OPEN GLAM AS OER:

DIGITAL CULTURAL HERITAGE AND THE INTERSECTIONS OF PRIMARY SOURCE LITERACY AND INFORMATION LITERACY

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Open Educational Resources (OER) have seen increasing adoption in courses; however, when considering what materials to include in a course, faculty may neglect to consider the use of openly licensed primary sources. Increasingly, cultural heritage organizations are now adopting open licensing policies and allowing their digitized collections to be reused by users without the need to seek permission, making them suitable for use within and as OER.[1] The movement toward open access for digitized cultural heritage objects is known as Open GLAM (galleries, libraries, archives, and museums).[*] The 5Rs (retain, reuse, revise, remix, redistribute)—a litmus test often employed when assessing whether or not a resource can qualify as an OER—certainly relate to Open GLAM.[2] Open GLAM resources meet these requirements, by providing access in a variety of different formats (e.g., high-resolution images) that can be adapted, adjusted, modified, and altered to be used for a variety of different purposes and can accordingly be remixed and combined with other material to create new resources, such as OER. Archivists, special collections

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[*] The distinction between "Open GLAM", which refers to the movement pertaining to providing open access to cultural heritage, and "OpenGLAM," which is the specific group of people and organizations supporting the Open GLAM movement. See here for a more thorough explanation https://openglam. pubpub.org/pub/the-glossary/release/1.

librarians, museum and art gallery curators as well as other cultural heritage professionals have often advocated for primary source literacy as a component of information literacy.[3] Using Open GLAM resources as OER adds another dimension to this, considering how Open GLAM resources can be reused, remixed, and redistributed while still staying true to the need for understanding of their broader context—a key characteristic of primary source literacy. Because many students' first encounters with primary source material are digital, the need for primary source literacy in the digital environment is even more pressing.

This chapter examines the use of Open GLAM resources as OER and explores how the use of Open GLAM resources as OER intersects with information literacy and, more specifically, primary source literacy and copyright literacy. Further, the chapter also gives practical examples of how Open GLAM can serve as OER and how open cultural heritage relates to open pedagogy practices. The challenges, limitations, and current status of Open GLAM are also explored. Overall, the chapter argues that positioning Open GLAM as OER can encourage cultural heritage organizations to adapt Open GLAM policies and help to further both primary source literacy and copyright literacy within the broader framework of information literacy.

DEFINING OPEN GLAM

Like other "open" (e.g., open access, open data) movements, Open GLAM has emerged in recent years as a term for cultural heritage organizations (GLAM) that make their resources and data openly available and accessible. Terras has noted that, like open science efforts and the call for open data, Open GLAM could be similarly seen as a type of open data for the humanities, given that primary source material often serves as the "data" for a lot of humanities and social sciences research.[4] Open GLAM, as a broader movement, is still relatively young, having emerged in the past decade and is still defining itself. As of this writing, the OpenGLAM initiative, a project led by Creative Commons, Wikimedia Foundation, and other partners, notes that it is currently "co-developing a 'Declaration on Open Access for Cultural Heritage' to guide more equitable practices around open access. It advances the need for a living document that provides workable definitions, goals, and standards for making digital cultural heritage available, accessible, and reusable, and one that can adapt to emerging topics relevant to the future of digital media and cultural heritage engagement."[5]

OpenGLAM was pioneered in Europe by institutions such as the Rijksmuseum and others who sought to make their online collections available and free to use.[6] Efforts around Open GLAM have since expanded over the last decade, and many institutions have adopted Open GLAM policies, approaches, and practices for at least some of their online collections. The most comprehensive

resource on OpenGLAM practices is being collected as part of an ongoing survey by Douglas McCarthy and Andrea Wallace.[7] Open GLAM has also come into the spotlight recently with large US cultural organizations, such as the Cleveland Museum of Art and the Smithsonian Institute, announcing open access policies for their collections.[8] As it is still early days for the Open GLAM movement, the infrastructure, policies, and communities of practice around Open GLAM are still emerging and helping to define exactly what Open GLAM is in both practice and in theory.

Open GLAM as OER

One key question for both OER and Open GLAM is: What qualifies as "open"? The open definition, from the Open Knowledge Foundation, defines what it considers to be "open" as it relates to both content and data:

> 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)…." Put most succinctly: "Open data and content can be freely used, modified, and shared by anyone for any purpose."[9]

"Open" is often conflated with "freely available." From a copyright standpoint, openly licensed resources are free to be used with minimal restrictions, whereas resources that may be freely available online may still be protected by copyright and may not allow reuse, remixing, or other activities that fall under open practices.

The Hewlett Foundation, a key funding agency for OER, in its definition of OER emphasizes the 5Rs of OER:

> At Hewlett, we use the term "open education" to encompass the myriad of learning resources, teaching practices and education policies that use the flexibility of OER to provide learners with high quality educational experiences. Creative Commons defines OER as teaching, learning, and research materials that are either (a) in the public domain or (b) licensed in a manner that provides everyone with free and perpetual permission to engage in the 5R activities—retaining, remixing, revising, reusing and redistributing the resources.[10]

The 5 Rs, and how they intersect with Open GLAM and OER have an important role to play with regard to OER and Open GLAM. For the most part, the 5Rs are enabled by the license used with the digital object (typically Creative Commons licenses) but also the file formats and other practices employed in making the resources available.

The first R—"retain"—involves the ability of the user to keep a copy of the resource. Openly licensed objects can be easily retained and made readily available in digital collections. For GLAM collections, there might be measures designed to prevent reuse, such as different digital locks that might require access to digital resources to expire or become locked after a certain amount of time or other technological measures designed to prevent access and reuse.

The second R is for "revise." Depending on the licensing scheme used, revisions might not always be possible. For example, if a Creative Commons license with the No-Derivatives clause accompanies a GLAM object, a derivative of that work may not be used. The format of the object is also a consideration that may determine whether it can be revised or reused. For example, if the object is published in a manner that is difficult to revise or remixed, such as a scanned image of a handwritten document, or has digital locks or other technological protection measures designed to prevent any revision or reuse of the resource such as watermarks, the content is no longer "meaningfully editable."[11]

A desire or mandate to make all Open GLAM materials accessible can complicate making historical documents open. For example, accurate transcription of a handwritten document is often expensive in terms of labor or transcription technology. In addition, while the original document may be in the public domain, the transcription may not be. Openly offering a scan of the original without the transcription may be contrary to accessibility guidelines, so the GLAM may choose not to offer it openly at all.

