Digital Image Management and Licencing in a Small-Scale Museum and Gallery

Live at LICA (Peter Scott Gallery) & Museum Development North West
Introduction

Museums and galleries are increasingly looking to digitise their collections; for use online, in-house as part of collections management or for educational publications and research. What this document aims to chart, is how a small-scale museum and gallery, Peter Scott Gallery (Live at LICA), has begun to look at a more commercial side of digitisation through licensing a selection of our digital images.

The document details how the PSG has gone about integrating the preparation of digital images for licensing into our daily digital image management procedures. Case studies give precise details of the processes we followed and the reasons for the decisions we made. There are step-by-step guides and recommendations as well as a list of sources and documents we found useful when developing our digitisation and licensing strategies.

The project was undertaken by a very small team of core staff at PSG and concentrated on a small slice of the collection. These are not necessarily the best or only way to do things but rather an account of what we achieved with limited time and resources and how we achieved it. We hope that by sharing our findings, we will encourage other small-scale organisations to be confident in moving forward with their own digitisation and image licensing plans.

The project has been funded through the Museum Development North West Sustainable Improvement Fund. Research and documentation has been carried out by Rachel Baynton, Richard Smith, Lindsay Bradshaw and Live at LICA volunteers.

Peter Scott Gallery (PSG) is a public art gallery and a key element of the combined arts organisation Live at LICA (Lancaster Institute for the Contemporary Arts). Based at Lancaster University, the gallery provides a distinctive cultural offer to the University community and the wider public through its collections and temporary programmes. The gallery is an Accredited museum and one of Arts Council England’s National Portfolio Organisations as part of Live at LICA.

The gallery holds the most significant collection of Pilkington’s ceramics and associated material in Britain, which is on permanent display in the purpose built John Chambers Ceramics Room. The PSG also houses a growing international art collection which features European, Chinese and Japanese work. This includes the Irene Manton bequest and the work of twentieth and twenty first century British artists.

"The Peter Scott Gallery is an essential element of the creative culture within Lancaster Institute for the Contemporary Arts. It provides a site for the understanding of galleries and museums as cultural spaces and as organisations, and therefore provides opportunities for study and collaboration with design, theatre and music graduates, as well as management graduates and beyond. The Gallery is also a means of connecting the University with the public, offering a visitor experience of engagement with the arts programme and a bridge between visitors and the University’s principle activities of teaching and research.”

Rachel Cooper, Co-Director and Professor of Design Management at Imagination Lancaster

Museum Development North West (MDNW) aim to promote excellence, innovation, partnerships and organisational sustainability and help museums in the region to become resilient in challenging times. Their Sustainable Improvement Fund is the main focus for direct regional investment, providing small grants for museums to support areas of work such as collections reviews, collections management, sustainability initiatives, audience research and learning.
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Further information on projects mentioned in this document can be found in Section 5. or at www.liveatlica.org.
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We’ll begin by looking at issues surrounding copyright and publication rights which were our very first concerns when beginning to digitise our collections. Next, we’ll look at reasons to license our digital images and what we can reasonably achieve as a small-scale museum. Then we’ll concentrate on the practicalities of creating, manipulating and storing our digital images and give some examples of the choices we made and the step-by-step processes we used. Finally, we’ll talk about the wider applications of this project and our NESTA Digital R&D award work on a mobile app to increase collections access.
1. Copyright & licensing your digital images

Who owns the rights?

A key issue affecting museum collections, especially when it comes to digitising and promoting that collection, is copyright. It can be difficult to know who the copyrights of an individual object or image rest with. Finding out becomes important when attempting to increase public access through digitisation and, licence images from collections for the purposes of raising money.

Difficulties can arise as, although the museum may own the item in the collection, the copyright may rest elsewhere - perhaps with the artist, artist’s estate or an agency such as DACS (Design and Artists Copyright Society) who manage the rights on behalf of a large number of artists and their work. Also, even if an object has fallen out of copyright, once a photograph is taken of that object, that photograph can be seen as an artistic work in its own right and therefore has its own set of rights which will rest with the photographer. When seeking to reproduce an artefact or its image, physically or digitally it is necessary to make every attempt to determine rights and ownership before proceeding, in order to not fall foul of copyright infringement.

