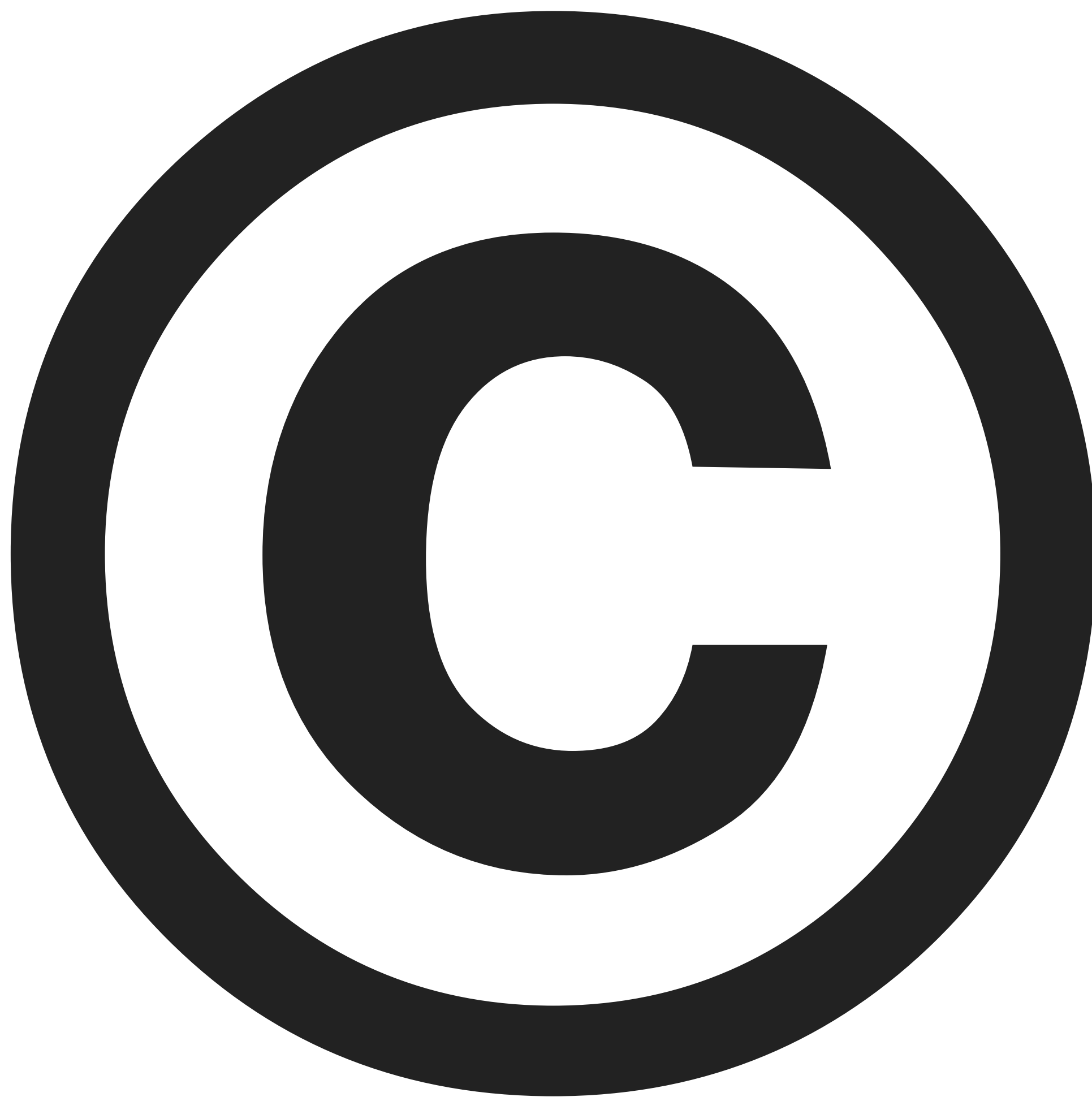




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PAUL KELLER, LAHORE, 18 JULY 2016