As Wiley argues, "While open licenses provide users with legal permission to engage in the 5R activities, many open content publishers make technical choices that interfere with a user's ability to engage in those same activities."[12] To assess the impact of these choices, Wiley offers the ALMS framework, which stands for "Access to Editing Tools," "Level of Expertise Required," "Meaningful Editable," and "Self-sourced." Each of these aspects relates to the 5Rs framework that can be related to both OpenGLAM and OER.

Similarly, the ability to remix and revise Open GLAM resources impacts the degree to which a work can be remixed and combined with other sources. For Open GLAM resources in particular, there are two factors of Wiley's ALMS framework at play: "Level of Expertise Required" (e.g., whether or not the content is in a format that can be remixed or revised with a reasonable amount of technical expertise) and "Access to Editing Tools" (whether the content can

be revised or remixed using tools using freely available tools that are available on most or all contemporary operating systems/platforms).[13] Interestingly, the practices emphasized as part of Wiley's ALMS framework have many parallels with digital preservation practices that might be in place in GLAMs, especially as they relate to using sustainable and open file formats for digital GLAM objects and dealing with impediments such as digital locks.[14]

Being able to remix, revise, or retain a digital object may depend on a variety of different factors, including whether there are digital locks on files, the file format, and resolution (if an image). For example, Valeonti et al. argue that image quality is one of the most important aspects for users seeking open licenses for commercial reuse and explain that many institutions only provide low-quality images, which would inhibit commercial reuse.[15] Some GLAMs are hesitant to allow commercial uses of their resources so offer open access only to low-quality images for a variety of reasons, including but not limited to a perceived loss of revenue and control over digital resources.[16] Many GLAMs' efforts to control commercial reuse are still controversial, as many institutions may not be able to support reuse at large scale due to the complications associated with hosting larger files with limited resources.

Some GLAMs may also pursue half measures, so may not be "*fully* Open GLAM," by placing only specific collections under open licenses and only making select collections available as high-resolution files. Ann Young acknowledges the challenges that many GLAMs face in this area and proposes that "semi open access" can be considered a viable mid-point, whereby GLAMs that offer up part of their collections as open access.[17] As this is still an emerging area of practice for GLAMs, many institutions may lack the needed knowledge and technological infrastructure to be able to do Open GLAM to a full extent. Limiting open access can have implications for the use of the GLAM's materials in OER—for example, if high-resolution files are not made available for some particular collections and not others.

Also at issue is the particular Creative Commons license selected for GLAM objects. Creative Commons licenses tend to be the most widely applied licenses used for OER and Open GLAM. Creative Commons and the broader open education movement only consider certain licenses to be OER-compatible because they do not allow users to revise or remix the resource.[18] Figure 6.1 demonstrates the spectrum of Creative Commons licenses that are and are not typically considered OER.

For Open GLAM resources, the same prescription does not apply, but, generally speaking, less restrictive licenses are viewed more favorably by OpenGLAM advocates because they do not inhibit reuse.[19] For material that is in the public domain, which is more common with Open GLAM than OER, there is an emphasis on ensuring that public domain GLAM resources remain free of any copyright
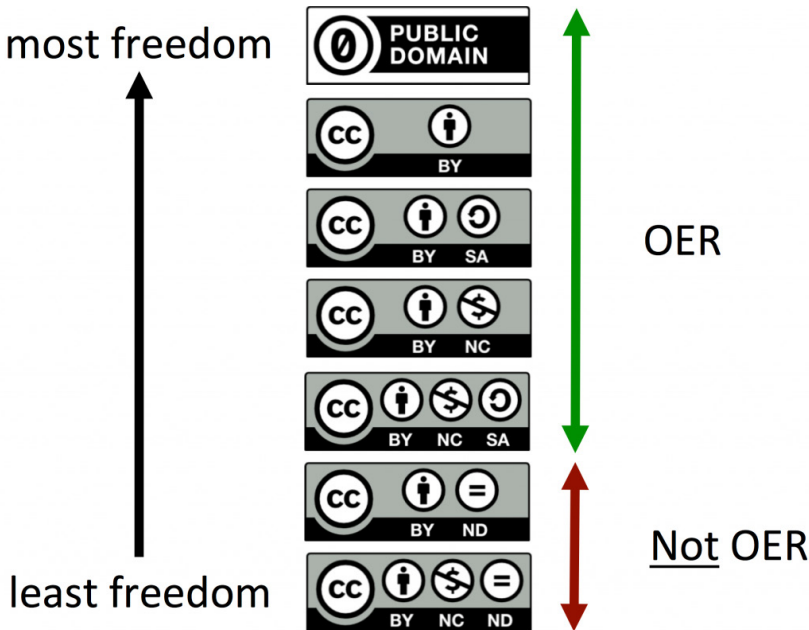
Figure 6.1
Open educational resources. Source: Creative Commons Certificate Textbook. Licensed under CC-BY4.0 International

restrictions. For example, Creative Commons advocates the use of its public domain tools: the Public Domain label (to be applied to objects that are considered likely to be within the public domain) and the Creative Commons Zero (CC0) waiver (for waiving claims to copyright and deliberately placing works in the public domain).[20]

PRIMARY SOURCES

While the definition of what constitutes a primary source can vary from one context to the next and from discipline to discipline, The Society of American Archivists (SAA) and Association of College and Research Libraries (ACRL) offer the following definition of primary sources:

> Primary sources are materials in a variety of formats, created at the time under study, that serve as original evidence documenting a time period, event, people, idea, or work. Primary sources can be printed materials (such as books and ephemera), manuscript/archival materials (such as diaries or ledgers), audio/visual materials

(such as recordings or films), artifacts (such as clothes or personal belongings), or born-digital materials (such as emails or digital photographs). Primary sources can be found in analog, digitized, and born-digital forms.[21]

Care should be taken not to confine the concept to specific disciplinary interpretations. One might consider a primary source is contextual and is also dependent on the nature of the research question or topic.[22] Primary sources may find their use in many different classroom settings, in a variety of different disciplines. However, in much of the research literature on primary source literacy, there is a significant focus on the humanities disciplines, and history in particular, although primary sources may be found in other disciplines as well.