- A great first point of call to determine whether an object is still within copyright and where rights may lie is the table found here: http://www.collectionstrust.org.uk/copyright-and-licensing/copyright-duration
- Collections Link Trust have also produced Copyright: A Practical Guide which aims to be a first-stop source of information and reference. It is available for purchase here: http://www.collectionstrust.org.uk/publications/copyright-a-practical-guide
- Advice and information can also be obtained through The Museums Copyright Group, a network of museum professionals with a common interest in sharing knowledge and expertise about copyright and related issues. They operate an active email discussion list where members can ask and answer questions relating to copyright, promote events and share other relevant news and information. http://museumscopyright.org.uk/

Although you may be familiar with most copyright concerns, it is worth noting that as of June 1st 2014, a new set of copyright exemptions have come into place which cover activities such as copying for research or preservation and producing accessible materials for people who are disabled. The Intellectual Property Office have produced a complete guide to these new rules, which can be found here: https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/315021/copyright-guidance-libraries.pdf

As of October 1st 2014, new measures that will modernise the intellectual property framework will also come into force: https://www.gov.uk/government/news/major-reform-of-intellectual-property-comes-into-force

Copyright law is constantly being revised, often in response to technological advancements – it is important to stay on top of developments in the area as they arise.

Once you have established where copyright lies, you may need to secure an agreement, sign a contract between the holder and the museum and, most likely, pay a fee based on what the intentions of your activities are. Failure to do so may result in the copyright holders instigating legal proceedings to protect their rights.
Publication rights

For works that are no longer in copyright, publication rights (which are similar to copyrights) are granted to the first person who “publishes for the first time a literary, dramatic, musical or artistic work or a film in which copyright has expired.”ii Publication includes showing, exhibiting or performing the work in public. It is important to make sure that you do not accidentally ‘give away’ the publication rights to an item in your collection by allowing a third party to display or reproduce your works.

The Intellectual Property Office has more detail on publication rights here: www.ipo.gov.uk/types/copy/c-otherprotect/c-publication.htm

Digital Copyright

As you begin to digitise your collection and perhaps move towards making it available online you may find that not only are you seeking permissions from copyright holders to use certain digital images but also that, with the increased access to and awareness of your collections, you are being contacted for permission to use your works and digital reproductions. When granting permission, you should consider that once an image is released into the online ‘wild’, you may inadvertently lose some control over the image. It can be easily downloaded, copied, linked to from other sites, modified and reproduced in variety of levels of (most likely, poor) quality – should someone choose to do so. You therefore need to consider your course of action should you find your digital images used without permission.

In practice: Controlling our rights

Publication rights can work to our advantage as a small museum or gallery. Where items in our collection are out of copyright, by taking a photograph of that item ourselves, publishing it and then controlling the release of that photograph to researchers or the public, perhaps through image licensing. We can legally control how the image of that artefact is reproduced and used.

When the PSG began the process of digitising its collection, we found that some of the incredibly beautiful photographs and Pilkington’s ceramic tile designs in the John Chambers Archive were out of copyright and had also never been published (never photographed or scanned and never exhibited). When we were approached by Manchester Art Gallery and Blackwell to loan these items and high quality digitisations of their images, we ensured that we displayed them first, at the PSG, to secure their publication rights.

In our case, the publication of these artefacts took the form of a small online exhibition, hosted on our website* and publicised through social media. In this way we did not need to disrupt our planned exhibition schedule or layout of the gallery displays in order to quickly respond to an outside loan request.

* While most web-hosting providers agree that the copyright and publishing rights of content and images on a website is retained by the site owners, you must check the terms of your individual contract. Confirm that they have waived all copyright and publishing rights before uploading and publically presenting your digital images.

In practice: Publication waivers and our public

With outside loans of works and digital images, we agree in writing beforehand that the recipient will waive all claims to publication rights and we ask that they contact us to secure a new agreement should they wish to make any copies or images of their own.

Similarly, we ask all visitors to the PSG who wish to take photographs of the exhibitions to sign a form that states the photographs are for personal or research use. This is especially important to us as we are based on Lancaster University Campus and have many student visitors wishing to document and write about our exhibitions. The photographs the students take often end up digitally reproduced on freely accessible blogs as part of their coursework. The fact that they have signed a waiver, and are encouraged by staff to properly credit work where possible, helps to protect the publication rights of our collections.
It may be that you wish to use your digital images in projects with other partners. Web-based projects will often involve third parties such as web-hosting companies, software makers, designers and researchers or even funders who may not always be aware of the sensitivities surrounding copyright and publishing rights. It is important to make sure that all your agreements and rights waivers are contracted and in place before you begin to share your images with project partners.

