

CREATIVE COMMONS FOR GLAM

1 What is open access to cultural heritage?

















Open access to cultural heritage reflects the notion of the open GLAM (Galleries, Libraries, Archives and Museums) to make their collections freely and openly accessible to the public as much as possible. Some ways that they have been doing this has been through their efforts to make their collections available to the public by **digitalising works**: 1) whose rights have expired (public domain), and 2) those works granted permission by their creators to be shared. (1)

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Information Sources:

1. “Unit 5: CC for GLAM / 5.1 Open GLAM: Open Access to Cultural Heritage” by Creative Commons. [CC BY 4.0](#).
2. [Rights Statements](#) by [Rightsstatements.org](#). [CC0](#).

2 Compatible licences and tools

CC Licences		Public Domain Marks	
	BY (CC BY, 3)		BY SA (CC BY-SA, 3)
	PUBLIC DOMAIN (CC0, 3)		PUBLIC DOMAIN (Public Domain, 3)
Rights Statements for in copyright objects (intended for use with digital objects that are in copyright)		IN COPYRIGHT	In Copyright (permission or Fair Use exception)
		EU ORPHAN WORK	In Copyright – EU Orphan work
		EDUCATIONAL USE PERMITTED	In Copyright – Educational Use Permitted
		NON-COMMERCIAL USE PERMITTED	In Copyright – Non-Commercial Use Permitted
		UNKNOWN RIGHTSHOLDER	In Copyright – Rights Holder cannot be located
Rights Statements for objects that are not in copyright		CONTRACTUAL RESTRICTIONS	No Copyright – Contractual Restrictions
		NON-COMMERCIAL USE ONLY	No Copyright – Non-Commercial Use Only
		OTHER LEGAL RESTRICTIONS	No Copyright – Other known legal restrictions
		IN THE UNITED STATES	No Copyright – United States (but, not for Orphan works)
Other Rights Statements (intended for use with digital objects where the copyright status hasn't been determined with certainty)		COPYRIGHT NOT EVALUATED	Copyright Not Evaluated (Status unknown – to be determined)
		COPYRIGHT UNDETERMINED	Copyright Undetermined (Unsuccessful in determining copyright)
		NO KNOWN COPYRIGHT	No Known Copyright Unsuccessful in determining copyright

Note: The rights statements are not intended to be used by individuals to licence their own works. (2)

Image Sources: 2. [Rights Statements](#) by [Rightsstatements.org](#). [CC0](#). 3) Downloads - [Creative Commons](#) by Creative Commons. [CC BY 4.0](#).

Digitized versions of public domain works and original content can be released using licenses and tools compliant with the **Open Definition**, such as **CC0**, **CC BY**, **CC BY-SA**, along with the **Public Domain Mark** (PDM) and the **Rights Statement** (in copyright, not in copyright, and no known copyright – when there is reasonable cause to believe that the underlying work is not covered by copyright or related rights anymore) (1, 3). Furthermore, GLAM institutions may provide access to copyrighted content they manage under **fair use** exceptions (1). These are useful licences and tools that could be highly useful when utilised by **The University of Queensland** for copyright classification and management of their collection of digital assets and for the digitalization of works in collections and content for release to the public for public use. Through careful planning and management, the University can utilise a sound open access policy to take advantage of the key benefits of open access initiatives.

3 What are the key benefits?

Research (Kapsalis, 2016) suggests that the primary advantages linked to open access initiatives were **heightened brand recognition/reputation**, as a result of more public accessibility and becoming highlighted in different ways, and a **greater utilisation and distribution of collections** as a result of this. It is often the case that works continue to remain inaccessible to most audiences unless efforts are made to digitize them (Creative Commons, p.1). The view that data and content is “not just for the institution... but for everyone” – as echoed by Smithsonian’s Siobahan Leachman (Kapsalis 2016, p.12), is a new kind of thinking that large institutions like **The University of Queensland** will need to take in order to reap such benefits.

Additional benefits from open access policies include **making their large repository available for easy access for their scholars and staff** (Kapsalis 2016, p.18).

3 What are some key challenges?

Key Challenge 1

While open practices can be seen to be a positive step towards GLAMs enhancing their relevance to future audiences, they need to consider the issue of **sustainability** – the tension between sharing their collections free of charge versus turning a profit. (5)

Information Sources:

4. Kapsalis, E. (2016). The impact of open access on Galleries, Libraries, Museums, & Archives. Retrieved 20 Nov, 2023, from: https://siarchives.si.edu/sites/default/files/pdfs/2016_03_10_OpenCollections_Public.pdf
5. “Unit 1: What Is Creative Commons / 1.3 Creative Commons and Open GLAM” by Creative Commons. [\(CC BY 4.0\)](#).