Digital primary sources come in many shapes and forms. Historians and other scholars may be keen to work with digital primary sources that more closely resemble analog originals and have a connection to an authoritative institution.[23] Different GLAM organizations approach digital primary sources in different ways, according to their different disciplinary approaches, metadata standards, and other factors. For example, a gallery might provide a different approach to presenting its digitized collection to users than a library would. Different methods of descriptive metadata are likely to be taken, as different approaches in licensing the digital works for reuse, which may be more or less restrictive depending on the institutions' policies. For example, a gallery may have to impose more stringent conditions on the reuse of digital objects, because they may not own the intellectual property of the material due to contractual or other legal restrictions or because they intend to restrict commercial reproductions. In contrast, a special collection library may digitize content for which they own the copyright or is in the public domain. Policies and approaches are not uniform for GLAMs, even in the same type of institutions, and there is considerable variation among institutions in the same sector. Terras et al. explore the lack of consistent licensing practices from GLAM institutions and its impact on the end-user experience with Open GLAM resources; end-users prefer to see consistency in the representation of digital objects online.[24]

As noted, the use of Open GLAM, which can act as primary sources in many different contexts, hold promise for use as OER. Openly licensed primary sources can serve as OER in and of themselves. Moreover, OpenGLAM resources may be part of OER as resources that can complement open resources in different ways. However, Open GLAM resources on their own are not enough to make for good OER. Instead, what is required is the consideration for the interplay of different literacies: copyright literacy, primary source literacy, as well as consideration for the ethical use of cultural heritage and related literacies such as visual literacy.

Primary Source Literacy

Archivists, special collections librarians, curators, and other cultural heritage professionals have often advocated for primary source literacy as a critical component of information literacy.[25] Some critics have noted that the concept of information literacy is too broad and that adopting a narrow lens for specific contexts such as primary sources is necessary.[26] The 2017 information literacy Framework from ACRL put forward information literacy as six interconnected concepts/frames: Authority Is Constructed and Contextual, Information Creation as a Process, Information Has Value, Research as Inquiry, Scholarship as Conversation, and Searching as Strategic Exploration.[27] Many of these frames apply to primary source literacy. Some advocates of primary source literacy have stated that information literacy is too focused on scholarly information and processes and may not be suited for primary source use, thus the need for distinct primary source literacy guidelines.[28] A more specific definition of primary source literacy is in the ACRL/SAA Joint Task Force's (2018) *Guidelines for Primary Source Literacy*, which reads, "Primary source literacy is the combination of knowledge, skills, and abilities necessary to effectively find, interpret, evaluate, and ethically use primary sources within specific disciplinary contexts, in order to create new knowledge or to revise existing understandings."[29]

Primary source literacy also takes on a new meaning in the digital context and adds new complexities for users to consider. For example, a photograph taken from an archival collection may be part of a broader collection of photographs. Still, users may encounter the photograph online as a distinct standalone object. How, then, can they create a broader context around the archival/primary source collection? When considering Open GLAM resources as OER, how digital objects are often taken out of their context online adds another dimension, given how Open GLAM resources can be reused, remixed, and redistributed, while still staying true to the need for context and understanding of their broader context—a key characteristic of primary source literacy. Understanding the physical environments from which primary sources come is important even in a digital context. Given the broad and subjective nature of primary sources, a critical approach is necessary, especially in a classroom setting.[30]

One aspect of digital primary source literacy is ensuring that primary sources originate from authoritative and trustworthy sources. Search engines and other aggregators might be the first stop for students searching for primary source material, but these tools may not always readily identify the source of search results without some further exploration on the part of the user. Aspects of information literacy (and similarly primary source literacy) advocate for verifying the authenticity and origin of sources. The trustworthiness of the source is valued by instructors as well. In a study of digitized image use by historians, "factors such as the reputation of an institution or that an image originated from an archival

institution helped establish trust in using that image further,"[31] contrasting with an anecdote about a misidentified image a participant found through Google Image Search, for example.

Navigating Digital Collections

The skills to navigate finding, accessing, gathering, and managing primary sources in one's research are crucial components of primary source literacy.[32] For those who wish to make use of Open GLAM resources, being able to navigate digital resources like search engines and digital collections databases to identify Open GLAM/OER resources is necessary. For example, being able to do an advanced search and apply a search filter whereby digital objects with open licenses can be filtered and selected. Filtering by copyright and license status is not a feature of all cultural heritage collections and is not always applied consistently by GLAM institutions. There are aggregators such as the Creative Commons search engine, which have included Creative Commons-licensed and public domain resources from various sources.[33] Additionally, some aggregators of cultural heritage material such as Europeana have made significant efforts at providing essential usage rights information, as have other media sharing sites such as Flickr.[34]

Given that not all online databases feature the ability to filter by usage rights, being able to identify which works have an open license attached, and determining what the license is, is important for those wishing to use Open GLAM as OER. Users may have to refer to overarching institution policies or complex terms of use to determine whether the use of a work is appropriate. These terms of use may be conflicting and are not always consistent (or even accurate in their copyright assertions) among institutions. Dryden notes that efforts should be made by GLAM institutions to provide clear information from the institution about terms of use and additional copyright information, as users may be less likely to seek that information out on their own.[35] Having clear terms of use, such as Creative Commons licenses, assists users who need to determine whether their intended use is permitted, enabling their use in OER.

There can be barriers to using digital primary sources, both for faculty and students. For example, it can be difficult to locate relevant primary sources on a certain topic—some may not be digitized, metadata may be lacking, and sources are often not transcribed or translated. Moreover, students may lack the context to interpret the source or to develop keywords for searching.[36] Part of primary source literacy is the need to be able to successfully find digital primary sources, and, as a result, it is necessary for students to be able to effectively navigate digital GLAM collection systems. Gormly et al. note the challenges that may be posed by distinguishing stand-alone digital collection systems from an institution and larger

GLAM aggregators, such as the Digital Public Library of America or Europeana that aggregate digital collections from a wide array of different institutions.[37]

To effectively search for primary sources, students need to understand and distinguish between aggregators, search engines, library catalogs, online finding aid databases, institutional repositories, and other types of online systems that are likely to host GLAM content. More to the point, learning to pinpoint original source information as well as licensing information for Open GLAM resources for OER is particularly important. For those teaching primary source literacy and explicitly recommending openly licensed resources, they might use the Creative Commons search rather than a generic search engine like Google. Using a tool like the Creative Commons Search, researchers can find information for which they can verify the source and find a means of attributing the source and its accompanying license. First, however, uninitiated users navigating these collections need to understand concepts of copyright, and perhaps Creative Commons licenses, if they are looking specifically for Creative Commons-licensed material. It is incumbent on those designing digital collections to make navigation an easier experience for users—something that is explored further as part of the next section on copyright literacy.

