

# Multimedia content and third-party rights: The beauty and complexity of open science in art, design and music

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**open  
science**

**arts, design  
and music**

The research project **Open Science for Arts, Design, and Music**, which involves all Swiss art and design schools, supports the full implementation of Open Access in these fields.

### Background

Since 2024, public funded research in Switzerland must be Open Access. Yet the disciplinary fields of arts, design, and music present challenges that make implementing Swiss Open Access policies in these fields particularly complex.

→ January 2022 – December 2024

### Discipline-specific challenges

Open Access in arts, design and music is complex because it implies:

- the reuse and distribution of artworks and of **third parties content** under copyright, not accessible in the public domain and subject to a series of restrictions;
- the production of a wide range of **multimedia** outputs that are meaningful artefacts and whose **materiality** becomes problematic within the realms of the open and the digital.

### Institutions Involved

- SUPSI (leading house)
- FHNW
- HES-SO (ECAL, EDHEA, HEAD)
- HKB
- HSLU
- ZHdK

### Endorsed by

- Swiss Federal Office of Culture
- Pro Helvetia Swiss Arts Council
- Swiss National Science Foundation
- DARIAH-EU Digital Research Infrastructure for the Arts and Humanities
- SARN Swiss Artistic Research Network
- SDN Swiss Design Network

### Other Partners

- CCDigitalLaw
- Creative Commons
- Triest verlag, Zürich
- Metis Presses, Geneva
- Edizioni Casagrande, Bellinzona

### Co-funded by

- swissuniversities





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Chi.barbieri



# Open Science for Arts, Design and Music/Project

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**Project description of Open Science for Arts, Design and Music.** This is an edited version of the project description according to the recommendations received ([the original application form](#) and [evaluation report](#)).



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Related changes

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Page information

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[https://meta.wikimedia.org/wiki/Open\\_Science\\_for\\_Arts,\\_Design\\_and\\_Music/Project](https://meta.wikimedia.org/wiki/Open_Science_for_Arts,_Design_and_Music/Project)

## Guidelines

- Guidelines and solutions to a list of case studies submitted by the project partners;
- Process-oriented guidelines that show how open access impacts on everyday research practice;
- Best practices in the form of charts, decision trees, templates and checklists;
- Target users: researchers, teachers and students;
- Implemented in collaboration CCDigitalLaw.

## Training

- Organisation of webinars and workshops related to open science targeting librarians, researchers, teachers and students;
- Inclusion of Open Access in the students' curricula;
- 2022-24:
  - 25 webinars and conversations in collaboration with Creative Commons International, ProLitteris, SNSF, DARIAH-CH...
  - copyright law in Switzerland, open access and institutional communication, Open Educational Resources, Data Management Plan, multimedia publications, open access and performative arts...

## Publishing

- Contacts and discussions with Swiss and international publishers in the field of arts, design and music to negotiate Open Access strategies and to trigger green, gold or diamond Open Access;
- Alternative forms of multimedia publications focusing in particular on institutional publications.

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# Open Science for Arts, Design and Music/Guidelines/Case studies

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The project Open Science for Arts, Design and Music collected a series of case studies from the Swiss schools of art and design participating in the project. The case studies were meant to document the specific problems and challenges in implementing Open Science in the fields of arts, design and music.

1. [Series "Visual Archives", Ecal](#)
2. [The Ehrenreich Collection, HKB](#)
3. [Participatory Knowledge Practices in Analog and Digital Image Archives \(PIA\), HKB](#)
4. [DMP: Training and awareness in research data management planning, EDHEA](#)
5. [EPoD: bringing together OA research outputs with a traditional publication, EDHEA](#)
6. [Womanhouse Open Access publication, EDHEA](#)
7. [Silk Memory, HSLU](#)
8. [Timeline Economies of Performance Art, HSLU](#)
9. [Mapping Self-Organization in the Arts, HSLU](#)
10. [Video Essay: Futures of Audiovisual Research and Teaching, HSLU](#)
11. [Together Elsewhere, HGK Basel FHNW](#)
12. [Alpine Netze der Verbundenheit, HSM Basel FHNW](#)
13. [Fashion as Performance, HGK Basel FHNW](#)
14. [Production, archiving and publication of audiovisual materials, SUPSI/ATD](#)
15. [Gino Severini in Switzerland: mural paintings and catholic art revival of the groupe de Saint-Luc, SUPSI](#)
16. [EVENTI: Cultural institution and their public, SUPSI](#)

Categories: [Open Science for Arts, Design and Music](#)  
[Guidelines - Open Science for Arts, Design and Music](#)