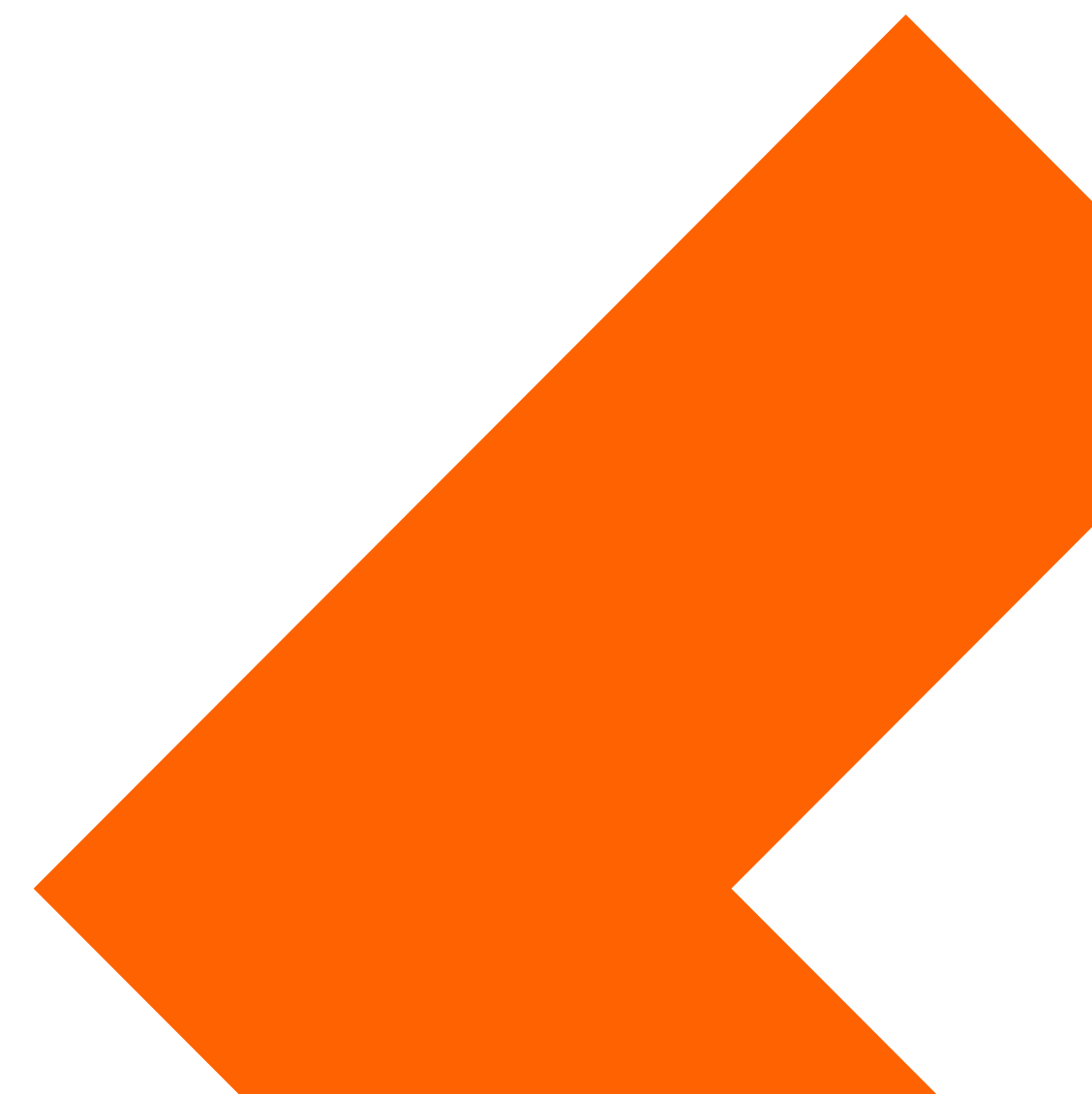
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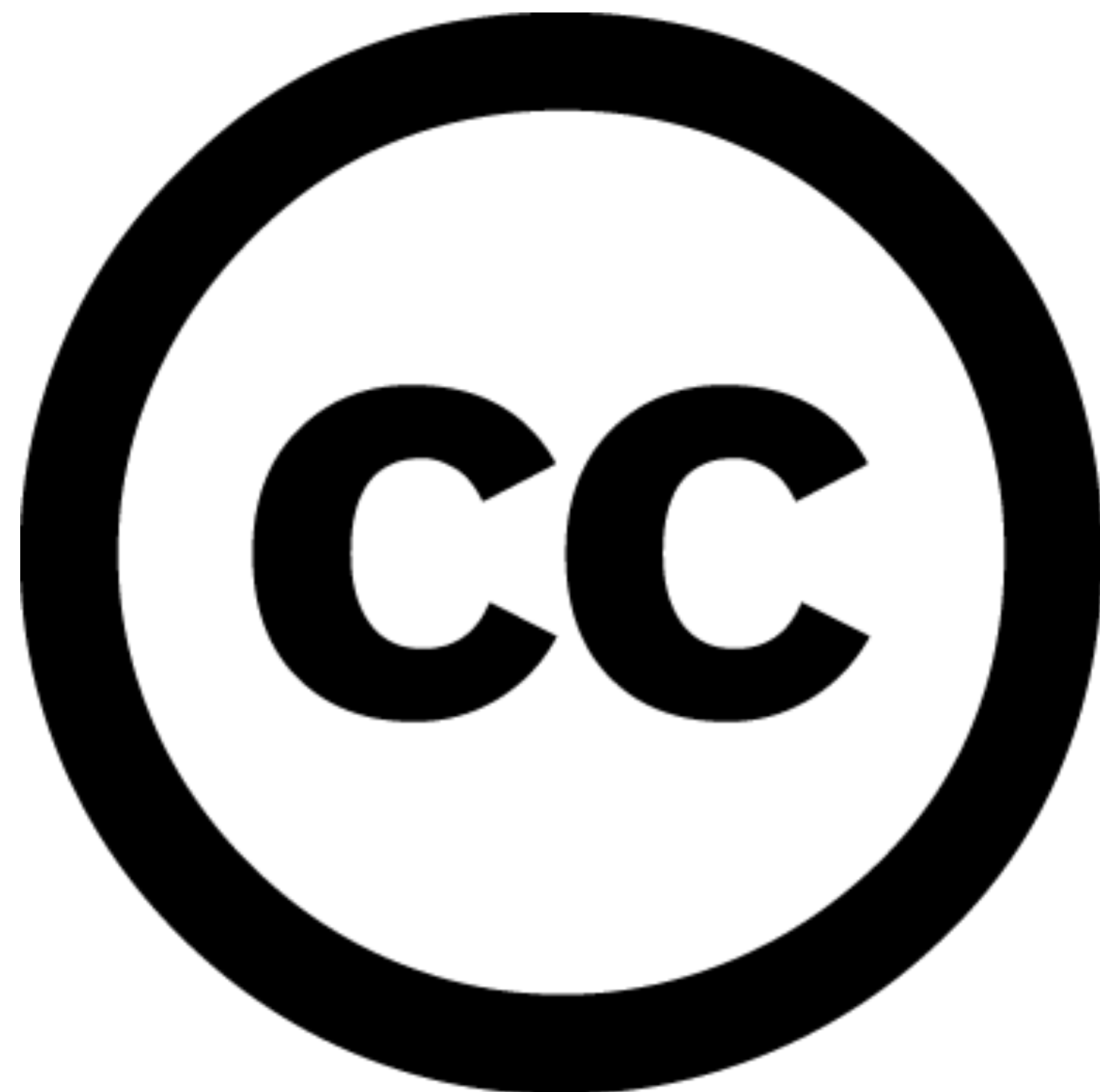


