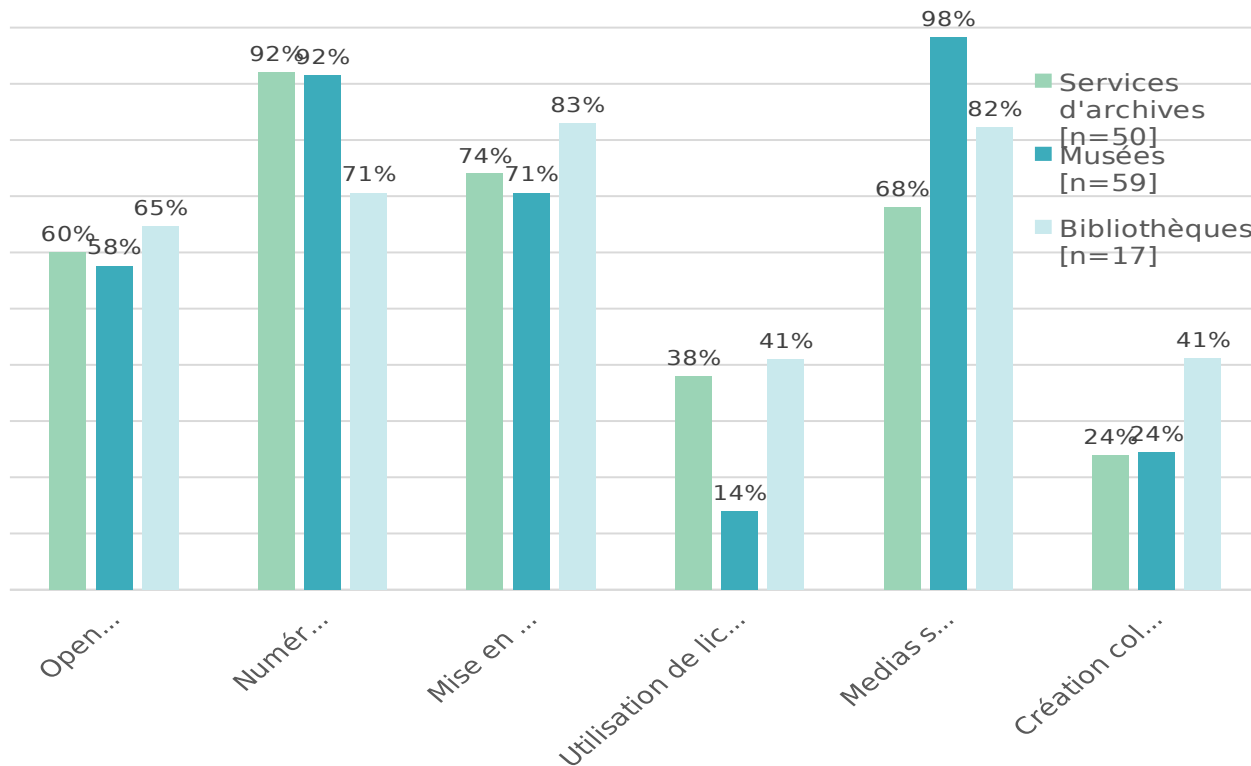


# Main results

# The use of free licenses: emerging practices

- Digitization and social networks : very usual
- Frequent uploading of images for all institutions...  
But free licenses (such as CC-BY or Etalab) are still not widely used
- Strong variations in content opening policies among cultural institutions

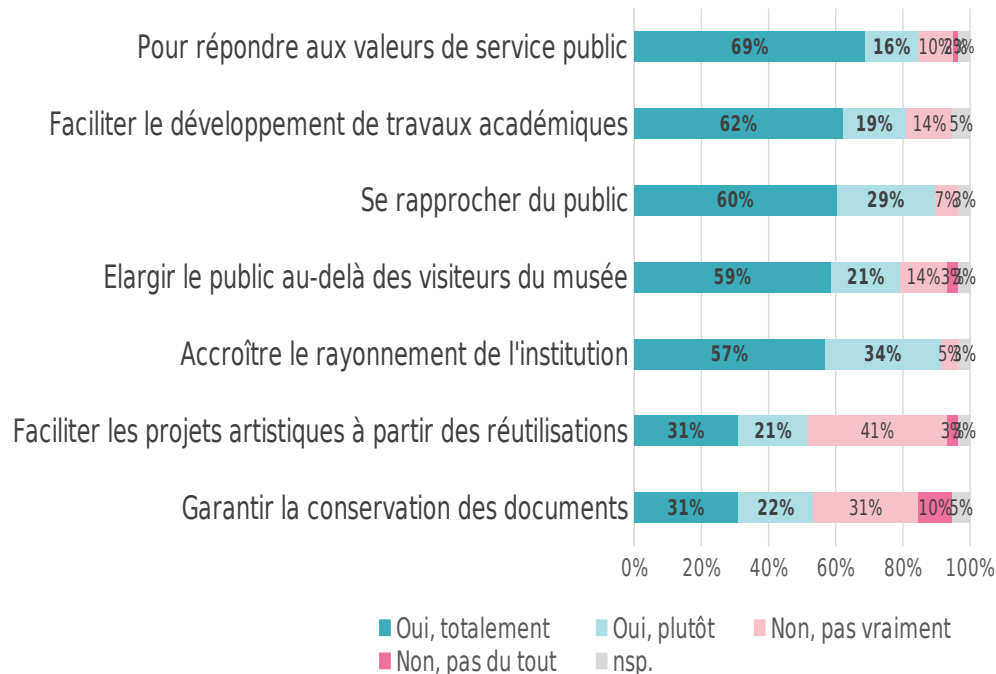
Use of licenses to define the conditions of availability of images from collections put online by cultural institutions



