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Gill Hamilton and Fred Saunderson. *Open Licensing for Cultural Heritage*. London: Facet, 2017. pp. xv, 216. ISBN 978-1-78330-185-0

Gill Hamilton and Fred Saunderson are respectively digital access manager and intellectual property specialist at the National Library of Scotland. Given the knowledge and expertise required for these roles in such an institution, they are well-qualified to provide guidance to library and cultural heritage practitioners on the topic of licensing of content in cultural heritage institutions.

In the introduction to the book, the authors set out their view of the importance of digital in supporting access to the collections of these institutions and that open licensing of digital content is a good thing because it removes barriers to access and reuse of digital content. The first four chapters of the book provide background and context, covering the open movement, copyright law and making the case for open licensing for cultural heritage. The chapter on open access is a clear and succinct overview and explanation of the development of the open movement, including important stages, people and organisations in its development. The chapter covers: open source software and the development of the web; open licences; public records and freedom of information legislation; open educational resources; open and linked data; and open access archiving and publishing.

The following chapter then provides background to licensing of copyright works, defining different forms of intellectual property and intellectual property rights. It is not clear why the treatment of industrial property is so detailed and it could be made clearer why it is relevant when the focus of the rest of the book is on copyright. UK copyright law is explained in some detail and the authors describe changes over time as well as some recent reforms, including new and amended exceptions to copyright. However, not all changes are taken into account: the term of protection for sound recordings changed from 50 to 70 years in 2013. The chapter mentions two issues that affect the ability of heritage institutions to digitise some heritage material. One is the so-called 2039 rule that means that some older unpublished works remain in copyright until 2039 in the UK. The other issue is orphan works, that is, copyright works whose authors are not known or cannot be found. There is a succinct and clear overview of licensing use of copyright works. Licensing terminology is explained and the authors point out the key differences between different types of licences and identify those with characteristics required for openness such as non-exclusivity and perpetualness. There is a useful overview of the suite of Creative Commons licences and reference to the UK's Open Government Licence for public sector information. This section of the book will help readers understand what can and cannot be done with openly licensed material and points out that these licences deal predominantly with economic rights. CC BY licences protect the right of attribution (provenance) but don't deal other moral rights.

This overview of open licensing is followed by a chapter which outlines the rationale for the application of open licensing in the context of cultural

heritage. The authors argue that there is a tradition of openness in the information management and cultural spheres, which should continue in the digital environment and articulate the main benefits of openness. Publicly funded institutions in particular have a duty to provide public benefits. However, digital access, use and re-use come with copyright implications. The authors discuss some issues that have an impact on whether and how works and surrogates of original works can be used and re-used. These include the UK Public Sector Information Regulations and the copyright status of both original works and digital surrogates. The authors also discuss the risks of openness and different degrees of closed and open, including fully open works, closed works that cannot be used in any way, and works that are accessible and re-usable but with limitations that go beyond acknowledging provenance, such as barring non-commercial use or the creation of derivative works.

The following seven chapters comprise a set of case studies of open licensing in different types of institutions and contexts. These are informative accounts of the approaches taken by these institutions, setting out the underlying values, assumptions, issues and approaches in practice. Most of the case studies involve libraries, but they are very different libraries with different missions. The case studies also involve a gallery and open educational resources in a higher education institution. The final two chapters bring together the preceding chapters, providing step-by-step guidance on implementing open licensing and the use and reuse of openly licensed content. There is perhaps one aspect that readers may find confusing with regard to the work flow on how to determine a licence (pp. 176-178). Using the example of Victorian photographic prints, the first question and answer seems to suggest that creating digital images of these prints does result in a new copyright in a public domain work. The reference to "any intellectual property rights" could be further clarified.

This book will be of value to any institutions considering making their collections available digitally. The background and context information is largely clearly relevant, concise and sufficient. The book is very readable throughout. It will also be suitable for students studying courses in library and moveable cultural heritage management. Indeed I have recommended the book to my own students.

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