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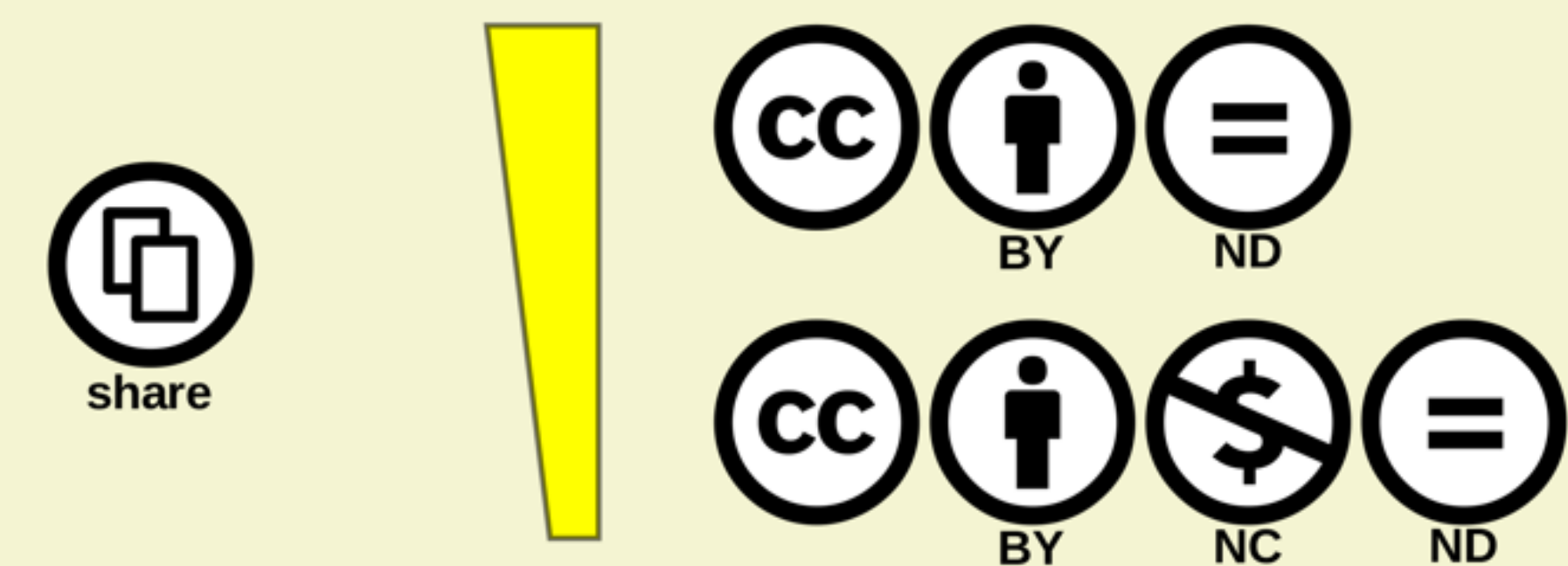
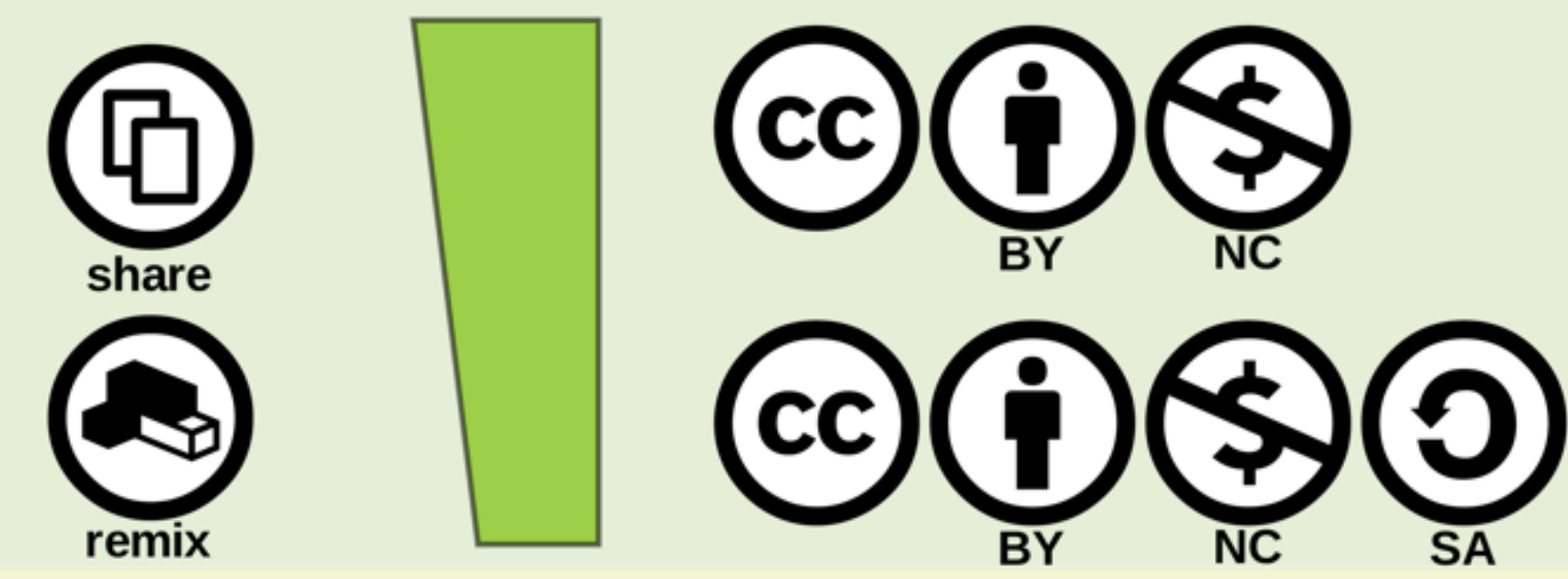
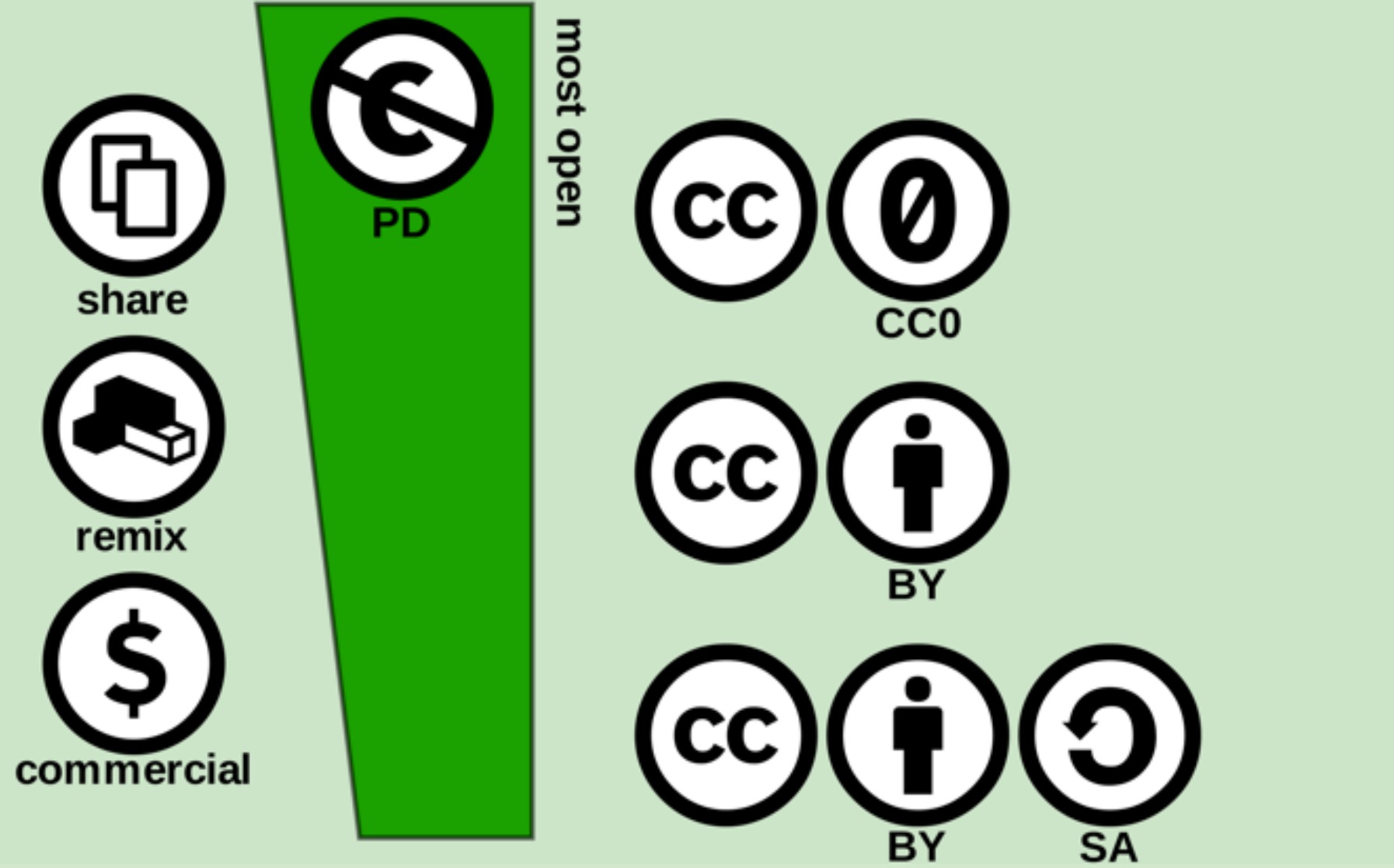
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