**In practice: Working with outside partners and third parties**

The PSG, together with research partners from ImaginationLancaster and technology firm Mventions, were awarded a grant from NESTA Digital R&D Fund to develop a mobile app that would increase access to the collections (see the ‘Wider Applications’ section for more).

For those works and digital images that we owned copyright on, we made sure that our partners were aware of the importance of controlling distribution, crediting the works correctly and that they waived all rights. We also ensured they would be responsible for any third parties they might engage over the project.

Things became more complicated once we wished to use digital images of works in our collection whose copyright lay elsewhere. Where we could, we contacted the artist or estate directly to secure permission to use their work in the ‘testing stage’ of the app. The testing stage featured a slice of works from our collection - all chosen to be differently sized, of different mediums, styles and ages in order to test the processes of securing different kinds of permissions and the technical limitations of the app. At this testing stage, the works would be only available to a closed test group for a set period of time. The majority of artists and estates we contacted were enthusiastic about the project and kindly gave their permission for free test use. All were concerned about correct crediting of the work, not using the work for commercial gain and some discussed the possibility of a repeated use fee should the app move beyond testing. Where we could not secure permission, the work was excluded from the project.

A section of the works we selected were rights managed by DACS who charge fees for their service but were willing to discuss new uses for the images they managed due to the research nature of the work, in our case, testing a new piece of mobile software specifically made for galleries and museums. We talked with DACS closely about the project, the unique way the work would be distributed and the test nature of the work we were engaged in. A usage fee was agreed for the early development stage of the app – reflecting the controlled distribution and time period of the stage.

DACS themselves state “With the increase in the digitisation of collections and their subsequent display on the Internet, many agencies are working towards blanket licensing schemes. This could take the form of, for example, an annual one-off fee for multiple reproductions. Although this development is in its infancy, there is clear scope for its expansion”.

We envisage further complications arising once we move on to the next stage – releasing the app to the public. Further permissions will have to be secured and PSG are in discussion with DACS over what an agreement for this app might look like and how the permissions process could be made to work for multiple artworks and artists.
2. Making your collections earn their keep

Licensing

Licencing your images can be a valuable way to increase museum revenue. The money raised from reproduction and licensing fees can be invested into collections care, conservation and future exhibitions, helping a collection to, in effect, ‘pay for itself’.

Handling the steady flow of licensing and image requests from third parties can be a full time job in itself. Large organisations have whole departments and teams of staff whose sole purpose is to address these requests and ensure the controlled release of quality images with correct credits and captions and manage associated fees. These large institutions, such as the V&A or the Museum of London can choose to handle these requests in-house whereas small museums and galleries are restricted in terms of staff numbers and are working to increasingly tight operating budgets.

It is important to be realistic about the workload your museum can comfortably manage. Digitising and licensing your whole collection will take a significant amount of time and resources. Once those images are publically available, time will then have to be dedicated to managing the licensing process.

Choosing a licencing company

All galleries and museums are different in size and scope, and have unique collections and specific concerns. Before choosing an image licencing company to work with, it’s good to shop around to ensure that your images will be hosted somewhere that chimes with the ethos of your organisation, who will market and promote your images effectively on your behalf and, most importantly, choose a company that will understand your requirements and limitations and act accordingly.

The following are a few examples of some of the image licencing companies that the PSG looked at:

In practice: Limitations of scale

It is for the practical reasons outlined above that the PSG chose to begin with a sample selection of images rather than the entire collection. Images were chosen which, in the staff’s experience, were most often requested alongside a few other gems which were felt to be potentially popular should their profile be raised. The PSG also made the decision that while we would handle the digitisation process ourselves, we would look for a suitable image licensing company to take on the day-to-day management of requests. After some research, we approached Bridgeman Images and began to discuss our needs and their requirements.

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Yellow House Art Licencing | [www.yellowhouseartlicensing.com](http://www.yellowhouseartlicensing.com/)

Yellow House work with contemporary artists & heritage collections such as Glasgow Museums and market their images towards design focused businesses and publishers.

