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Who, what, why, and where of Open GLAM.

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13 October 2020 - CRKN conference

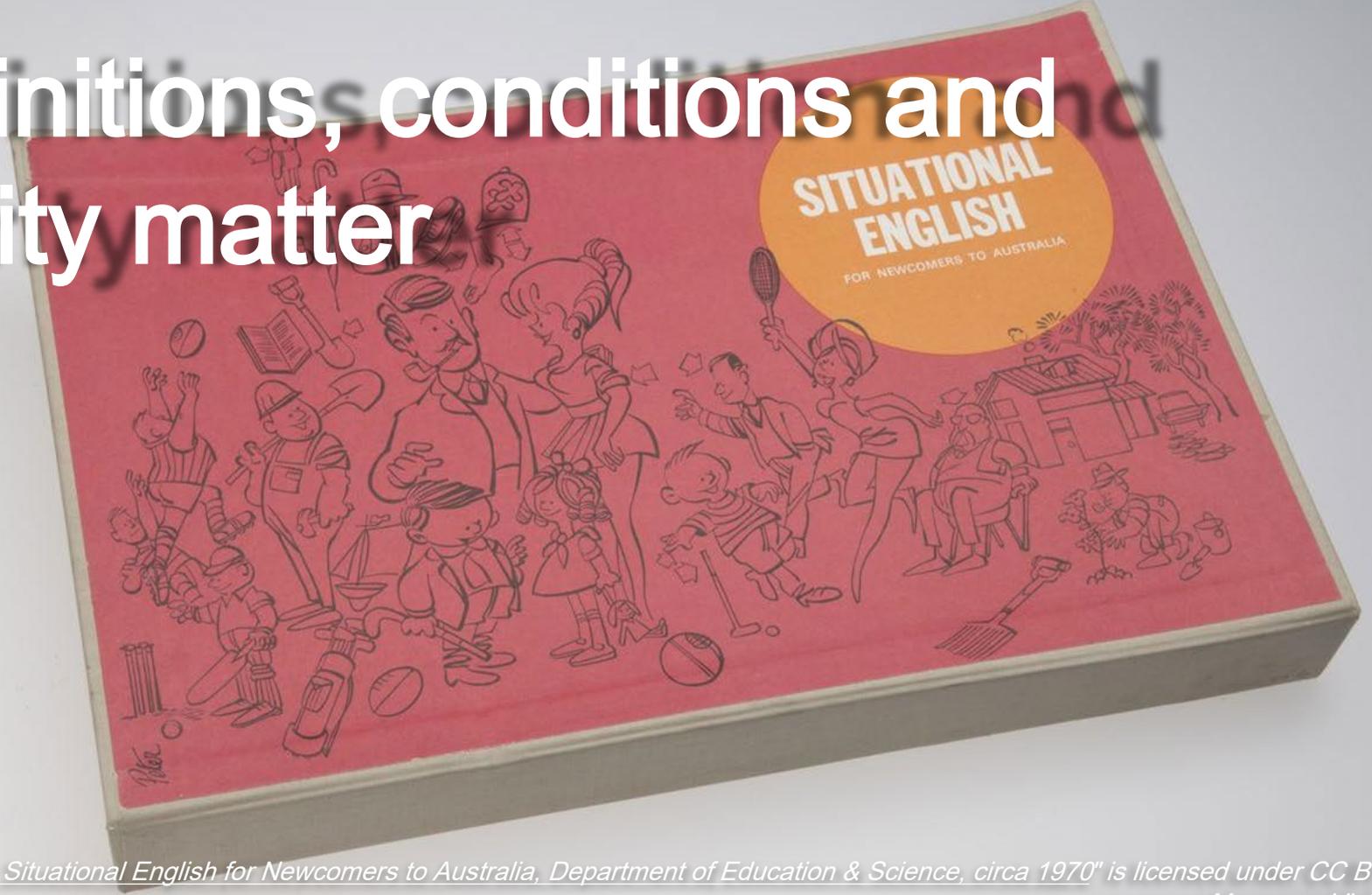


Evelin Heidel (a.k.a. Scann)
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Commons



Roger Gillis
Librarian @ Dalhousie

Definitions, conditions and clarity matter



*"Picture Kit - Situational English for Newcomers to Australia, Department of Education & Science, circa 1970" is licensed under CC BY 4.0
Museums Victoria*

Open Definition

DEFINING OPEN IN OPEN DATA, OPEN CONTENT AND OPEN KNOWLEDGE

The Open Definition

The **Open Definition** sets out principles that define “openness” in relation to **data and content**.