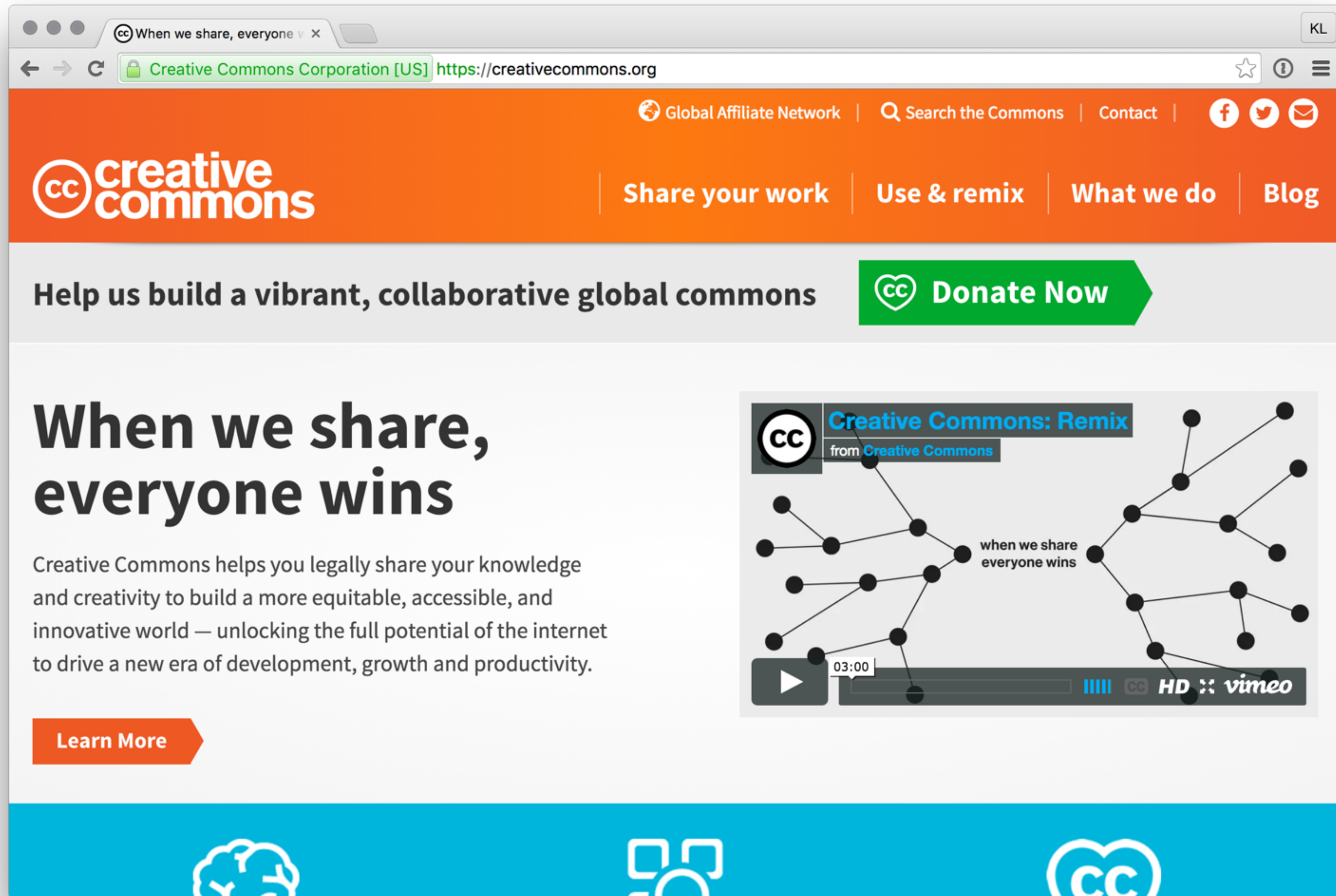
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A blue plastic storage bin is filled with red archival boxes. Each box has a white label with a barcode and color-coded tabs (red, yellow, green, blue) at the top. The boxes are arranged in rows within the bin. A semi-transparent dark grey box with white text is overlaid on the right side of the image.