These aspects of digital collection design can contribute unique challenges for teaching primary source literacy in a digital environment. Digital library systems add further complexities. Researchers have documented the difficulties experienced by users in navigating the portals of the Digital Public Library of America and Europeana, in which users encounter a record for the item, as opposed to the digital object itself, and must navigate links from the portal out to the collections containing the digital objects.[38] Primary source literacy should include basic knowledge about the structure of GLAM digital collection systems so that students know what to expect and can successfully navigate to these systems. Understanding the processes that go into making digital collections is a key part of digital primary source literacy. As Gormly et al. argue, the ability to evaluate digital primary sources based on an understanding of their collection and digitization, including issues of quality, selection, and representation online, is necessary for students to use digital primary sources successfully.[39]

For faculty, in particular, there are considerations around which material gets used in classrooms. Some studies have shown that historians may stick to published primary sources in analog form for teaching but would have a much wider selection by including the vast array of digital primary sources online; they need assistance with staying current with the availability of sources and how to search for them.[40] Academic libraries may have subscriptions to licensed databases containing primary sources but may neglect to promote primary sources freely available online. Highlighting resources that don't have licensing restrictions, such as Open GLAM resources, may not always be on libraries' or

librarians' radars when promoting primary source collections. With the recent growth in the number of institutions that have taken an OpenGLAM approach and the wide variety of Open GLAM material on sources such as Wikimedia Commons, this should be a prime consideration. The pertinence of particular GLAM material to, say, the curriculum of a particular post-secondary institution varies according to where the desire for the use of primary source material lies (e.g., if there is a focus on certain regional histories, gender history, or art history).

Primary Source Literacy Standards

For primary source literacy, a foundation is in place, concepts identified, and definitions have emerged, but, as Carini notes, there are not yet standards that address the unique needs of primary source literacy. In his article, he attempts to provide the beginning of such standards.[41] The ACRL/SAA primary source guidelines are certainly a significant move in this direction, but they do not go so far as to set standards for primary source literacy. The development of standards is crucial because it will guide practitioners, like curators, archivists, special collections librarians, and other cultural heritage professionals, in determining appropriate learning outcomes depending on the students' knowledge and understanding.[42]

Carini provides a broad overview of six key standards relating to primary sources for students to "(1) know, (2) interpret, (3) evaluate, (4) use, (5) access, and (6) follow ethical principles. The standards are presented, roughly, from simple to complex."[43] Arguably, the three that correlate most with Open GLAM resources are to use, access, and follow ethical principles. A foundational understanding of how to know, interpret, and evaluate primary sources is vital for students' effective engagement with primary sources. With Open GLAM, an appropriate introduction to copyright and how copyright works in relation to GLAMs and digital collections could be an example of a proper learning outcome that introduces students to copyright as well as the associated practices of cultural heritage organizations. When it comes to tangible outcomes for these standards, under the "use" standard, Carini notes that understanding access restrictions, a basic knowledge of copyright and fair use, as well as knowing how to properly cite primary source materials are tangible learning outcomes for these standards.[44] For OER and Open GLAM, an understanding of how Creative Commons licenses work and how GLAMs use these tools can aid in students' understanding of how to appropriately reuse Open GLAM resources. Similarly, under the "ethical principles" frame, clear learning outcomes such as "Understands the consequences of removing data from their context in order to reshape them to make a point… Understands the consequences of the destruction or alteration of primary sources and the dangers associated with such actions… Understands the consequences of

the misrepresentation of individuals represented in primary sources…" are other examples of how further consideration should be given to the appropriate use and contextualization of primary sources.[45] Just because one is free to use digital primary sources (if explicit permission is granted via an open license), this does not mean that there are no risks associated with using that material improperly. This is particularly the case with sensitive cultural material, which is discussed in detail later in this chapter.

Citation Practices

The ACRL Framework, and information literacy practice in general, emphasize proper citation practices. Primary source literacy is no different in this respect, and users are encouraged to follow appropriate citation style guidelines as well as institutional practices and preferences for citation.[46] The issue of how to address the lack of citation and attribution is one to consider for those engaged in primary source literacy. For Open GLAM resources, and especially those included in OER, appropriate attribution and citation of the resources being used is sometimes not just good practice but is a requirement of the license. Attribution is a base-level requirement for all Creative Commons licenses, which include the BY (attribution) condition as a part of the license.[47] Giving credit and citation also is also important for cultural heritage organizations when they wish to specify how their digital collections are used. As Blaney et al. note, there is a need to consider the implications around why users might avoid citing digital resources and the consequences this has for creators of the original resources, particularly when they wish to demonstrate the impact and value of their digital collections.[48] They note further:

> Digital citation is important because it is a reflection of how digital resources are valued. It is important because it helps build cases for further funding and enhancement based on evidence of use and impact. It is important because it allows readers of published research to trace and discover sources, both known and new to them, as accurately as possible. It is also honest.[49]

In addition to having to adhere to the strict citation guidelines of various academic styles, citing primary sources have their own, unique challenges. GLAMs may also be contributing to this challenge in certain ways, as Blaney et al. note, in their role as content creators, GLAMs "need to make it easy for their users to be open and to properly acknowledge their use of a particular resource."[50] One way in which some have attempted this is to have a clear mechanism for providing a citation and acknowledging the source, such as the one provided in the Creative Commons search, as shown in figure 6.2.

License

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Figure 6.2
Screenshot of Creative Commons search result indicating license and citation information

Providing citation information for Open GLAM resources should be encouraged. GLAM institutions are often called upon to justify the impact of their digital collections and, to do that, often promote a culture of citation and attribution. That said, citation sometimes presents obstacles for users. And in some cases, such as where items are dedicated to the public domain through the use of Creative Commons Zero waiver, a citation is not legally required.[51] Even when a citation is not legally required, it is good practice in many contexts, especially when digital objects get reused. In academic settings, citation styles typically do not emphasize including license information. However, in the use of Creative Commons licensed material, it is considered best practice to indicate that the item has a Creative Commons license associated with it and which license (or public domain tool) is used.[52] From a copyright/legal perspective, there is the right of the creator to be identified, often referred to as *moral rights*, in connection with the use of their copyright-protected work.[53] Conditions around formatting and layout are not part of the copyright/legal requirements; these are typically left to disciplinary and other norms to determine. The copyright/legal requirements are more pressing when the work is altered in some way because there is often a requirement that the original work is acknowledged.