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  - Standard
  - Large
- Width
  - Standard
  - Wide
- Color (beta)
  - Automatic
  - Light
  - Dark

## Case Studies: shared challenges and needs

- better understanding of open access: criteria, levels of accessibility, re-use of open material
- how to raise publishers' awareness and negotiate with them
- how to fund open access
- advice on long-term sustainability and findability
- how to design a Data Management Plan
  
- **open access and multimedia**
  - alternative forms of publications
  
- **need of clarification regarding copyright legislation**
  - **cc licenses, intellectual property and rights holders, related rights and collective societies, national and international law, fair use and educational purposes**
  - **need for templates for letters and license agreement**

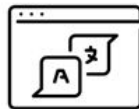
# What We Mean When We Talk About Research Outputs



Scientific articles



Publications  
Long-form publications  
Monographies



Websites



Photos



Drawings



Technical drawings



Objects / artworks



Software



Hardware



Datasets



Information design



Conceptual artworks



Movies / videos



Music / audio



Podcast



Videogame



Paintings



New materials



Performances



Events



Poster



Interior design



Installations



Collaborative projects



# What We Mean When We Talk About Data (Content)



Research notes



Interviews



Photos



Annotated bibliography



Drawings



Technical drawings



Spreadsheets



Datasets



Surveys



Reports



Maps/charts



Geographic data



Description of the method, workflows



Notes related to the analysis



Transcriptions



Translations



Software



Website



Audio



Videos



Content from others



Content from GLAMs



Collaborative projects

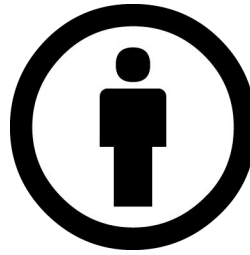


Research protocol



### Easy to find

- Use repositories which remain open (non-commercial)
- Store content where people can find it
- Store content where potential users are
- Communicate about your data to interested targets
- Free access
- Access without registration
- Use metadata (data understandable by computer)
- Archive it for > 10 years



### Easy to cite

- Include how you want content to be cited (write the exact reference)
- Add attribution in the metadata
- Use a unique identifier (DOI, ISBN)
- Research ethics always require you to cite sources, even if the license/tool doesn't require it



### Easy to (re)use

- Include the license (data in CC0; texts, audio, video in CC BY; when volunteers are involved use CC BY-SA)
- Add to your documentation information which facilitates reuse (e.g. Readme files)
- Open format and standard
- Authorise modifications and derivative works
- Authorise all uses, also commercial use
- Allow integrations through interoperability (which allows collaborations)

# To Open Data What I Need to Consider



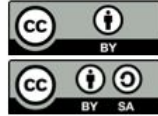
You are the author of texts, structured data, images, videos, or audio



Typically, content produced by employee belongs to their employer (in academia, GLAMs, other institutions, and companies)



Content is not covered by copyright (data, non-original works) or it is in public domain (> 70 years after the death of the author or it is released in CC0 or marked as public domain)



Content is under an open license (preferably CC BY or CC BY-SA)



Content belongs to others (collaborators, consultants, partners, copyright holders, volunteers)



What you find on the internet or in books is not open unless explicitly written (CC0, CC BY, CC BY-SA).



The copyright is managed by a ProLitteris for texts and images of literature and arts; SSA for theatre, audio and multimedia; SUISA for music; SUISSIMAGE for movies

You have the right to make the research but not to disseminate content or to release it with an open license

✓ If it is you, you can provide your work with an open license or open tool: CC0 (for metadata and datasets), CC BY (for research) or CC BY-SA

✓ Check the open policy of the institution  
✓ Ask for a written authorisation

✓ Use content from trustful repositories

✓ Use content from trustful repositories

✓ Written authorisation from the copyright holders to release content preferably under CC BY or CC BY-SA  
✓ Written authorisation for the specific use

✓ Written authorisation from the author or publisher  
✓ You can make citations

✓ Pay the fee to use the content but you can not sublicense it

✓ Use content only for the analysis  
✓ Remove it from publication or when archiving with open licenses  
✓ Add restricted access in archiving

# The Open Licenses and Open Tools to Produce Open Data



CC 0 (or analog)  
Creative Commons Zero

- \* Data, metadata, datasets
- \* Digital reproductions of works in the public domain
- \* Documents and content not covered by copyright
- \* General texts, images, audio and videos created by an institution for promotional purposes

The tool for government data and for content not covered by copyright. It is the tool suggested to GLAMs to release digital reproductions of their collections in the public domain. It is the tool necessary to make data interoperable with Wikidata