*We are in the middle of one of the
most fundamental shifts in how
we preserve and access our
cultural heritage*





*The current copyright system has
not been designed for this
transformation.*






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Rijksmuseum
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Image (212)

PALETTE

Colour (1)

1 - 12 of 212 results

Per page: 12

GRID

LIST

Soldier seated in uniform, in India, Lahore with 1st, 6th Devon's.

Studio pic

View at Beaford Arts

Image





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View of Lahore (1825) | Artist : Anonymous

Watercolour of a view of Lahore, Punjab, by an anonymous artist working in the Delhi style, c. 1825. Inscribed on the front in Persian characters: 'Taswir' ['naqshah'] i dar al-saltanat Lahaur' (Picture of the seat of government Lahore); on back in English: 'The City of...

Drawing

View at The British Library

Image

Exhibition, Lahore. (1864) | Photographer : Unknown

Photograph of the Exhibition Building in Lahore that is part of the 'Crofton Collection: Topographical and architectural views mostly in India', taken by an unknown photographer in c. 1864. The building was hastily constructed near the Anarkali Gardens for the Lahore...

photograph, documentation, information

View at The British Library

Image



View of Lahore | Artist : Anonymous

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View of Lahore | Artist : Anonymous

Description

Watercolour of a view of Lahore, Punjab, by an anonymous artist working in the Delhi style, c. 1825. Inscribed on the front in Persian characters: 'Taswir' ['naqshah'] 'i dar al-saltanat Lahaur' (Picture of the seat of government Lahore); on back in English: 'The City of Lahore.' Lahore has been subject to many different ruling dynasties over the centuries but it came to prominence under the Mughals after Babur defeated the Sultan of Delhi, Ibrahim Shah Lodi, at Panipat in 1526. As Emperor Akbar's capital city from 1584 to 1598, came the construction of some of the finest monuments in the Mughal Empire. Akbar built the massive Lahore Fort on the foundations of a previous fort and enclosed the city within a red brick wall boasting 12 gates. Jahangir and Shah Jahan both extended the fort, built palaces and tombs, and laid out gardens. During

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Language

Inloggen

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Schutters van wijk II onder leiding van kapitein Frans Banninck Cocq, bekend als de 'Nachtwacht', Rembrandt Harmensz. van Rijn, 1642

❤️ 14.322

✂️

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Cultural heritage institutions in the digital environment





The primary purpose of cultural heritage institutions in the digital environment should be to maximise access to their collections.



