New Models for Distributing Digital Content

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Intellectual Property Rights
- legal framework inconclusive
- issue seen as major barrier
- requires balance between rights holders and rights users

Rights in digital images complex
- original work of art
- photographic reproduction
- digital image
- manipulated digital image
- accompanying text

Rights administration inefficient
- finding images and rightsholders difficult
- fees for using individual images high
- terms and conditions vary
- volume required for digital production problematic
- high overhead throughout the system

MESL a response
- establish the terms and conditions for the educational use of museum images and text
- facilitate distribution of high quality information
- enable collaboration between rights holders and rights users
MESL approach
- site license collections of images
- avoid "pay per bit"
- reasonable monitoring requirements
- effective administration
- predictable costs; no hidden charges

Why museums and universities?
- museums have images and information
- universities have delivery systems
- both have educational mandate
- share common culture and interests

15 Institution collaboration
- interdisciplinary project teams on each campus
- central coordination at AHIP
- management committee to advise
- January 1995 - June 1997

Participating Museums
- Fowler Museum of Cultural History at UCLA
- The George Eastman House, Rochester, NY
- The Harvard University Art Museums, Cambridge, MA
- The Library of Congress, Washington, DC
- The Museum of Fine Arts, Houston, TX
- The National Gallery of Art, Washington, DC
- The National Museum of American Art, Washington, DC

Participating Universities
- American University, Washington, DC
- Columbia University, New York, NY
- Cornell University, Ithaca, NY
- University of Illinois, Urbana-Champaign, IL
- University of Maryland, College Park, MD
- University of Michigan, Ann Arbor, Dearborn and Flint, MI
- University of Virginia, Charlottesville, VA

Progress to Date
- Cooperative Agreement signed
- images selected and distributed
- deployment on each campus
- evaluation
Cooperative Agreement
- defines terms and conditions
  - educational use on campus network
  - includes research, teaching, student projects
  - no redistribution
  - no commercial use
  - will form basis for model site license

Selection of test images
- over 8000 images distributed by fall of 96
- challenge to create coherent data sets
  - support teaching
  - work within digitization plans
  - negotiate to meet curricular needs

Data Distribution
- University of Michigan as “distribution central”
- each campus mounted entire image set
- deployment decisions based on local infrastructures

Text Formats
- Data Dictionary developed
  - object description as fielded text
  - unstructured texts linked
  - conservation reports
  - exhibition history
  - bibliography
  - consistency major challenge

Image Formats
- maximum quality museums would release
  - 758 x 512 through 1536 x 1024
  - 24 bit colour
- file formats
  - JFIF with JPEG, PhotoCD, TIFF
- sites determined image delivery strategy

Objectives
- separate content from delivery systems
- learn about issues by studying choices
- understand process of data creation and delivery
- discover where standards essential
Uses for museum information

- teaching and research in the Humanities
  - art history, history, anthropology, cultural and religious studies
- multimedia development
  - distance learning, visual literacy, independent study, life-long learning
- information and computer science
  - image database research, image processing
**Use on campus**
- critical to success of project
- broad range of activities
  - UMD, joint studio/art history project
  - UVA, Religious Studies

**INTRODUCTION**

This mask pacifices the spirit of the sacrificed victims!

- UMD/Art
- UVA, Religious Studies

**He Swallows the Boys and Gives Them Rebirth**

- UVA/Religious
- UVA, Religious Studies

**Crossing Over: Masks of Initiation Rites and Secret Societies**

A HEALING EXHIBITION by David Hackett

**Introduction**

The mask has been used in a wide range of functions as a symbol of protection, healing, and transformation. It is an integral part of many cultures and religions around the world. The mask is often seen as a representation of the soul or spirit, and its use in ceremonies and rituals is believed to provide spiritual and physical healing. The exhibition aims to explore the cultural significance of masks and their role in various traditions.
Evaluation
- statistics about use
- profiles of distribution systems
- assessment of interface choices
- examination of search capabilities

Economics
- costs and benefits of new technology
- costs of rights administration
- model self-sustaining system

Goals
- enable the educational use of museum digital assets
- propose a framework for the collective administration of museum intellectual property rights
- suggest a scalable system for implementation

Further Information
- http://www.ahip.getty.edu/mesl