CC BY (or analog)  
Creative Commons Attribution

Publications, scientific articles, articles, texts, images, audio, videos and interviews signed by authors

The license suggested for Open Science for scientific articles and publications produced by researchers

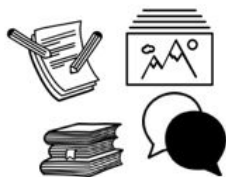


CC BY-SA Creative Commons (or analog)  
Attribution Share-Alike

Projects involving volunteers, open collaborative communities indigenous communities and non-academic partners

The license of Wikipedia. A license which requires content to remain open (share-alike / copyleft)

# How to Share Different Research Data



## Signed works

Publications, articles, papers, signed texts, videos, audio, drawings, technical drawings, reports, educational resources in



Make a selection of the images available on Wikimedia Commons



## Collaborative projects

When involving volunteers and non-academic partners in

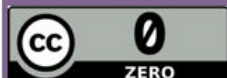


Emphasises the value of the collaborations implemented in the frame of citizen science and transdisciplinary projects

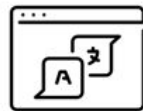


## Databases/metadata

Databases produced by research, datasets, metadata, and internal documents (policies, regulations...), aggregated and anonymised data from surveys and interviews in



Make a selection of data available on Wikidata if relevant



## Institutional websites

Add it in the footer with html code.

Unless differently stated in



## Software

Use a specific open license for software: GNU General Public License v3+ (GNU GPL v3+) or GNU Affero General Public License v3+ (GNU AGPL v3+) - or see <https://www.gnu.org/licenses/license-list.it.html>



## Content from GLAMs

Digital reproductions of work, photographic collections, scanned books, digitalised documents in the public domain...



Use the The Heritage data Reuse Charter designed by DARIAH





## Multimedia content

- multimedia production: websites, enriched and dynamic multimedia publications, videos, images, interactive visualisations, audio, artworks, derivative works, and with a distinct focus on graphic design and presentation
- challenge: meaningful translation of this variety of formats and their materiality into networked digital solutions that comply with the requirements of open science
  - current infrastructure is based on text-only publications developed over two decades ago, mostly having STEM disciplines in mind
  - need to experiment and possibly accept compromises

## Third-party rights

- third-party data owned by creators, curators and cultural institutions – collectively known as GLAMs (galleries, libraries, archives and museums) – as well as publishers, other researchers, individuals, communities, companies and NGOs
- obtaining permissions, negotiating rights, managing copyright clearance and applying CARE principles while assessing the reuse, storage and release of these diverse sources

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Arts, design and music contribute uniquely to open science by fostering the development of innovative methods, output formats, procedures and alternative forms of publication—advancing open science practices that benefit all disciplines.



- Help
- Babel
- Switch to old look
- Community
- Wikimedia Resource Center
- Wikimedia Forum
- Mailing lists
- Requests
- Babylon
- Reports
- Research
- Planet Wikimedia
- Beyond the Web
- Meet Wikimedians
- Events
- Movement affiliates
- Donate

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- Beginning**
- Mapping Self-Organization in the Arts
  - Problems/questions
  - Implementation of the case study
    - Case study of the project Open Science for arts, design and music

**Title:** Mapping Self-Organization in the Arts

**Proposed by:** [HSLU, Lucerne University of Applied Sciences and Arts](#)

**Disciplinary field:** visual art

**Communication support :** digital (online mapping based on a database) and printed publication

**Type of content:** images, texts, archival material

**Timeframe of the project:** 2014–2019

**Author(s):** Rachel Mader and Pablo Müller (editors of the printed publication), Peter Spillmann (concept and design of the online mapping)

**Third-party copyright owners:** artists, cultural workers, ProLitteris

**Grantmakers, sponsors or other funding agencies:** SNF

**Wikidata item about the research project:** [Q129406103](#)

## Mapping Self-Organization in the Arts [ edit | edit source ]

### Problems/questions [ edit | edit source ]

- Copyright: What the copyright status of the images and document used is and how to deal with copyright clearance
- Longevity: How to ensure the longterm viability of the database and website
- Database: How to make the entire database available for future research

### Implementation of the case study [ edit | edit source ]

- History of the case study
- DMP Data Management Plan
- Wikidata
- Analysis and lessons learned

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- Add interlanguage links
- Print/export
- Create a book
- Download as PDF
- Printable version
- In other projects
- Wikimedia Commons