Art Resource | [www.artres.com](http://www.artres.com/)

Art Resource is the largest photo archive of fine art and carries the works of many major organisations (including Smithsonian, Tate, and V&A). They also function as the official rights and permissions representative for many of these institutions.


Bridgeman Images work with museums of all scales from around the world alongside galleries, historical societies and universities. They host reproductions of a wide range of periods, styles and media and have recently launched Bridgeman Footage for art, history and cultural clips.
In practice: Working with Bridgeman Images

The following FAQs are taken from email exchanges between PSG staff and Bridgeman Images. It is included here to demonstrate some of the concerns we had and how Bridgeman addressed them.

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**PSG: Can we loan an item to another gallery without incurring Bridgeman charges?**

**Bridgeman:** If you lend one of your images to another gallery for an exhibition, for example, you are perfectly entitled to allow them to reproduce the image in any accompanying catalogue or marketing. Working with Bridgeman in no way obliges you to divert your directly-received requests to us, or to charge commercial rates when licensing things yourselves. Also, if from time to time you would like Bridgeman to send someone like that a link to a high-res file they would be happy to do so. There would be no charge and they would be happy to help.

**PSG: How will Bridgeman be ‘tagging’ or allowing the images to be searched for? I can see on your site that you can search through ‘themes’…? Do we, or could we have an input into this process?**

**Bridgeman:** We ‘tag’ or ‘keyword’ images on arrival, using our experience of how our clients search. I would be happy to include your own keywords if this is something that you have.

**PSG: Can we chose the wording of our copyright line? I.e. ‘© Peter Scott Gallery, Lancaster University, Chambers Collection’?**

**Bridgeman:** Yes, that would be fine.

**PSG: Once we have submitted the first batch of images – is there a method that we can add more ourselves or would all future submissions need to come to your team directly?**

**Bridgeman:** Currently it is only possible for us to upload images. That may change in a year or two.

**PSG: How will the promotion of the images and Bridgeman’s services happen?**

**Bridgeman:** We will schedule some marketing of your collection when we have it – probably this year. It will be good to link our respective social media channels. Link from your own website.

**PSG: Can we add links to the service from our websites or our Taking the Artwork Home app?**

**Bridgeman:** Please do.

**PSG: When we send the images to you, do we retain our publishing rights?**

**Bridgeman:** You retain all your rights in your photography as long as you have an agreement with your photographer(s) whereby they surrender and assign to the PSG their photographic copyright in the images they take for you.

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3. Creating, manipulating and storing raw digital images

This section mainly looks at the methods for digital image management that the PSG devised and used to begin licensing their sample set of images. We worked in a small-scale, manageable way that suited our specific needs. This is not a one-size-fits-all approach but rather a set of examples illustrating our methods which we hope will be useful when designing your own approaches.

For further information on planning digital strategies, additional resources and useful links, take a look at the following sites:

- Collections Link Trust - Going Digital | [www.collectionstrust.org.uk/going-digital](http://www.collectionstrust.org.uk/going-digital) | a great starting point for clear and informative resources to help museums develop their use of computers and the web.
- JISC Digital Media | [www.jiscdigitalmedia.ac.uk/guides](http://www.jiscdigitalmedia.ac.uk/guides) | very in-depth guides to best practice and standards for digitising and managing analogue media.

Equipment

In order to capture a digital image of your objects, you will most likely need a variety of equipment, some of which you may or may not already have. It is important that, when scanning or photographing, you try to obtain the best quality and the highest resolution you can. This is because, while it is very easy to scale down an image in terms of file size, actual size and quality, it is enormously difficult to enlarge a small image of poor quality.

In practice: Capturing our digital images

Our office A3 flatbed scanner was perfectly adequate for providing us with extremely high resolution images of our smaller 2D works but that anything larger than A3 required something else. Larger scanners proved to be astronomically expensive, well out of the gallery’s budget, and any camera we used would need to have a greater spec than our ancient point-and-click. While the purchase of a good camera was within our means any really high resolution photography taking place around the objects in the PSG collection would require experience and additional equipment in the form of lights, reflectors, backdrops etc.