Intersections with other Literacies

The idea of "metaliteracies" and that many types of literacies intersect and are interrelated is key. When it comes to Open GLAM and OER, primary source literacy interacts and intersects with other literacies, such as copyright literacy, information literacy, visual literacy, and other literacies. As the joint ACRL/SAA guidelines note,

> Primary source literacy intersects with other "literacies," including information literacy, visual literacy, and digital literacy, and concepts like collective memory, cultural heritage, and individual/cultural perspectives. Thus, users of primary sources, and those who seek to guide them in the process, are not working in isolation from other skills and disciplines.[54]

Primary source literacy gets even more granular when dealing with specific types of cultural heritage institutions. For example, the phrase "museum literacy" emerged in the 1980s, emphasizing the skillset needed by museum visitors in order to effectively engage with collections.[55] Similarly, in the archives, the concept of "archival intelligence" was coined by Yakel and Torres as

> (1) knowledge of archival theory, practices, and procedures; (2) strategies for reducing uncertainty and ambiguity when unstructured problems and ill-defined solutions are the norm; and (3) intellective skills, or the ability to understand the connection between representations of documents, activities, and processes and the actual object or process being represented.[56]

The use of primary sources and their intersection with information literacy is an area where librarians and archivists (and other cultural heritage professionals) differ. As discussed earlier, Carini notes that the librarian's typical scope of information literacy is too narrow and is often focused on databases and secondary sources but does not sufficiently cover areas that archivists would consider important in learning to use primary sources.[57] Standards related to primary source literacy are something that Daines and Nimer argue is lacking among cultural heritage professions. This is because, unlike the ACRL standards, there is little in the way of community-defined standards and learning outcomes centered around effectively teaching students to read and understand primary sources.[58]

Tied closely to primary source literacy is visual literacy, which involves deriving meaning from images and applying observational, analytic, and interpretive skills.[59] Generally defined, visual literacy is the ability to derive meaning from

images, but it also includes the observational, analytical, and interpretive skills that accompany this ability.[60] The issue of trust and authenticity is present when it comes to visual literacy and digital cultural heritage collections. Issues related to copyright, credibility, and ethics figure into visual literacy as well as taking into account the ease with which digital images are manipulated.[61] ACRL also has distinct guidelines on visual literacy and expands on the earlier offered definition: "Visual literacy is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media."[62] Pertinent to copyright and Open GLAM and OER in particular, these guidelines also emphasize the need to "understand many of the ethical, legal, social, and economic issues surrounding the creation and use of images and visual media, and access and use visual materials ethically."[63]

The incorporation of primary source literacy and specific literacies, such as museum literacy and visual literacy, does not mean that information literacy tenets get overlooked. In fact, as Daines et al. note, "A full definition of primary source literacy will need to include both components of broader information literacy goals, as well as specific training for the unique materials found in cultural heritage repositories."[64] Daines and Nimer also note the challenge associated with one comprehensive definition for primary source literacy:

> While cultural heritage professionals have identified components of primary source literacy, there has not yet emerged a comprehensive definition. This is, in part, due to prevailing attitudes that a set of primary source literacies is difficult to imagine, in part because of the diversity of formats and methods for finding and using digital and archival primary sources, the myriad definitions of and approaches to primary sources across disciplines, and the variability of contexts we face as librarians.[65]

Most GLAM institutions note access as a key part of their missions, but access has a wide range of implications and involves use, and use involves contending with copyright. GLAMs and users of GLAM alike need to consider how use is enabled and ways in which users can go about making use of cultural heritage material. There are ethical and legal considerations, and this is where copyright enters the equation.

COPYRIGHT LITERACY

Once an obscure concept that only legal and specialized professionals had to concern themselves with, copyright has taken on increasing importance as the internet has positioned many people as both content creators and consumers of content daily. In an information literacy context, having students learn about

copyright—at least to some degree—is one particular type of literacy that is a part of a broader metaliteracy framework. Copyright is featured as part of the new ACRL information literacy framework, and was part of the previous iteration, as well. As Phillips notes, "The Framework offers a unique opportunity to not only educate learners about copyright in general but also to address more specific legal inequities—that is, how copyright affects them in particular as information users and creators."[66]

As it relates to the ACRL Framework, for copyright instruction specifically, there is a considerable amount to explore within the frame Information Has Value, and Gesina Phillips relates this frame as a means of discussing scholarly communication with students.[67] Wakaruk and Brunet also pick up on this: "More specifically, ACRL's *Framework for Information Literacy for Higher Education* refers to information 'as a commodity, as a means of education, as a means to influence, and as a means of negotiating and understanding the world,' as something with value."[68] For the GLAM context, the production and dissemination of cultural heritage information cannot be divorced from the broader legal and socio-economic background. At a minimum, there is an expectation that information-literate individuals need to recognize that even "free" information should be attributed to its authors and, in the case of GLAMs, its stewards. At a more advanced level, there is also the need for individuals to be aware of their rights and responsibilities as creators and users of information—and because information has value, it has the power to effect change but also to marginalize.[69]

OER and Open GLAM and Copyright Literacy

Copyright issues arise in OER, open access, Creative Commons licenses, and applications of fair dealing/fair use. Unfortunately, copyright questions are seldom very clear-cut. A typical response from many copyright specialists when asked a copyright question is, "It depends." Yes or no answers are often not appropriate or even possible, as copyright matters are often "open to interpretation and fraught with uncertainty, and as such, there is a range of possible courses of action, depending on the inquirers' appetite and/or tolerance for risk."[70] A significant component of copyright education and literacy is considering copyright risk and assisting users of materials to make informed decisions about whether or not something is allowed under copyright.[71] For the primary source context, there are two essential sides to copyright considerations: (1) how the user learns and navigates copyright concerning GLAM resources and (2) how GLAMs themselves present the copyright status relating to their digital collections to their users. Both areas are intertwined and deserving of exploration in and of themselves.

For OER in particular, a significant focus of copyright has been understanding open licensing and knowing how this impacts the use and creation of OER. As noted previously, open licensing, and in particular Creative Commons Licenses,

are a key part of what allows for OER and Open GLAM to be considered open. In today's classrooms, students often receive works that are under copyright or in the public domain, with little instruction as to whether or not these works can be used or reused and in what context.[72] Granted, copyright is not an area of expertise of most instructors, so instructors may be reluctant to make pronouncements about the copyright status of different resources that get used in the classroom. Letting students know what they can and can't use in the creation of OER is a critical consideration. Students need to understand that there is a lot of material online protected by copyright and should be used only with permission or by employing certain copyright user rights/exceptions, such as fair use or fair dealing. It is equally essential for students to understand that there are GLAM institutions that are empowering them with this permission to reuse or remix and who want their material to get used in new ways. Open GLAM offers a unique opportunity as an invitation for users to build upon the cultural heritage collections that are being made available, which may have previously been off-limits.

GLAMs inviting engagement with their digital collections is evident in a variety of ways as GLAM institutions open up their collections. This includes not only applying licenses to digital images but also providing new ways to interact with collections. This approach involves providing access not only to digitized cultural objects but also enabling various computational ways to interact with digital collections. These computational ways include (but are not limited to) application programming interfaces (APIs), use of linked data, provision of raw data, or other means of allowing for reuse of collections, as GLAMs offer a "collections as data" approach to their digital collections.[73] As per the ACRL Framework, it is important that GLAMs acknowledge students' roles as both consumers and creators of content who may wish to remix, reuse, and redistribute content. To facilitate the use of Open GLAM resources as OER, GLAMs must be clear about the copyright status of their digital collections (including Creative Commons-licensed items) and how to appropriately reuse their material.