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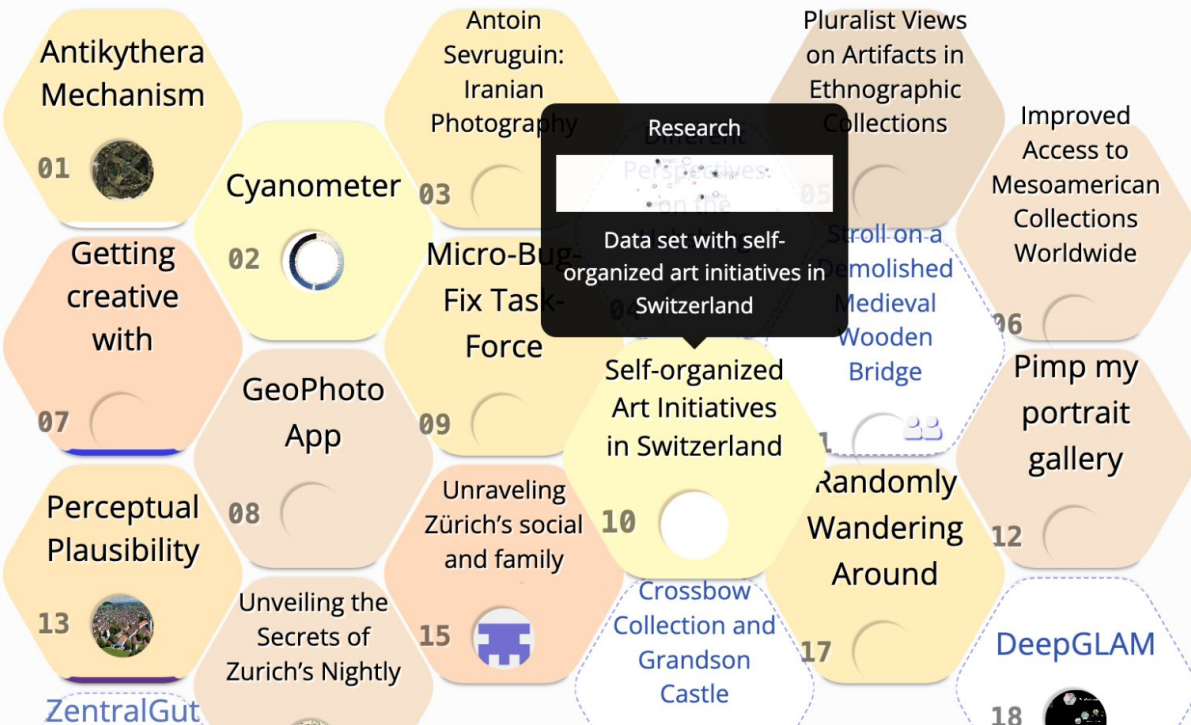
Text



# GLAMhack 2024

**OpenGLAM CH**

September 6 - 7, 2024 **Lucerne**



data.ch/project/222

# Mapping Self-Organization in the Arts/Wikidata

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The dataset of the research project has been uploaded on Wikidata during the GLAMHack 2024.

- Item on Wikidata about the research project [d:Q129406103](#)
- Item on Wikidata about the research publication [Q130250557](#)

## Analysis of the data from the Website [\[ edit | edit source \]](#)

Read me document on GitHub <https://github.com/birk/swiss-art-initiatives/blob/main/README.md> 

## Data related to the art initiatives [\[ edit | edit source \]](#)

### Art initiatives - total number 713

Data available	Description	On Wikidata	Comments
Name	Name of the art initiative in different languages	Label	It could go on "title" but it requires the qualification of the language
	Instance of	<a href="#">artist-run initiative</a>	
Location	Canton	Country	Please note that several institutions move and change location
Self-description	How the institutions describe themselves. Quite long text, in German, French and English; there is a reference	Description requires a short text possible in several languages	Relevant text, not suitable for Wikidata, but it can be used for articles on Wikipedia if the institutions are notable (the texts always report the source)

- Item on Wikidata about the research project [d:Q129406103](#)
- Item on Wikidata about the research publication [Q130250557](#)



## Publishers

Conversation with:

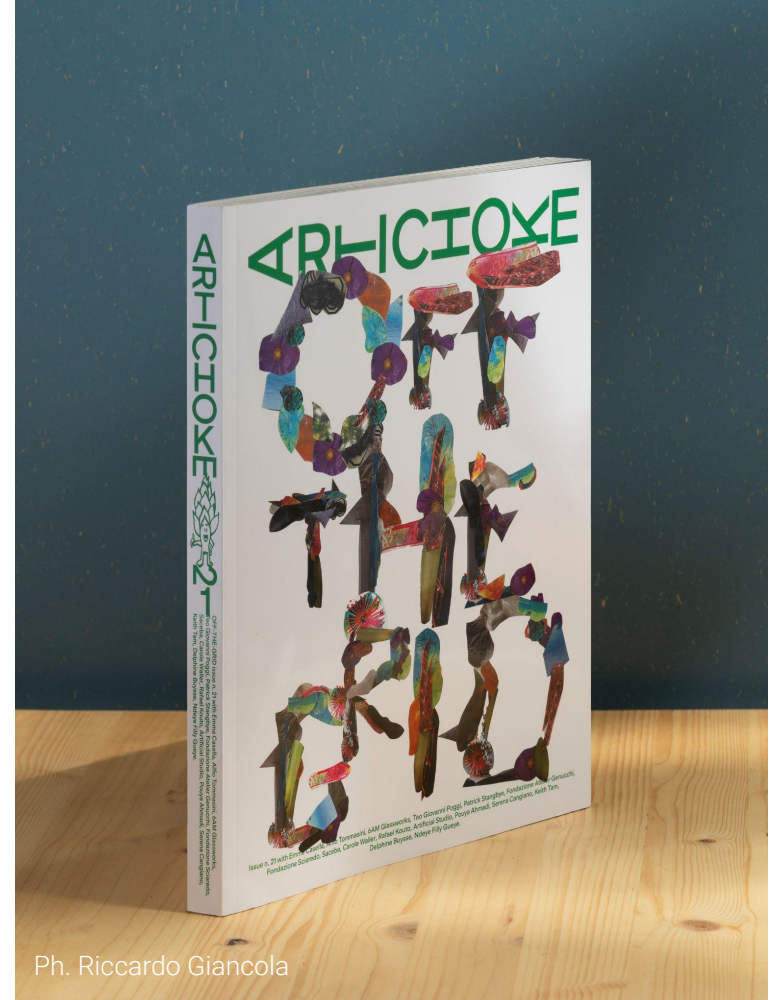
- [Edizioni Casagrande](#)
  - [MētisPresses](#)
  - [Triest Verlag](#)
- 
- Current open access policy
  - Successful or challenging case studies of open publications
  - CC licences
  - Impact of national open access strategy
  - Collaboration with academia
  - Business models, the present and near future of publishing
  - Open access literacy
  - Visibility and impact of open access
  - Different open access roads
- 
- Open access and images, video, art, design and music (i.e. third parties' content)
  - Experiences with alternative forms of digital publications, multimedia publications or experimental formats

- **Enriched digital publication:** the digital edition is approached as an opportunity to explore alternative forms of publishing and add extra multimedia content not available in the printed version.
- **Print and digital are the same**
- **Impoverished digital publication:** the open access digital publication lacks some of the content that is only available in the printed edition. This is the case with digital versions featuring low resolution images or no images at all due to copyright issues.

## Artichoke

Challenges:

- an experimental playground for students
- third-party copyrighted material and personal or sensitive awareness and familiarity with open access in students and the editorial team



Ph. Riccardo Giancola

## Artichoke

### Challenges:

- an experimental playground for students
- third-party copyrighted material and personal or sensitive awareness and familiarity with open access in students and the editorial team

### Implementation:

- Template for consent form
- Release with a CC BY-SA 4.0 license of a selection of articles and images
- [Zenodo community](#)



Ph. Riccardo Giancola

## Open Science for arts, design and music: [Guidelines](#)

- 1.** Welcome to open science!
  - Challenges in open science for arts design and music
  - Creative Commons licenses and copyright
- 2.** PLAN an open approach to research
  - Data Management Plan
  - FAIR principles (and CARE)
- 3.** ACCESS and (RE)USE third parties data
  - Open repositories for arts, design and music
  - Reuse of Creative Commons licensed works
  - Collaboration with GLAMs
  - Reuse content that is not openly available
  - Reuse user-generated content from social media and platforms
- 4.** PRODUCE open content
  - Doing research together
  - Artificial intelligence
  - Prepare data, resources and outputs for publication
  - Attribution and credits
- 5.** STORE your data
  - Overall criteria
  - Repositories for your data
- 6.** SHARE your research in open-access
  - The publishing lifecycle and the open access routes
  - Negotiating for open access
  - Choose your open access publication
  - Innovative publications
  - Social media
- 7.** FUND your research publication
  - How to fund open access
  - Comply with your funder's and institution's open access policies
- 8.** Sustainability
  - Sustainability scenarios: decide what to keep and how
  - Institutional good practices
- 9.** Checklists and templates





**open  
science**

**arts, design  
and music**