

## Interviews with three RDI project partners: CEPIC, Getty Images and RightsDirect.

### Joint interview with Sylvie Fodor, Executive Director of CEPIC, Jonathan Lockwood, VP, Corporate Counsel, Getty Images and Andreas Gebhar, Director, Editorial and Technologist, Getty Images

#### **Can you tell us why the development of identifiers is so important for the picture industry?**

This has the potential to make licensing more efficient, both with customers and suppliers. It will help avoid images becoming orphans. This could be especially helpful as technology continues to advance and more customers are wishing to use more types of digital content at the same time, not just images. Identifiers, particularly globally unique identifiers, hold the promise of streamlining any kind of automated interaction with content: Looking up the precise metadata set for an image, retrieving the one correct set of license terms for a picture etc. are the goal for anyone who is trying to build workflows that require less human interaction. In other words, identifiers are one of the basic building blocks for any kind of massive scaling as required by today's networked economy.

#### **How will the LCC Rights Reference model help CEPIC's work on identifiers?**

The LCC's Rights Reference Model is a generalized data model for representing all kinds of intellectual property rights and privileges, and will require identifiers to distinguish between different pictures (or other works). In that sense, I would see the RRM as a consumer/benefactor of CEPIC's work on identifiers.

At Getty Images we are keen to take advantage of the very latest developments in identifiers to ensure we remain competitive.

#### **The CEPIC Exchange will be one of the three exchange demonstrators in the RDI. How will this exchange work and how can such an exchange help your industry?**

CEPIC Exchange is to provide a research tool within the process of a diligent search for orphan works. This tool could be used by collecting societies, by public libraries, by publishers in the process of a diligent search as provided by the Orphan Works Directive. It will allow the search "in the databases of picture agencies when appropriate" as provided in the Annex of the Directive. Potentially, it could be linked to the ARROW network the gateway to large databases of images in all sectors – news, stock but also heritage – it may be linked to other databases networks, it is a useful tool in the process of a diligent search.

Therefore, the CEPIC exchange has the potential to help avoid images becoming orphans and with it helping would-be users of images to find the owners of images more easily it therefore will hopefully

encourage more licensing activity instead of images being used illegally.

#### **What do you see as the main challenges ahead for the picture industry in the digital era?**

To improve awareness amongst small businesses of basic copyright laws to ensure that the default mindset is "if don't have a license, don't use" rather than "if it's on the internet it must be free to use". The picture industry faces a unique combination of challenges ahead: ease of image discovery, ease of licensing and even awareness of the need to ask for permission before an image is used at all -- all of these factors contribute to/interact with one another. The industry was revolutionized nearly 20 years ago when licensing was transitioned from catalogues to the web - and made available faster and cheaper than ever before. Today, the industry is collaborating once again to take the next step towards ever more ease, speed and a reasonable cost structure for image licensing.

### *The RDI Project*

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*The RDI, which is a pilot project under the CIP PSP 2012 work programme, co-funded by the European Commission, is scheduled to kick off shortly and will run for 24 months. It will demonstrate how the supply chain can manage and trade rights for any and all types of usage across any and all types of content.*

## Interview with RDI partner RightsDirect

**Michael Healy** Executive Director, Author & Publisher Relations at Copyright Clearance Centre/ RightsDirect, explains their involvement in the RDI and challenges ahead.



**RightsDirect** is a wholly-owned subsidiary of Copyright Clearance Center (CCC), a global rights broker for the world's most sought after materials, including in- and out-of-print books, journals, newspapers, magazines, movies, television shows, images, blogs and ebooks. RightsDirect was established to meet the needs of European-based countries and provides copyright compliance solutions for companies to re-use and share the most relevant print and digital content in books, journals, newspapers, magazines and images. As a rights licensing agent, RightsDirect represents more than 12,000 rightsholders including the most important global publishers. be a portal with intelligent connections to a wide range of websites, digital copyright exchanges and databases in the UK and around the world, with the focus on making copyright licensing easier and cheaper for and in the digital age.

[www.copyright.com](http://www.copyright.com) & [www.rightsdirect.com](http://www.rightsdirect.com)

**RightsDirect is a partner to the RDI project and will provide one of the three Exchanges: can you tell us in a couple of sentences what this means and what will be the main deliverable?**

The objective here is for RightsDirect to prove that the RDI technology can integrate with production rights services. RightsDirect will demonstrate the ability to receive standardized rights specifications, perform transactions based on those specifications, and issue license statements recording those transactions, through the same user interfaces employed by our established and successful Rightslink service.

**Through its RightsLink, service RightsDirect already provides text-based Rightsholder data and licensing applications to users, some which are automatic. What are the main challenges to extend this to other types of content?**

First, of course, there's identification. After all these years of effort, there's still no one numbering or naming system that one can reliably use even across all forms of text – trade books, scholarly research, periodicals, and so on. The dream that one of these identification schemes might one day stretch across media and apply equally well to music or video is probably far in the future.

Then, too, different media are used in different ways. Typical text uses can include translation, republication and reproduction – making copies. Pricing a text rights transaction generally involves looking at the number of copies, the circulation, the territory, or some combination of all of these. Typical uses for music can include public performance, recording, sampling – very different uses, with different licensing models.

**RightsDirect, through RightsLink, has shown that the technology already works at least for the text publishing content sector. With that in mind how important is it to integrate standards in an already workable technology?**

RightsDirect of course would like to see Rightslink able to serve as many parties as possible, in as many ways as possible. The promise of standards is to make that a reality. The easier it is to exchange information about rights, the easier it will be for rightsholders to use RightsLink to help unlock the reuse value of their portfolios. That's a tide that floats all boats.

**What do you perceive to be the major differences - or just difference - between the US and EU in their approach to changes in copyright legislation over the next five years and the relative**

**importance placed in both regions on developing alternatives to existing approaches?**

The cacophony surrounding copyright issues and the sheer speed of change should make anyone cautious about making predictions looking out over the next five years. Copyright (and intellectual property more generally) and its place in the digital economy have become central issues for policy makers and legislators all around the world, and creators of all kinds, as well as content users, are increasingly part of the debate. Making copyright work by putting in place licensing schemes and systems that are seamless, friction-free and easy to use will go a long way to addressing the concerns of some of those who think copyright is "broken" and that is where initiatives such as Linked Content Coalition and RDI play such an important role.