It makes **precise** the meaning of “open” in the terms “**open data**” and “**open content**” and thereby ensures **quality** and encourages **compatibility** between different pools of open material.

It can be summed up in the statement that:

“Open means **anyone** can **freely access, use, modify, and share** for **any purpose** (subject, at most, to requirements that preserve provenance and openness).”

<https://opendefinition.org>

Therefore Adhere Majority Free Document Unrelated Require Categories
Participating Commons Work Warrantly Sufficient
Preserved Exercising Trustee Conduct Current Photo Held Reproduce Wish Various Arts Through Explicit
Lines Exist Image Restrictions Known
Preserve Cultural Alike Respect Provide Protection Analyze Deal Domain Injected Click Concluded Holder Copied
Statement Details Usage Study Deal Domain Party Longer Nonprofit Limited Please Exposed Concluded Party
Share Difficult Make Called Flash Reminded Duration Failure Given Experience Non Fill Use Grant
Both Act Apply Link Covered World Permission
Particular Conditions Guarantee Identified Many Text Type Available Information Dates Sections In Created
Public Reasons Such Owns Right
Expired Lack Fair Cases Several Term Sciences Missions Determining Donational Relevant Preceding
Control Institution Photograph Others
Asserting Research Review Attribution Libraries Australia Unaware Instances Great Creative Around
license Attribution Made Without Content Frequently Themselves Commercial





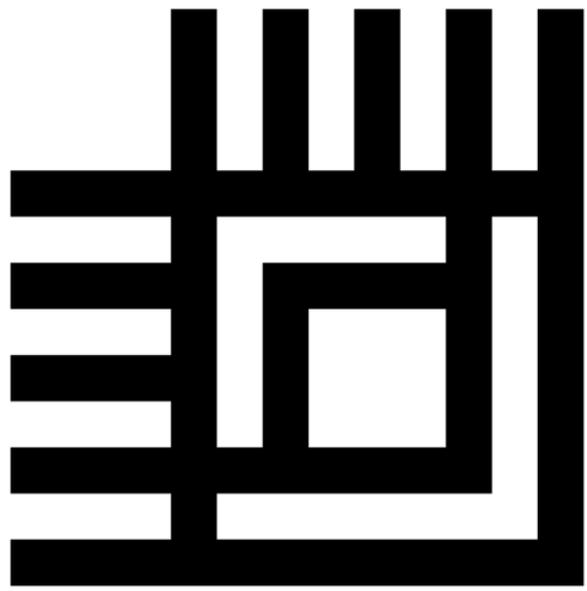
"Box, money collecting" is licensed under [CC BY-NC-SA 4.0](#)

“We’re not -trying- to be unhelpful about copyright.” - Nancy Sims

**Communicating
copyright and how,
when, and whether or
not to use Open
Licensing are just one
of many concerns that
GLAMs have to
contend with.**

Many GLAM concerns;

- Funding and resources
 - Backlogs
 - Digitization
 - Core functions
(description, acquisition,
preservation, access, etc.)
 - Serving users
 - And many more ...
-



OPEN
GLAM

Benefits of Open GLAM

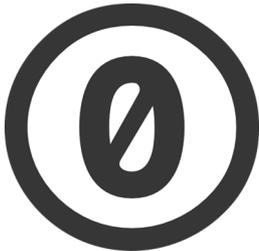
Goodwill and recognition for users and new audiences

- Relevance to GLAMs missions and connecting with broader audiences
 - Increased efficiencies around
 - Integration with external tools (e.g. Wikimedia Commons)
 - Connection with other “Opens” (Open Educational Resources, Open Access scholarship)
 - Supporting Remix and Reuse culture (e.g. gfitup.net)
-

Creative Commons PD tools



Public Domain Mark: to be used with *very* old works that are believed to be in the **worldwide** public domain.



Zero waiver: to release all types of copyrights (including related rights to reproductions) everywhere.



