

Since the archaeological endeavor is an on-going environment with stages, phases and changes, it should be recorded as such, and should work under these parameters: 1. Accuracy; 2. Objectivity; 3. Accessibility; 4. Visibility.

In an attempt to comply with these guidelines, an elaborated system of recording was developed in the excavations at Tel Beth-Shemesh.

This includes:

1. Immediate 3D recording of all objects, finds, and field registration on-time in the field when finds are still in-situ. To this end a laser-based optical instrument (“total station”) is used in all areas of excavations.
2. Immediate, daily, top plans are recorded based on accurate 3D laser-reading and elevated photography.
3. Daily 3D modeling. This end is reached at Tel Beth-Shemesh excavations by employing UAV (Unmanned Aerial Vehicle, or Drone). This device, is employed almost on a daily basis. The results are:
 - a. Daily aerial photographs of the entire area, which enable tracing both the process of excavations and physical and stratigraphical relationship between architectural elements that might be removed in the process.
 - b. Photogramatic dynamic model of the excavated area. If used with the right platform, the dynamic model enables the excavators to view the results of their excavations from all desired angles.

Using accurate data recording as detailed above, accompanied with three-dimensional imaging software, seem to be the current best available solution to address the inherited problems of archaeological recording. This procedure help to create a better, objective display of the findings and minimize the destructive nature of the archaeological process.

Museums in Israel – The National Museum Portal: Copyright of digital reproductions

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CC-What?

Copyright and usage rights of digital reproductions of museum items

Israel's National Museum Portal displays digital reproductions of exhibits from the collections of the museums in Israel. As such, it has dealt from its very beginning with the challenge of protecting the copyright of those images. We were not the first to face that challenge. The issue of copyright of museum exhibits has always been connected with the issue of copyright of their reproductions. Both

are discussed repeatedly in professional literature and the media, and some of the controversies they evoked had to be settled in court. Nowadays, when digital photography is widespread and everyone can have access to the photos through the internet, this issue has become even more complex. Those are some of the recurring questions:

- Who has copyright of the reproductions? Is it the photographer who took them, or the museum that holds the item?
- Is there a difference between a "Public Domain" exhibit and a copyrighted one?
- What are the permitted usages of a copyrighted reproduction?
- What is the difference between "copyright" and "moral right"?
- What is the definition of "Commercial Use"?
- How can one defend photos from unauthorized usage?
- What can we gain or lose from posting images online, while risking unauthorized usage?

These questions and the uncertainty that surrounds the issue deter those who have to deal with this challenge, with reactions ranging from careless online publication of images, through posting low-quality images, to totally refraining from posting any photos.

In this presentation I will review the history of this issue, and then focus on how it was dealt with in the National Museum Portal of Israel.

