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Open GLAM : qui, où, quoi, comment et pourquoi?

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13 octobre 2020 – Conférence du RCDR



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Commons



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définitions, les conditions et l'arté sont importantes

*"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>

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Participating Commons Require Categories
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"Box, money collecting" est
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« Nous -n'essayons pas- d'être peu utile
quant aux droits d'auteur » - Nancy Sims

L'information sur les droits d'auteur et les conditions d'utilisation des licences ouvertes s'inscrivent parmi les nombreuses préoccupations de la communauté « GLAM ».

Préoccupations de la communauté « GLAM » :

- Financement et ressources
 - Retards
 - Numérisation
 - Fonctions essentielles (description, acquisition, préservation, accès, etc.)
 - Services aux usagers
 - Et bien plus encore ...
-

OPEN
GLAM

Avantages d'Open GLAM

Soutien offert aux utilisateurs et nouveaux publics

- Importance pour les organisations GLAM et divers publics
 - Efficacité accrue
 - Intégration avec des outils externes (Wikimédia Commons)
 - Connection avec d'autres formes de libre accès (ressources éducatives ouvertes, savoir en libre accès)
 - Promotion de la culture «Remix and Reuse» (p. ex. gfitup.net)
-

Outils Creative Commons PD



Symbole du domaine public : inclure avec de *très* anciennes œuvres qui relèvent du domaine public mondial.



Aucune exemption : libération de tous les types de droits d'auteur (y compris les droits qui se rattachent aux reproductions).



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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](#)

Note importante : ceci est une [position de principe](#).

RIGHTS STATEMENTS

-
- 
1. Soyez **CLAIR**
 2. Soyez **COHÉRENT**
 3. Soyez **LA NORME**



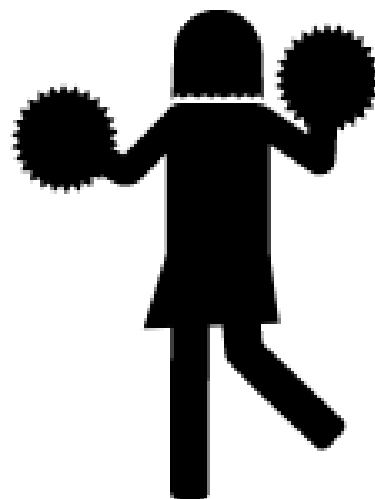
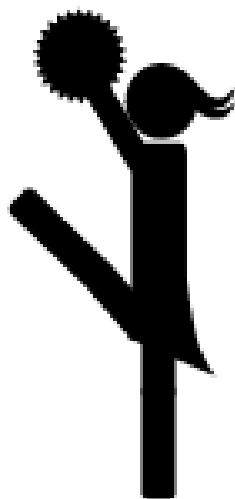
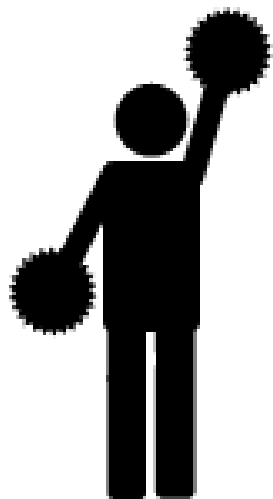
Sondage Open GLAM

bit.ly/OpenGLAMsurvey

Quel est le rôle du libre accès dans la communauté « GLAM » ?



"Terracotta group of women seated around a well head " est sous une licenceCC0 1.0, MET Museum



célébrez et soutenez



OpenGLAM

8,479 Tweets



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

Joined March 2012

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Global insights into open access and cultural heritage

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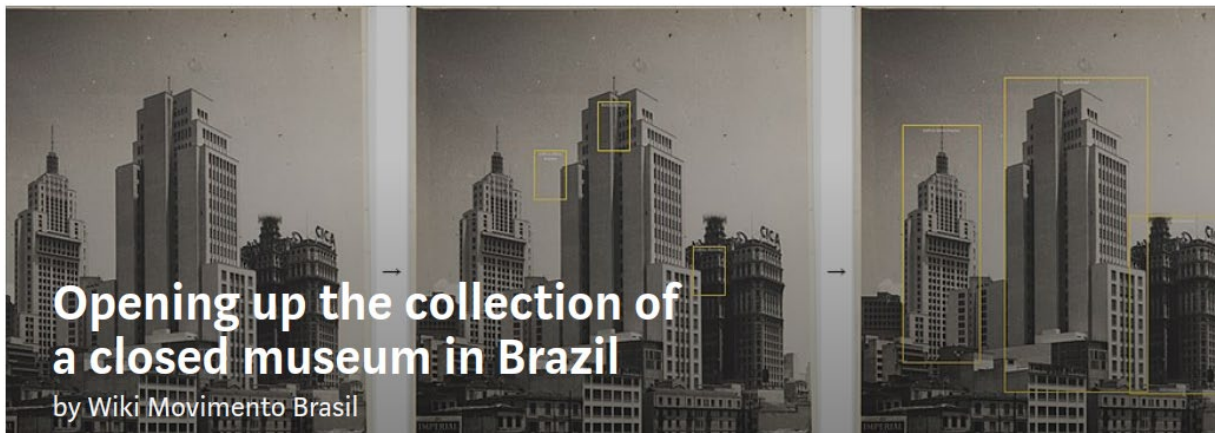
HOW TO OPEN GLAM

OPEN GLAM SURVEY

ARCHIVE



Featured stories



Allez à: <http://medium.com/open-glam>



Allez à: <https://certificates.creativecommons.org/>

Déclaration sur le libre accès au patrimoine culturel

[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.*

Capture d'écran de la déclaration (2013) <http://openglam.org/Principles>.

Nouveaux horizons

- **Meilleures définitions de l'accès pour les institutions culturelles patrimoniales ;**
 - Préoccupations concernant le savoir traditionnel, l'éthique et la protection de la vie privée ;
 - Décolonisation et autochtonisation ;
 - Travail auprès d'organisations de défense des droits humains et de missions institutionnelles ;
 - Accès.
-

Processus

- Document de recherche publié en octobre 2020
 - Période de consultation publique
 - Publication de la déclaration et demande d'appui
-

Contactez-nous !

<http://openglam.org>