Help us build a vibrant, collaborative global commons



[Creative Commons](#) > [Blog](#) > [Legal tools / licenses](#) > Reproductions of Public Domain Works Should Remain in the Public Domain

Reproductions of Public Domain Works Should Remain in the Public Domain



Claudio Ruiz and Scann
November 20, 2019

It has come to the attention of Creative Commons that there is an increased use of CC licenses by cultural heritage institutions on photographic reproductions and 3D scans of objects such as sculptures, busts, engravings, and inscriptions, among others, that are indisputably in the public domain worldwide. A [recent example](#) is the 3000-year-old Nefertiti bust on display at the Neues Museum in Berlin that [the museum licensed under BY-NC-SA](#). The practices vary widely, from using a CC BY license, to using our most restrictive license—CC BY-NC-ND.

Most of these objects have been in the public domain for a long time now, indeed many that have never been subject to copyright. The copyright holder is the only person that can apply a CC license to a work. If the work is in the public domain, no copyright licenses should be applied, and in the case of CC licenses, which are designed to only operate where copyright exists, the application of a

Recent Posts

- ▶ [CC Launches the Global Search for Its Next Chief Executive Officer](#)
- ▶ [Here's a Sneak Peek at the Updated Creative Commons License Chooser](#)
- ▶ [Introducing the Linked Commons](#)

More importantly so: this is a [policy position](#).

RIGHTS  **STATEMENTS**

-
- 
1. Be **CLEAR**.
 2. Be **CONSISTENT**.
 3. Be **STANDARD**.

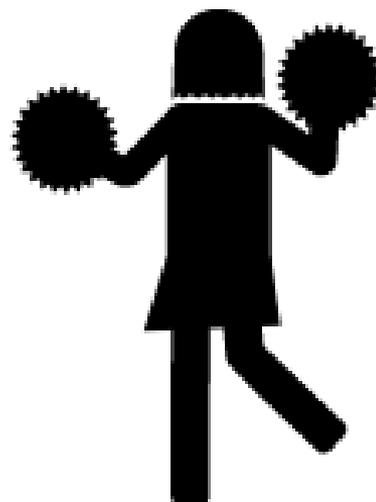
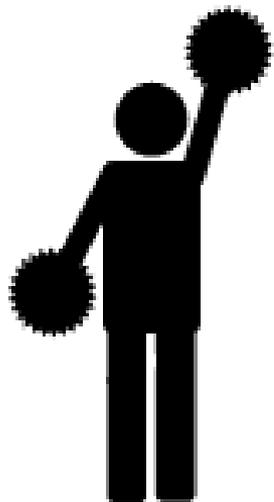
Open GLAM survey

bit.ly/OpenGLAMsurvey

What is the role of the
“open” in GLAM?



"Terracotta group of women seated around a well head" is licensed under CC0 1.0, MET Museum

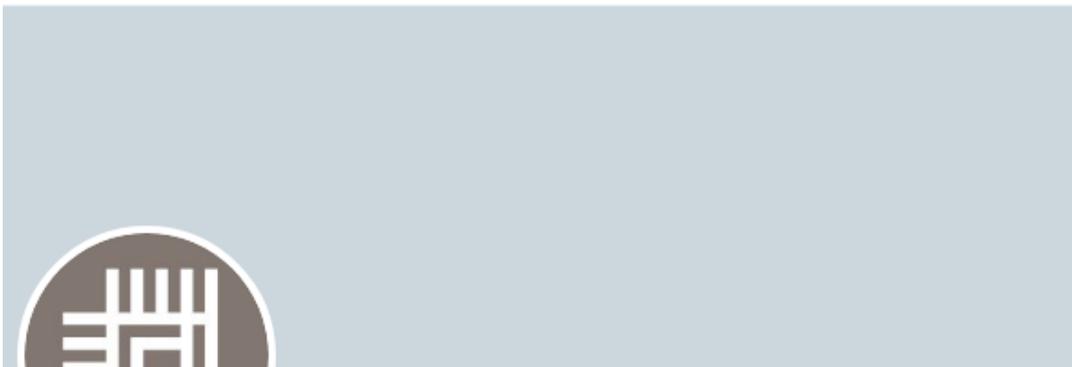


celebrate & support



OpenGLAM

8,479 Tweets



Following

OpenGLAM

@OpenGLAM Follows you

Global network helping Galleries, Libraries, Archives & Museums open content. Run by @okfn @creativecommons @wikimedia now tweeting @_omwo