We made a decision to hire a photographer and contacted the Harris Museum and Art Gallery in Preston who recommended a photographer who specialised in photographing collections and understood the security and copyright sensitivities of working with museums and galleries. To maximise the photographer’s time, we ensured that every object to be photographed was made accessible in advance of his arrival and that we arranged for his visit to coincide with exhibition turnaround so we could give uninterrupted assistance to the process (at least two members of staff were required to assist the photographer in moving the large 2D works at all times). All the large 2D items to be captured were moved from the art store to our main gallery space the day before photographing so that they could be moved in front of the camera in quick succession rather than repositioning the camera equipment each time.
Image files

The results of your high resolution scanning and photography are likely to be extremely large raw files. These files will need storing and manipulating into a variety of sized images in order that they are useful and do not clog up your computer. Too many large images can bring a computer’s processes to a halt and be utterly unmanageable on a day to day basis.

It may be that a request comes in for the largest possible digital image of a work, in order that minute details such as the brushwork in a painting can be studied. However, more often than not, it is a print or online quality image that people are searching for. Your collections database may require specific sizes of image, marketing often has specific requirements and licensing companies also. The PSG requires, on a day-to-day basis, four outputs from an original raw image: a Bridgeman specific one, a publicity one for print use, a web-sized one for online use and one for MODES – our collections database (see ‘List of Required Outputs’ for size specifics).

Software

Many different software packages are available to help manipulate the size of your digital images, add credit lines and also add security measures such as watermarks or digimarks. The examples below use Adobe Photoshop, software that was already being used by the PSG. Adobe Lightroom was recommended for future work but proved to be incompatible with the existing server setup.

Image manipulation software can be quite expensive - for a free alternative to Photoshop, take a look at GNU Image Manipulation Program or GIMP which is a freely distributed piece of software which provides Photoshop-like capabilities. Both GIMP and Photoshop have excellent online support and the internet is awash with how-to tutorial videos (for all software packages) that detail every step in processing digital images.

File storage

You also need to make decisions around storing and backing up your digital images securely. The PSG is based at Lancaster University and as such, has use of the university’s secure servers for controlled access, storage and backup. For those operating without a networked IT setup, one solution might be to store raw images on a password-protected designated machine and use an external hard drive (locked away when not in use) for back up.

PSG set up folders to categorize the image files and named the folders after their type e.g. MODES Ready Images. The files themselves were named with their accession number for easy location. Digitising a collection will result in an awful lot of image files. It is important to get systems in place for naming and storing them right at the beginning to avoid future confusion.
Natasha Hutcheson (for the Collections Trust with the support of the Arts Council England) has written a simple guide to setting up a digitisation area in your museum, choosing a camera or scanner, creating images and storing them so that they can be used.

*The Simple Guide to Digitisation* is part of the Collections Trust's 'Going Digital' campaign, and will be published in July 2014

<webpage>
www.collectionstrust.org.uk/digitisation/simple-guide-to-digitisation</webpage>

**Some examples**

**Example: Image Preparation Guide**

*This example is taken from the PSG’s working guide for preparing images to be sent on to Bridgeman Images, most other image licencing companies will have similar requirements but it is important to check what your specific company needs from you.*

Bridgeman Images preferred format for high-resolution files:

- TIFFs (If only high resolution JPEGs are available then they can accept them)
- Longest side of the image must be at least 2000 pixels (preferably bigger)
- Colour space: RGB
- Colour ratio: 24 bit (8 bit per channel)

All images must be accompanied by a csv spreadsheet with as much information as possible listed under the headings below – this information can all be extracted from MODES or equivalent database.

- Artist/creator (or national school maybe in the case of a manuscript)
- Title/description
- Accession number
- Date/century
- Medium
- Dimensions (if available)
Example: Creating and storing different outputs from original scanned images and digital photographs

These are the guidelines that PSG follows to create and store all versions of an image for various working needs. The manipulation of files can be applied to high-quality digital photographs of items too large to scan.

a) Scan or photograph artwork

Scanner Settings:
- Always scan in RGB colourspace, 8 Bit/24 channel, 800 ppi and save in TIFF file format
- Check option ‘Unsharp Mask’ in dropdown menu ‘Medium’ & preview image before scanning. Area to be scanned can then be defined to remove the unused areas of the scanner bed
- Select the output folder for your scanned image to save to - Raw Images - and title your scan with its accession number

Camera: Adjust settings and conditions to ensure image capture is of the highest possible quality and resolution.

b) Create 4 outputs from the original scan or digital photo using Photoshop [see below for how-to]

c) Save new outputs and original scan/digital photo into the 5 appropriate folders on the computer