3

What are some key challenges? (continued)

Key Challenge 2

Risks regarding copyright law liability can create uncertainty for institutions considering moving in the direction of open access initiatives. They therefore may be hesitant to release public domain works. (6)

Information Source:

6. "Unit 5: CC for GLAM/ 5.2 Opportunities and Challenges of Open GLAM" by Creative Commons. (CC BY 4.0).

Key Challenge 3

Institutions may also be concerned that releasing works into the public domain may lead to them being used in ways that cause intentional or unintentional harm (6). This would not only be perceived to negatively affect the work, but also the reputation of the institution. (6)

4 What are some successful examples of GLAMS that have released their works for open access?

New York Public Library

In 2014, the New York Public Library released 20,000 cartographic works into the public domain. Their key objective was to enhance public access. Then, in early 2016, the NYL released approximately 187,000 images into the public domain with their key objective being to inspire lifelong learning and to strengthen their communities. Since 2016, they received over 100 press mentions, and have significantly grown their audience for their digital collection without losing 'significant' income from rights and reproduction activities. (4)



Information Source:

4. Kapsalis, E. (2016). The impact of open access on Galleries, Libraries, Museums, & Archives. Retrieved 20 Nov, 2023, from: https://siarchives.si.edu/sites/default/files/pdfs/2016_03_10_OpenCollections_Public.pdf

Information Sources:

7. [Uama.edu.au](https://www.uama.edu.au/about/). (n.d). About UAMA. Retrieved 20 Nov, 2023, from: <https://www.uama.edu.au/about/>

8. [GlamPeak.org.au](https://glampeak.org.au/position-statement/). (n.d). Position statement 2022. Retrieved 20 Nov, 2023, from: <https://glampeak.org.au/position-statement/>

University Art Museums Australia/GLAM PEAK

University Art Museums Australia (UAMA) is a member of GLAM PEAK, which brings together representative bodies from galleries, libraries and museums in Australia, to secure, support and provide access to collections through the GLAM sector (8). UAMA promote and advocate for professionally run art museums on behalf of the Australian university art museum sector (7). GLAM PEAK supports digital management of works by drafting a national framework. In their report, *Deadline 2025*, they clarified the need for cultural heritage institutions to digitise hundreds and thousands of hours of television, radio and sound heritage stored on magnetic tape by 2005, otherwise it will be "largely unsalvageable." (8)

Rijksmuseum, Netherlands

Rijksmuseum currently have over 200,000 works of art in the public domain and over 40,000 works of copyright art available online.

In 2010, there was nothing available to the public under open access. When the museum decided to release only medium-quality images of their works to the public for all purposes, they noticed a substantial increase in sales (Kapsalis 2016, p.28-29). They then decided to release higher resolution images, as most of their artworks were already online.

Some key observations were that the collection became "more visible to the world", and that they "felt a positive impact on its brand both nationally and internationally" (p.29). This particular case is a good example of the institution benefiting from a gain in recognition and brand name. (4)



Information Source:

4. Kapsalis, E. (2016). The impact of open access on Galleries, Libraries, Museums, & Archives. Retrieved 20 Nov, 2023, from: https://siarchives.si.edu/sites/default/files/pdfs/2016_03_10_OpenCollections_Public.pdf

Image Sources:

a) [Manhattan Library Branch](#), By [Hanzon](#). CC BY-SA 4.0.
b) [South facade of the Rijksmuseum Amsterdam](#), By [Trougnouf \(Benoit Brummer\)](#). CC BY 4.0.

5 Considerations when releasing collections ...

Important points to consider when planning to release collections are: 1) **Assess capacity and resourcing** – plan out the actual resources that are available when assessing the capacity of the institution to manage the challenges of resourcing and sustainability for an open access program; 2) **Build and test pilot projects** – start practices at a smaller scale; and 3) **Identify stakeholders and end users** – determine how you will engage the community and stakeholders through relationships, crowdsourcing, collaborations and volunteering. Also, consider who the end user will be, as they are a big factor in your success after building the digital collection (9).

Information Source:

9. "Unit 5: CC for GLAM/ 5.4 Opening Up & Sharing Collections and Content" by Creative Commons. (CC BY 4.0).

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Cultural Heritage