Joined March 2012

2,390 Following 9,082 Followers



Followed by Alberto Pacheco, Savannah Milton, and 211 others you follow

Tweets

Tweets & replies

Media

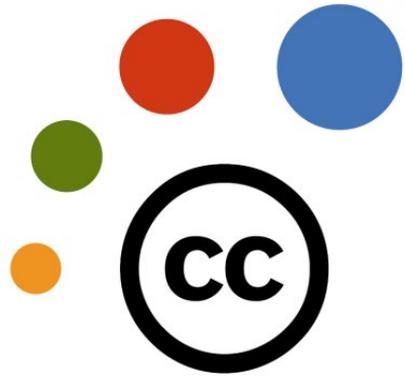
Likes

changing every two weeks!

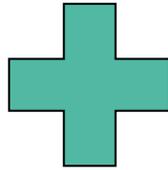
Featured stories



Visit: <http://medium.com/open-glam>



Certificates



Visit: <https://certificates.creativecommons.org/>

Declaration on Open Access for Cultural Heritage



[Vagones y trenes llegando al campamento](#). The Illustrated London News. Londres : The Illustrated London News, 1842- volúmenes, número 2639, (16 noviembre 1889), página 623, by Memoria Chilena.

An OpenGLAM institution champions these principles:

1. Release digital information about the artefacts (metadata) into the public domain using an appropriate legal tool such as the Creative Commons Zero Waiver.

- *This promotes the maximum possible reuse of the data and allows your resources to become more discoverable whilst also ensuring compliance with major cultural data aggregators such as Europeana and the Digital Public Library of America.*

For exemplary open metadata licensing policies see:

- [Europeana Licensing Framework](#)
- [Digital Public Library of America](#)

2. Keep digital representations of works for which copyright has expired (public domain) in the public domain by not adding new rights to them.

- *Digital copies and representations of works in which copyright has expired (public domain works) should be explicitly marked using an appropriate legal tool such as the [Creative Commons Public Domain Mark](#). This promotes the maximum possible reuse of the content.*

For exemplary open content licensing policies see:

- [The Rijksmuseum](#)
- [The British Library](#)
- [The Walters Art Museum](#)

For more detailed documents and charters on the importance of the digital public domain see:

- [Europeana Public Domain Charter](#)
- [Communia Public Domain Manifesto](#)

3. When publishing data make an explicit and robust statement of your wishes and expectations with respect to reuse and repurposing of the descriptions, the whole data collection, and subsets of the collection.

For exemplary statements see:

- [The Rijksmuseum](#)
- [The British Library](#)
- [The Walters Art Museum](#)
- [National Library of New Zealand](#)

4. When publishing data use open file formats which are machine-readable.

- *Formats that are machine readable are ones which are able to have their data extracted by computer programs.*
- *If information is released in a closed file format, this can cause significant obstacles to reusing the information encoded in it, forcing those who wish to use the information to buy the necessary software.*
- *The structure and possible uses of the data should be well documented, for example in a [datablog](#) or [webpage](#).*

For more information on open file formats, have a look at the [Open Data Handbook](#).

5. Opportunities to engage audiences in novel ways on the web should be pursued.

- *Clearly document the open data, content and services you provide so that others can easily re-use, build and improve on what you've made available.*
- *When publishing data, be willing to answer questions from interested parties about the data and support them in getting the most out of your data.*
- *Give opportunities for your audiences to curate and collect items from your collections. The Rijksmuseum's [Rijksstudio](#) is a great example of this kind of engagement.*
- *Where possible consider allowing your users to enrich and improve your metadata by leveraging crowdsourcing applications.*

Screenshot of the <http://openglam.org/Principles> as drafted in 2013.

New focus areas

- **Better workable definitions on what open access means for cultural heritage institutions ;**
 - issues concerning traditional knowledge, ethical, privacy concerns;
 - decolonization & indigenization;
 - relationship with human rights & institutional missions;
 - accessibility.
-

Process

- Research paper released in October 2020
 - Public consultation period
 - Declaration released and call for endorsements
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Get in touch!

<http://openglam.org>