<table>
<thead>
<tr>
<th>LIST OF REQUIRED OUTPUTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Output</td>
</tr>
<tr>
<td>---</td>
</tr>
</tbody>
</table>
| Original Image (The original raw scan or digital photograph) | Raw Images | File type: TIFF  
Size: longest side at least 4000 pixels  
Colourspace: RGB  
Colour ratio: 24 bit (8 bit per channel) |
| Output 1 (Meets Bridgeman Image requirements) | Bridgeman Images | File type: TIFF  
Size: longest side at least 2000 pixels (preferably bigger)  
Colourspace: RGB  
Colour ratio: 24 bit (8 bit per channel) |
| Output 2 (Lower resolution and popular file type for ease of use by marketing team) | Publicity Images | File type: JPEG  
Size: at least 300ppi |
| Output 3 (Images suitable for use with MODES or similar collections database) | MODES Ready Images | Same as publicity images |
| Output 4 (Much smaller size for use online) | Web Images | File type: JPEG  
Size: usually 72ppi |
Example: Using scripts to create different outputs

These how-to examples are based upon the use of Adobe Photoshop. Other image manipulation software will have similar functions available.

Creating Output 1 (for Bridgeman Images)

As you have scanned your images (now saved in Raw Images folder) in such a way as to create images which meet the Bridgeman Image requirements, you can save a copy of these scan files directly into the Bridgeman Images folder.

**NOTE:** You will most likely be scanning or generating digital photographs of small groups of artworks at a time and will therefore be repeatedly coming back to this process. It may be worth initially scanning or saving into a sub-folder in the Raw Images folder and then using this as your source folder for the processes below. This ensures that the automated processes don’t apply themselves to every image in the Raw Images folder, just the ones that have been most recently added. Once all outputs have been created, the images you are working with can be extracted from the sub-folder and returned to the main Raw Images folder.

Creating Output 2 (Publicity Images)

Using the ‘Image Processor’ option in Photoshop (Menu: File → Scripts → Image Processor):

1. Choose Bridgeman Images folder as your image source. (If using sub-folders then enter sub-folder name instead)
2. Choose Publicity Images folder as your output destination. (If using sub-folders then enter sub-folder name instead)
3. Select ‘Save as JPEG’ and set ‘Quality’ to ‘9’.
4. Tick the ‘Convert Profile to sRGB’ box.
5. Select ‘Include ICC Profile’.

(Much like the function of a book cover, an ICC Profile tells us:
- The darkest tones and colours the file can hold
- The lightest tones and colours the file can hold
- The range of colours (gamut) that the file is capable of showing
- The distribution and relationship between each of those tones and colours.
When connecting them together throughout the workflow, profiles in turn describe the capabilities of monitors, scanners, cameras and printers)

Once these settings are in place, click ‘Run’ and the script will auto complete on all images in the source folder.

**NOTE:** Photoshop will automatically create a sub-folder in your Publicity Images folder called JPEG – once this script has finished running, you can extract all the files out of this sub folder and back into the main. Once empty, the sub-folder can be deleted.
Creating Output 3 (MODES Ready Images)

Same process as for Output 2 but with these settings:

- Choose Publicity Images folder as your image source.
  (If using sub-folders then enter sub-folder name instead)
- Choose MODES Ready Images as your output destination.
  (If using sub-folders then enter sub-folder name instead)
- Select ‘Save as JPEG’ and set ‘Quality’ to ‘9’.
- Tick the ‘Convert Profile to sRGB’ box.
- Select ‘Resize to Fit’ and set dimensions to 1200x1200px.
- Select ‘Include ICC Profile’.
- Once these settings are in place, click ‘Run’ and the script will auto complete on all images in the source folder.

Creating Output 4 (Web Images)

Repeat the steps for Output 3 but with image source, output folder and quality changed like so:

- Choose Publicity Images folder as your image source.
  (If using sub-folders then enter sub-folder name instead)
- Choose Web Images as your output destination.
  (If using sub-folders then enter sub-folder name instead)
- Select ‘Save as JPEG’ and set ‘Quality’ to ‘8’.
- Tick the ‘Convert Profile to sRGB’ box.

Adding Watermarks and credits

For images which are to be used online, for publicity or released for personal or academic research, you have the option of adding a credit line or watermark.