*Restricting access and reuse will not
give institutions more control over
the material in their collections...*

*... becoming the most attractive
online source will.*

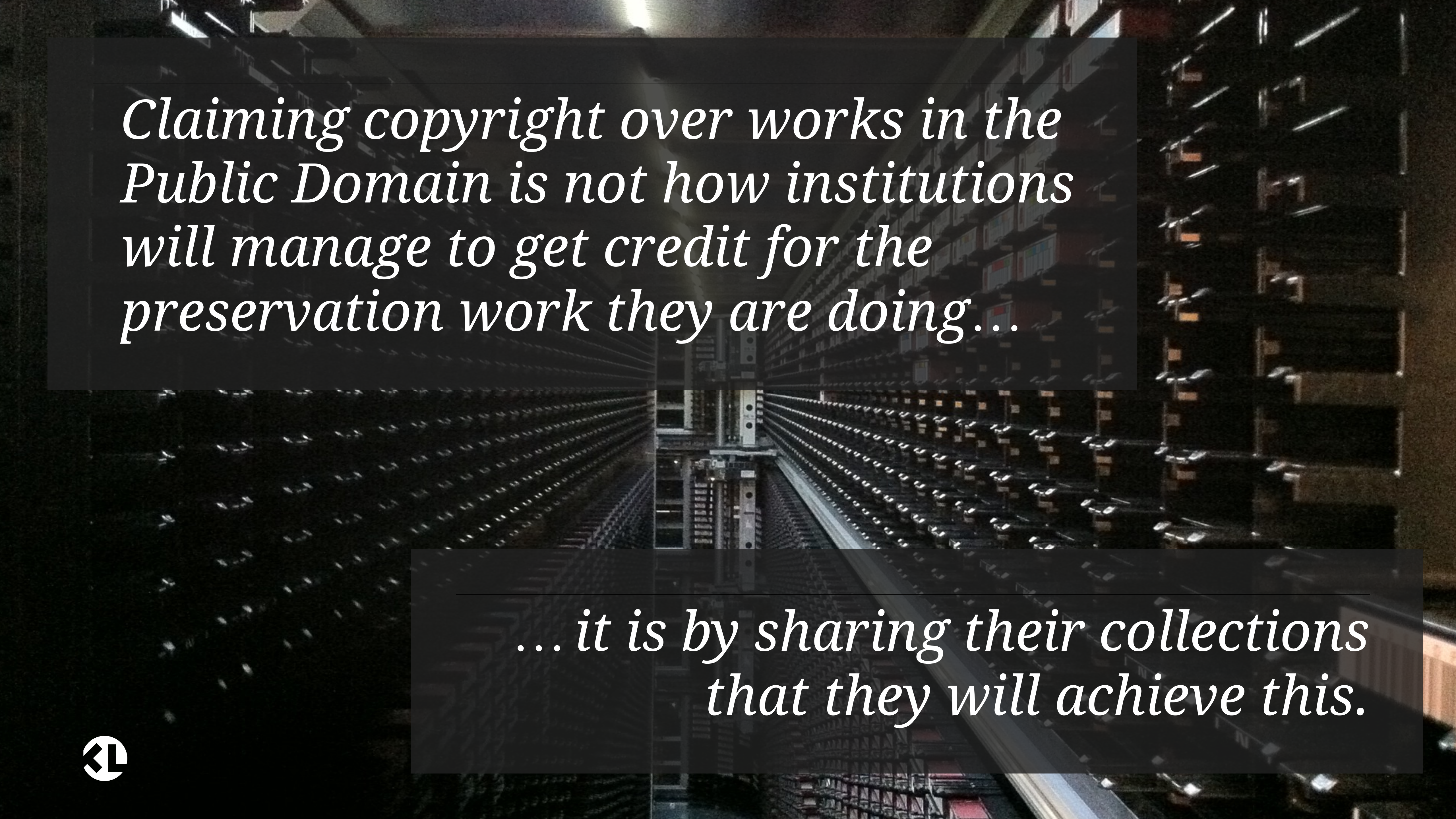




*Restricting access to collections is
not a sustainable business
model...*

*...giving the public the best
possible online experience is.*





Claiming copyright over works in the Public Domain is not how institutions will manage to get credit for the preservation work they are doing...

... it is by sharing their collections that they will achieve this.