In their article, Rodriguez et al. explained how they developed modules for copyright instruction, some of which emphasize students as content creators.[74] In an Open GLAM context, in the classroom, students could create what is considered a remix. A remix can incorporate multiple pieces of openly licensed content, which could then constitute a new work in and of itself. Students then can consider what Creative Commons license they would choose, as content creators, to apply to their new works and what impact this might have on downstream use.[75] Molly Keener captures how information literacy involves discussing students' roles as content creators:

> Librarian-led instruction for undergraduate and graduate students often focuses on the discovery and dissemination aspects of the scholarship lifecycle, but usually not on students' roles as content

creators in that cycle. However, information literacy opportunities can be capitalized upon to discuss the full cycle, including access issues that introduce students to basics of copyright ownership and author rights. Instruction sessions also can be used to introduce students to Creative Commons licenses, open access publishing and archiving, research funder requirements for public access to articles and data, and economic changes in the scholarly publishing system that create real and artificial roadblocks to information dissemination.[76]

The above example is mostly referring to the scholarly communications ecosystem. Still, it could also be readily adapted to understand the cultural heritage system and the different manners in which GLAM institutions operate. Such instruction might include how GLAMs acquire their collections, the intellectual property of cultural heritage objects, how GLAMs go about making their resources available in a variety of different ways, and what the norms and practices are surrounding their dissemination. Rodriguez et al. outline different modules they employ for copyright instruction in the undergraduate classroom that could also be adapted to the cultural heritage context. As a part of their learning modules, they cover content such as fair use within the classroom, obtaining permission, locating Creative Commons-licensed resources, and students' rights as content creators, including how to apply copyright notices and licenses to their works.[77] Copyright literacy sessions interwoven with primary source sessions could make for a pairing that instills tenets of both of these types of literacies that might otherwise be distinct from one another.

Structured Rights Information

One key aspect of copyright literacy (and arguably primary source literacy) in an Open GLAM context is being able to navigate structured rights information. Structured rights information is metadata—or structured descriptive information—about the copyright status and other associated rights information about a digital object. It is important to note that metadata provided about rights information is seldom standardized and not always presented consistently, although in some areas this is improving. In recent years, efforts have been made to simplify copyright status information by providing standardized statements indicating the copyright status of an item. The most notable attempt is the work being done through Rightsstatements.org. The rights statements that Rightsstatements.org developed include a set of standardized rights statements used by cultural heritage organizations that communicate "the copyright and reuse status of digital objects to the public."[78] Since copyright laws vary from one country to the next, unique statements for each countries' copyright laws may vary.

Rights statements are a step in the right direction of making it easier for users to identify whether an item is protected by copyright. However, if users lack basic copyright literacy to begin with, such labels might not be helpful. Furthermore, rights statements are not used uniformly across all sectors and do not exist for all countries. Where rights statements are not available, users ought to refer to rights metadata as well as terms of use. However, terms of use and rights metadata may be intimidating and confusing for many users and may deter users from attempting reuse of GLAM objects.[79]

Even in cases where GLAM institutions do not license resources openly, there is still a need to identify the copyright status of digital objects and communicate this to users. This is where the use of standardized rights statements in digital collections is essential. Users who wish to reuse digital objects found online as part of GLAM collections will find it difficult to interpret lengthy terms of use or similar documents that tell them what they can and cannot do with digital objects. Such terms of use can be confusing for even seasoned users, so cultural heritage organizations' efforts to standardize rights statements and communicate to users how they are permitted to use digital objects can be a significant boon. This is particularly valuable for those wishing to create OER and who might wish to use Open GLAM resources as part of OER.

The use of open licensing is not ubiquitous among GLAMs. And, in fact, when it is employed, it might not always be applied correctly. GLAMs do not always get it right when it comes to properly attributing the rights of digital objects. Using standardized rights statements in digital collections can guide users as to how they can interact with digital items, but determining the correct rights statement is not always straightforward. As Benson and Stizlein note, copyright education is necessary for those who are responsible for adding metadata, and at GLAM institutions, while they understand the benefits of using standardized rights statements, there are still obstacles, such as the lack of time or resources to dedicate to appropriate rights statements, and, issues with legacy metadata.[80]

Additional problems have to do with the variety of ways in which users search collections and filter by copyright information to locate and identify Open GLAM resources. Terras et al. highlight the inability of specific sites to filter images by copyright status.[81] As Terras et al. note, clear labeling is important for end-users as well as the cultural heritage organizations themselves, as they decrease the likelihood of in-copyright images being misused.[82]

Students and other users might be hesitant to engage in use if the copyright status of digital objects is not clearly labeled. "Copyright anxiety" may take place when attempting to use digital primary source material in the classroom as professors and students may be unsure of whether and to what extent they can make use of primary sources.[83] If users do not have explicit permission to use the material, they might be hesitant to act due to limited knowledge of copyright

or reluctant to take risks when it comes to using digital objects. A basic under-standing of primary source literacy and accompanying copyright knowledge literacy is needed by both faculty and students when navigating digital cultural heritage collections, but conversely, structured rights information, clearly indi-cating a digital object's copyright status, can serve to aid in users' confidence when attempting to use digital cultural heritage.

Students will have to take Creative Commons and other rights statements at face value and trust the information provided to them by a "trustworthy" insti-tution, such as a GLAM, unless they are confident in their copyright knowledge and willing to challenge such statements. Cultural heritage professionals—cura-tors, archivists, librarians, as well as staff in these institutions who are applying metadata to digital objects—may not always have the necessary copyright knowl-edge to be able to ascertain an item's copyright status accurately. Even where copyright literacy may be particularly high, labeling the rights status of digital objects can still be complicated and misapplied.

There may be uncertainty among cultural heritage staff in answering ques-tions about the copyright status of individual items in their collections, and staff may be reticent to provide definitive answers. As Morrison and Secker note, in cultural heritage organizations, there is often greater oversight by staff in how collections are handled and copied. Cultural heritage professionals often have to balance providing support without being seen as copyright police.[84] Under-standing copyright, however, is part of a cultural heritage professional's role and a part of their own digital and information literacy as they guide and empower users in making use of cultural heritage material.[85] Appropriately labeling digital objects with rights metadata and Creative Commons licenses or public domain tools (if an institution has an open licensing policy) can require considerable resources. These resources often include training for staff and access to copyright expertise, which not all institutions have. GLAMs have to provide appropriate training and resources so that staff have enough copyright knowledge to be able to apply rights statements and metadata properly.