It can be useful to add a credit line not only to display the title, artist and copyright holder of the work, but also to promote your gallery and advertise that the released image is part of a wider collection. This can be especially useful if the image is to be included as part of a publication or academic presentation.

Adding watermarks to photos is common practice and helps to ensure that your digital images aren’t circulated without proper authorization or illegitimately used for commercial purposes.
Example: Batch watermarking and crediting using Photoshop ‘Actions’

This how-to example creates watermarks and credits that are a ‘flattened’ part of the image. They are difficult to remove and therefore act as a deterrent to those who might seek to use the image without permission.

Creating an ‘Action’

Set up and name your actions e.g.:  
Action #1 – Add Watermark
Action #2 – Add Credit

An ‘Action’ is a recorded series of steps or processes that you can tell your software to apply to a group or ‘batch’ of images. Before you record your action, you will need to have ready the text or image you would like to use as your credit or watermark. You can set up as many actions as you like.

- To create your actions you can follow this tutorial: [www.youtube.com/watch?v=2NRtn-BFMP0](http://www.youtube.com/watch?v=2NRtn-BFMP0)
- Or, look at the online help provided by your chosen image manipulation software.

Set up destination folders to store the batch action outputs:

Example #1 - Set up two folders - Watermarked Images and Credited Images

Example #2 - Set up sub-folders nested within your original destination folders (this may be a better organised system in the long-term for a high volume of images), e.g.

Raw images → Watermarked Raw Images
→ Credited Raw Images

Running a batch action

Using the ‘Image Processor’ option in Photoshop (Menu: File → Scripts → Image Processor):

- Choose your image source folder (most likely Web Images, Publicity Images or Raw Images).
- Choose Watermarked Images folder as your output destination. (If using sub-folders then enter sub-folder instead)
- Select ‘Save as JPEG’ and set ‘Quality’ to ‘8’. Tick the ‘Convert Profile to sRGB’ box.
- Select ‘Resize to Fit’ and set dimensions to 1200x1200px.
- Select ‘Run Action’ and then select the desired action (‘Add Credit’ or ‘Add Vertical Watermark’ for example).
- You also have the option to embed the name of the copyright holder into the image itself. In this example we have typed ‘Peter Scott Gallery’ into the ‘Copyright Info’ box.
- Select ‘Include ICC Profile’.

Once these settings are in place, click ‘Run’ and the script will auto complete on all images in the source folder.

Digital content is becoming increasingly important, there is a positive correlation between exposure to images from museums’ collections online with increased on-site museum visits. Not only can your museum’s own website encourage discovery of the works in your collection but other websites, social media, and mobile apps can all point potential visitors in your direction.

A slight shift can be seen in the attitudes that museums and galleries have to releasing their images online for public viewing. Organisations still need to protect the copyright and publication rights of the works in their collections, especially on those works where a third party is the rights holder, but many are choosing to loosen their hold a little in order to encourage access and interest.

Some museums and galleries are releasing images from their collections for public viewing, and even downloading and re-use. The pros of displaying high-resolution images on websites are seeming to outweigh the cons and there is a growing belief that publicly funded institutions should be freely distributing public domain objects (that are not otherwise legally restricted). The Metropolitan Museum of Art has released a vast archive of 400,000 (mostly) hi-resolution digital images online that you can download and use for non-commercial purposes while the British Library has released over a million images onto Flickr Commons for anyone to use, remix and repurpose. They also have an additional goal – crowd-sourcing new and inventive ways to navigate, find and display the released images. This not only directly promotes interaction between the public and the works but also encourages the public understanding and input into collections care and management.

Sustainability isn’t necessarily directly received through income from licensing your images but rather, provided you have content and images suitable for all digital channels and platforms readily to hand, you can respond more readily to opportunities and enquiries, making the collection a more attractive place for people to enjoy, researchers to study and funders to invest.

Detailed below is a project that the PSG are involved in that seeks to place high-resolution digital images of the collection directly into the hands of the public, encouraging them to curate their own exhibitions. By undertaking the licensing process, the PSG had ensured that a variety of high-resolution, appropriately credited images were ready to use in the development of the project.
In practice:
Taking the Artwork Home

The PSG alongside ImaginationLancaster and m-ventions have been awarded funding from the Nesta Digital R&D Fund. The fund is a partnership between Nesta, the Arts Council England and the Arts and Humanities Research Council (AHRC), that encourages collaboration between the arts, digital technology providers and the research community in order to undertake experiments from which the wider arts sector can learn.