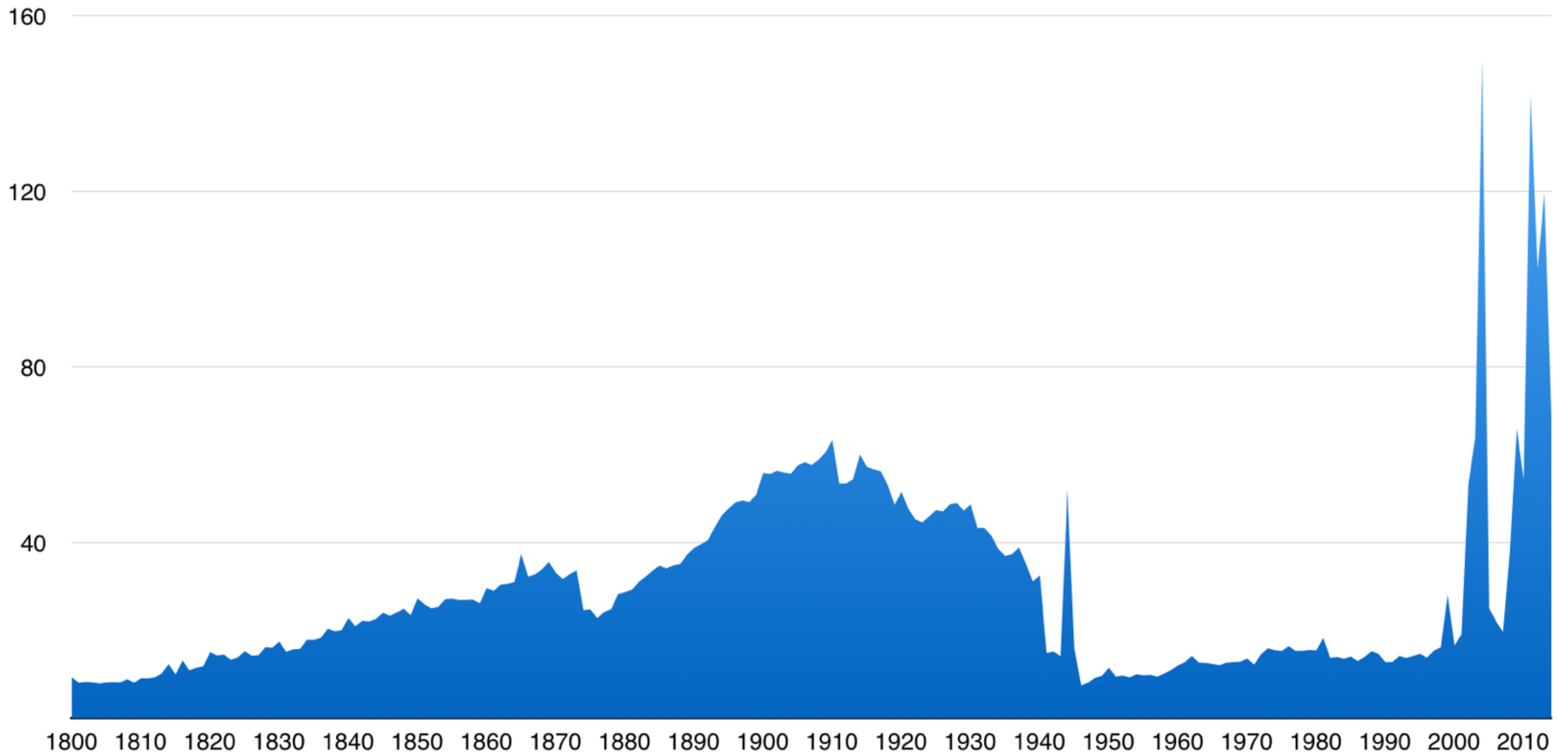
Advocating for better copyright rules



We also need better copyright rules that make it easier for cultural heritage institutions to provide access to works that are in copyright but out of commerce



The 20th century black hole in Europeana





*That is why Europeana is
advocating for an update of the
exceptions in the EU copyright
directive benefitting cultural
heritage institutions.*



Copyright should recognise two different spheres of cultural circulation

Publishers and Creators

Primary exploitation of creative works (needs to be protected from unfair competition)

Cultural Heritage Institutions

Ensure that cultural heritage that is not in commercial exploitation anymore remains available for the public



WHAT IS THE
DIFFERENCE
BETWEEN
DIGITAL RIGHTS
MANAGEMENT
AND CENSORSHIP?

WILL THE WAR
ON PIRACY STOP
ONCE PIRACY HAS
BEEN DEFEATED?

ARE WE REALLY
LIVING IN AN
INFORMATION
SOCIETY
WHEN MOST
INFORMATION
HAS BEEN
PRIVATIZED?

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Thank you!

Kennisland advocates for more flexible copyright policies that better align with the needs of an inclusive digital society.

Paul Keller pk@kl.nl [@paul_keller](https://twitter.com/paul_keller)



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