Digital objects deemed to be safely in the public domain are easier to apply rights statements to because the caretakers of those digital objects can be reasonably assured of their copyright status. Yet, even with digital surrogates of public domain objects, sometimes copyright is wrongly asserted—a prob-lem referred to as "Copyfraud"—to indicate a false claim of copyright where copyright does not exist.[86] Determining copyright status is not always an exact science and is not always done correctly. Boilerplate language—generic state-ments about copyright—around the copyright status of digital objects is often used by those creating digital collections because staff often lack the resources to research the copyright status of individual objects accurately. Boilerplate language that is expressly prohibitive—for example, that bans the reuse of digital objects in all cases—may be inaccurate for individual objects and unhelpful

to users. Users often have exceptions and rights under copyright, such as fair use/fair dealing, which they can employ to use these works under particular circumstances. Those charged with primary source and copyright literacy should instruct students not to always take these boilerplate statements as the absolute truth. Instead, they should encourage students to think critically about digital collections and the stated copyright status of digital objects which may not always be accurate.[87]

In some cases, restrictions placed on digital objects are justified. GLAM institutions may have restrictions imposed on them as part of donor agreements or other contractual obligations and, as such, may include strong statements of copyright protection to satisfy these agreements and contracts.[88] Many copyright owners and creative individuals make their works available through GLAMs but subject to rigorous conditions and restrictions. For example, a museum may choose to include on its public site strong statements of copyright protection to satisfy the requirements of donors and other individuals who have made their works available through the museum's digital collection.

It is essential also to understand why GLAMs undertake the measures that they do concerning copyright. Eschenfelder and Caswell note these motivations as being divided into three broad themes: "object descriptions, representations and control," "legal risks and complexities," and "getting credit: fiscal and social costs and revenue."[89] By asserting their positions as authoritative providers of descriptions and keepers of cultural heritage, GLAMs are also attempting to assert their value to society.[90] This, too, plays into primary source literacy, as students should gain a grasp and, ideally, an appreciation of GLAM institutions and the role that they play in presenting and preserving cultural heritage. At the same time, however, GLAM institutions' attempts to assert ownership and authoritativeness over digital objects by claiming copyright where it does not exist is problematic. Misrepresenting copyright, particularly for public domain objects can be contrary to the mission of GLAMs to provide access to their collections. Eschenfelder and Caswell note the concerns GLAMs are likely to have when their material gets reused without permission:

> Inaccurate metadata published on a third-party Website can increase the logistical work needed to get an interested user connected with the correct licensing manager.

> Reuse increases risk of disrespectful framing of a work or defamatory uses. Cultural professionals may fear third party representations that present works, their source communities, or people pictured in the works as illegitimate, absurd, laughable or to be hated.[91]

There is also the desire for GLAMs to receive credit for their work, often manifested by institutions receiving social or financial credit for the work they do as part of the digitization, description, and stewardship of cultural heritage resources.[92] The desire of GLAM institutions for credit, however, may be manifested in contractual agreements, terms of use, or other methods of ensuring that credit. From an Open GLAM perspective, for items for which they own the copyright, a CC-BY license may be more appropriate, which requires credit at a basic level as one of the requirements of the license. As mentioned earlier, knowing when and how to give credit is an important aspect of primary source literacy. Similarly, for those making use of Open GLAM materials for OER, giving credit and attribution, even in cases where it is not explicitly required (such as in the use of public domain materials) but perhaps encouraged, is still an appropriate practice to follow.

Eschenfelder and Caswell advocate that GLAMs "aim to develop a multiplicity of access and use regulations that acknowledge the varying sensitivity of collections and the varying level of risk associated with different types of reuses."[93] Copyright and primary source literacy advocates should note the variant approaches that GLAMs might take in licensing some or all of their resources. It is necessary to examine the underlying factors behind why GLAM institutions might assert specific copyright policies (whether they are accurate or not) and what those motivations might be. Such factors may include a desire to retain control and ownership over cultural heritage objects, to generate revenue, or because they lack the resources and copyright knowledge to accurately represent the copyright status of the digital objects that they make accessible online. A key part of copyright literacy and primary source literacy is that users and GLAM professionals alike need to think critically about the decisions and the manner in which copyright is portrayed and presented online in GLAM collections.

Librarians and others engaged in copyright literacy in academic settings also have to consider how they explain copyright to faculty as well. As Di Valentino notes, there is much-perceived difficulty in understanding copyright rules, and these are often perceived by faculty as being complicated, confusing, and having a lot of "grey areas," which may lead faculty to avoid using copyrighted content.[94] The use of open licensing assures that material can be used without having to worry about violating copyright. While openly licensed content may be subject to some conditions, such as having to cite or avoiding using for non-commercial purposes, these are less likely to be a factor in a postsecondary environment.

MOVING FORWARD WITH OER AND OPEN GLAM
Copyright Literacy in Practice

Bringing together OER and OpenGLAM ideally means leveraging the expertise of many different specialists: GLAM professionals, OER specialists, and

copyright specialists. Granted, not all specialists will be available in all settings, but it is essential to note the unique niches that each of these roles occupies. OER specialists could include librarians whose roles focus on OER as well as instructional designers and other professionals who are knowledgeable and experienced in OER development. GLAM professionals could include archivists, special collections librarians, curators, and others who have knowledge and experience in primary sources and primary source literacy. Becker and Ellis note the role that librarians (and arguably other GLAM professionals) can play in fostering students' roles as information creators:

> Librarians can take on the responsibility for 'closing the loop' for students as creators of information by coaching them on their end product; in this way, students begin to take a small part in scholarly conversations with understandings of their rights and responsibilities as knowledge producers.[95]

Copyright specialists, especially those based in postsecondary institutions, are likely to be well-versed in the intricacies of copyright but might be less familiar with copyright as it applies in cultural heritage settings. For OER development, copyright units on campus are likely to be aware of and well-versed in the application of Creative Commons licenses and can assist in helping to identify Open GLAM resources. For example, Rodriguez et al. explored classroom activities that emphasized students as content creators and educated them on topics such as the basics of copyright protection, how to apply copyright notices, and Creative Commons licenses.[96] Such learning experiences would be invaluable in a primary source literacy environment where students were learning about cultural heritage and how copyright can work in that context.

Navigating terms of use and the complexities of copyright law may be outside the scope for a class looking to make use of cultural heritage collections for class projects, and there might be a degree of uncertainty as to whether works can be used. A professor working with an archivist, librarian, curator, and/or copyright expert before a class can help take some of the guesswork out of this decision. A class could limit itself to dealing with only material that is openly licensed, thus adding a degree of certainty to knowing whether students could make use of the content to remix and reuse it.