# A progressive commitment of some GLAM into Open Content

- Motivations centered on public service values, with variations according to the type of institution and hierarchical level
- Economic stakes (revenues, etc.) not very restrictive for most of the institutions involved
- Role of public policies: a limited incentive factor
  - Scattered digital cultural policies that are very much focused on communication
  - A notable influence of the Metropolises
- Role of the public: a minor incentive, except when it is perceived by the institution as "creative"

Motivations déclarées pour mettre en ligne des contenus en utilisant des licences pour définir les conditions de leurs mises à disposition ; [n=145]



# The challenges of Open Content: initiatives and best practices

## **1st challenge: designing the organization's own Open Content approach**

- Use initiatives that work to produce a set of specifications
- Mobilize examples to convince supervisors and departments

## **2nd challenge: definition and implementation of the technical project**

- **Articulate 3 possible strategies for putting content online:** release only public domain content, rely on the institution's news, be inspired by public requests
- **Choosing appropriate licenses for the reproduction of collections:** a lengthy legal process
- **Facilitating the uploading of images to multiple websites and platforms:** designing a multi-platform upload scheme

# The multiple contributions of Open Content approaches

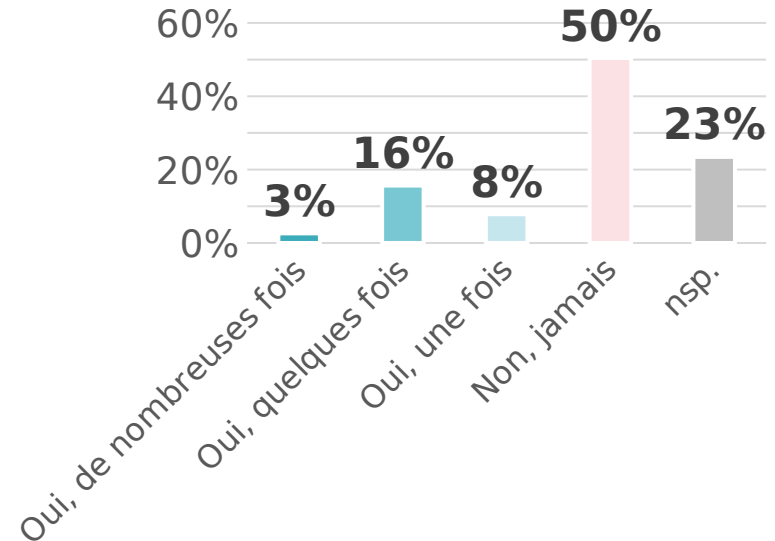
- **A support to professional practices in institutions**
  - A simplification of the management of image requests by the public
  - A support to develop cultural mediation activities and crowdsourcing
- **Facilitation of academic and artistic reuse**
- **But incomplete assessments, and an impact on the uses of the public difficult to evaluate**



# Structural barriers to initiate Open Content approaches

- **The strong persistence of negative representations**
  - "Open Content is a geek thing"
  - Concerns about the disaffection of the public with the development of the digitization of collections
  - Fear of abusive reuse of images, which remain however rare

"Have you noticed any abuse of the content made available by your cultural institution"?



# Structural barriers to entry into Open Content approaches

- **The commercialization of content: technical debate or structural brake?**
  - The issue of revenue from reproductions and the sale of images from collections
  - Photography agencies: a structural block for museums
  - Difficulty for institutions to build a long-term digital strategy



# Recommendations

# Proposals for the Ministry of Culture

## **Build a national strategy to support the promotion of Open Content**

- Set up a fund to finance the digitization and payment of images of works that are free to be distributed
- Launch, in partnership with the National Education, a school program "one student, one work" within the framework of Artistic and Cultural Education

## **Supporting GLAMs in the implementation of an open image distribution policy**

- Cooperate with schools under contract to integrate Open Content modules into the initial training of certain professions
- Launch a call for projects on "digitization, Open Data and Open Content" to bring out new innovative structures for local authorities/metropolises

# Directions of GLAM



## **Promote a simplified handling and management for the staff**

- Integrate Open Content awareness models into continuing education for all relevant professions (including legal and communication departments)

## **Define an image distribution policy in line with the institution's values and its audiences**

- First, develop a study of the institution's digital audiences
- Design a policy for the transfer and dissemination of images according to the history of the institution and the nature of the collections and photographic holdings

# GLAM staff members



- Organize user conferences to demonstrate examples of image circulation in communities, in order to go beyond the anecdotal and illustrate the concrete added value of its reuses
- Develop partnerships with associations defending the values of free and open digital technology in order to train and socialize staff on the issues of Open Content and its technical and institutional challenges



# 3 Levels as a guide

## 3 levels

- **Essential**

- Free licences compatible with Wikimedia for collections they own
- Communication on these initiatives
- *One activity of contribution on Wikimedia project*

- **Strategist**

- Quality of the images (HD) and access to the images
- Regular contribution to Wikimedia projects
- *Training session to public and staff*
- *Promoting open content and free software during events*

- **Ambassador**

- Development strategy: formal integration of the contribution
- *Induction of wikimedia contributions in job descriptions*




# Visual identity



Culture  
LABEL Libre!!!

The logo consists of a bright yellow speech bubble shape. The word "Culture" is written in a blue, cursive script across the top of the bubble. Below it, the word "LABEL" is written in a blue, sans-serif, all-caps font. To the right of "LABEL", the word "Libre!!!" is written in the same blue, cursive script as "Culture".



# Thank You !

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