Together, we are conducting research into how Mobile Augmented Reality can help communities engage with the arts and how we can digitally broaden the reach of our collections. We are in the process of developing an app which allows anyone with an android phone or tablet to curate their own exhibitions using the PSG collections and then view these works on the walls of their own homes.

We hope our research will inform new curatorial strategies and give insights into community interests enabling us to tailor-make our future offers and encourage engagement with the gallery and the arts.

The app is undergoing several rounds of prototyping, with the aim of developing something which is easy to use and demonstrates proof-of-concept in order that the app could be eventually opened up for use by other arts organisations.

A demonstration of the app can be found here: https://www.youtube.com/watch?v=RNifS_kYyRQ#t=76

Richard Smith of PSG and Dr Paul Coulton from ImaginationLancaster talk about developing the app at the Nesta UK Digital R&D Learning Event: https://www.youtube.com/watch?v=23t4USsyQEU

You can download the app and try it for yourself: https://play.google.com/store/apps/details?id=co.uk.imagination.nesta

Updates on the project are available via: http://artsdigitalrnd.org.uk/projects/live-lica/ or by following @AugmentedArt
5. Further reading & useful links
--- Retrieved 11/08/14

Project Contacts
- Peter Scott Gallery, Live at LICA | www.liveatlica.org
- Museum Development North West | museumdevelopmentnorthwest.wordpress.com/

Taking the Artwork Home App
- NESTA Digital R&D Fund for the Arts | www.nesta.org.uk/project/digital-rd-fund-arts
- Mventions | m-ventions.com/
- ImaginationLancaster | imagination.lancs.ac.uk/
- MODES | www.modes.org.uk/
- DACS (Design and Artists Copyright Society) | www.dacs.org.uk/

Image Licensing Companies – others are available
- Art Resource | www.artres.com/
- Bridgeman Images | www.bridgemanimages.com/en-GB/
- Yellow House Art Licencing | www.yellowhouseartlicensing.com/

Copyright & Publication Rights Guidance
- Collections Link Trust – Copyright Duration Table | www.collectionstrust.org.uk/copyright-and-licensing/copyright-duration
- Collections Link Trust - Copyright: A Practical Guide | www.collectionstrust.org.uk/publications/copyright-a-practical-guide
- The Museums Copyright Group | museumscopyright.org.uk/

Digitisation
- Guide to Art Photography in Museums by Robert Baldwin, Associate Professor of Art History, Connecticut College | ucsbvrcl.files.wordpress.com/2012/06/baldwin_guide_art_photography_2012.pdf
- CHIN - Digitization Standards for the CMCC: Scan and Artifact Photography | www.pro.rcip-chin.gc.ca/courses/courses/normes_numerisation_smcc-digitization_standards_cmcc/index-eng.jsp
  A particularly useful and practical guide to digitising all shapes, sizes and types of artefact including unusual papers, slides, negatives and 3D objects. It covers equipment, lighting conditions and object sensitivities.
- JISC Digital Media | www.jiscdigitalmedia.ac.uk/guides
  In-depth guides to best practice and standards for digitising and managing analogue media.
Further Reading

  This large document focuses on the technical and strategic decisions involved in practicing rights management. While this information is directly pertinent to Canadian museums and galleries, data was gathered through a survey of leading museums and practitioners in Canada, the US and the UK, making much of the content more broadly applicable. It is very comprehensive and features helpful case studies and recommendations.

  The Canadian Heritage Information Network (CHIN) also has a wealth of other free digital resources available via: www.pro.rcip-chin.gc.ca/ressources-resources/index-eng.jsp

- Collections Link Trust - Going Digital | www.collectionstrust.org.uk/going-digital
  Clear and informative resources to help museums develop their use of computers and the web.

Endnotes

2 http://www.ipo.gov.uk/types/copy/c-otherprotect/c-publication.htm
3 http://www.vandaimages.com/aboutus.asp
4 http://www.museumoflondon.org.uk/buy-online/licensing-museum-london-images-footage/
6 Ibid.
7 http://britishlibrary.typepad.co.uk/digital-scholarship/2013/12/a-million-first-steps.html