Copyright is typically not addressed in most one-shot information literacy sessions taught in postsecondary settings.[97] The typical "one-shot" information literacy sessions, in which a librarian teaches a one-class session on information literacy basics, such as searching databases, seldom leave much room for exploring copyright in any great detail. Copyright instruction gets offered in different ways, through online tutorials, course modules, and workshops.[98] Ideally, exploring copyright

literacy as it relates to cultural heritage is best done as part of a professional—a copyright specialist and/or librarian, archivist, curator—working with an instructor and students throughout a course as part of an assignment or capstone project.

Exploring OER and Open GLAM in a classroom setting is likely to require one or two class sessions devoted to copyright and Creative Commons licenses in order to provide sufficient context for what Open GLAM is. Alternatively, this information could be taught by having assignments devoted to developing OER and Open GLAM resources. For students creating OER using Open GLAM resources, consider involving GLAM specialists such as archivists, curators, special collections librarians, and copyright specialists to help instill aspects of both primary source and copyright literacy. For copyright instruction specifically, one of the challenges in many postsecondary institutions is that information literacy and copyright offices may be distinct organizational units. Rodriguez et al. note that copyright education in US college campuses often is decentralized and handled by various units within an organization.[99] Copyright offices may not always be in close communication or collaboration with information literacy initiatives, let alone those that are focused on something as specific as primary source literacy. Academic libraries, whether or not they are the campus authority for copyright expertise on campus, are typically responsible for teaching about copyright, and often primarily toward faculty.[100] If campuses have OER initiatives and programs, it may be advantageous to bring copyright expertise together with other librarians' and GLAM professionals' expertise on information literacy and primary source literacy. Additionally, partnering with community GLAMs outside of the academic institution may also serve to facilitate connections between copyright, information, and primary source literacies as well as strengthen the academic community with the public heritage sector.

Open Pedagogy

Involving students in the use of Open GLAM as OER is best served by the adoption of an open pedagogy approach:

> Open Pedagogy is the practice of engaging with students as creators of information rather than simply consumers of it. It's a form of experiential learning in which students demonstrate understanding through the act of creation. The products of open pedagogy are student created and openly licensed so that they may live outside of the classroom in a way that has an impact on the greater community.[101]

Open pedagogy is compatible with aspects of "high-impact practices" (HIPs), which include first-year seminars and experiences, learning communities, and collaborative assignments and projects.[102] Such experiences can introduce both

copyright and primary sources. Becker and Ellis acknowledge that there is a need to engage students beyond the use of standard methods evaluations such as essays to include other forms of assessments, especially those that encourage real-world application:

> Empowering students in their roles as creators of information is not something born out of information literacy; it is an undercurrent of high-impact practices as well. If one of the goals of HIPs is the application of learning to real-world situations, one method for achieving that goal is to create assignments for students that require the real-world application of learning.[103]

For the Open GLAM context, such assignments have students think critically about engaging with digital cultural heritage collections. How might students make use of GLAM materials? What are the risks and considerations associated with the use and reuse of digital heritage collections, whether with OER or other applications? While it does not deal specifically with Open GLAM (but does make mention of copyright and associated legal issues), a guide such as Samantha Cutrara's *Doing Digital Humanities and Social Sciences in Your Classroom* provide great advice for the broad range of issues that ought to be considered when doing digital projects involving digital GLAM sources.[104] Open GLAM resources offer opportunities not just as OER themselves but also the potential to be incorporated into other forms of OER. For example, openly licensed photographs from GLAMs can be incorporated into open textbooks. Open GLAM resources can also be curated on their own to create learning kits or compilations of primary sources that could be used in classroom settings.

For many students, their first encounter with primary sources may be online, and they may not have the opportunity to interact with physical GLAM collections. The physical characteristics of primary sources as well as the physical context in which they operate should not be ignored because "primary sources come with many physical characteristics, contextual complexities, and restrictions that make them difficult to access and interpret."[105] Broadly speaking, when it comes to primary sources, there are two ways in which students are likely to encounter primary sources. The first way is in a structured and mediated pre-selected manner where an instructor or other authority selects primary sources that are deemed relevant. For example, many GLAMs often develop curated "packets" of primary source materials that could be used by students on local history or other subjects. These packets may come with lesson plans or other pedagogical material for instructors.[106] Organizations like Europeana, the Smithsonian, and the Digital Public Library of America offer such curated primary source kits for educational settings.[107] The use of materials in the classroom

could include Open GLAM material and serve as a promotion and marketing opportunity for collections that may be underutilized.[108]

Daines and Nimer note the limitations of curated sets of primary sources, pointing out that while these materials can certainly serve as a good introduction to primary sources and are certainly useful in many contexts, they detract from the experience of being able to effectively navigate unstructured primary source collections, which is a necessary skill for primary source literacy.[109] Thus, there is the need for the second method through which students might be likely to access primary sources: unstructured access, which may include students being instructed to search on their own and could include a variety of sources, such as licensed databases through libraries, GLAM digital collections, or aggregators available online.

Carini argues that academic archives could serve as somewhat of an "educational laboratory" where students can learn about various aspects of primary sources that might be suited to their research projects.[110] Archival instruction in the classroom often follows a model similar to that of library instruction whereby students get introduced to archives as well as the rules, regulations, policies, and concepts such as finding aids.[111] The same is true for other GLAM organizations, which might not be as embedded to the same degree as archives within postsecondary institutions. An introduction to archives and other GLAM institutions and understanding certain facets about them is an essential aspect of primary source literacy. Some of these underlying foundational aspects may be lost on students if they encounter digital collections and do not understand the broader context behind why specific GLAM organizations organize their collections the way they do. Understanding copyright and cultural heritage is a more specific concept that should be explored within the context of how cultural heritage organizations operate.

DeRosa and Jhangiani note the importance of engaging students with practitioners (which could apply very much to GLAM practitioners) and working in open spaces like social media, by engaging students in "scholarly and professional conversations with practitioners in their fields…. Opening conversations about academic and transdisciplinary work—both student work and the work of established scholars and practitioners—is, like contributing to OERs, a way to grow a thriving knowledge commons."[112] One area in particular in Open GLAM where students need to hear from GLAM professionals is the digitization process. As a part of primary literacy, understanding the processes behind digitization and how cultural heritage material comes online through GLAMs is essential. Helping students understand the broader factors and the decision-making processes involved in cultural heritage digitization projects related to copyright and the provision of digital objects online is an important thing to convey to students as part of both primary source and copyright literacy.[113] The process

of digitization for GLAMs is typically a labor-intensive one as well as a highly selective and mediated process, which varies among institutions. The SAA/ACRL guidelines note that "collections and databases are always mediated in some way, and exhibits, digital collections, and guides or other access tools reflect the selection, reproduction, and presentation decisions of many individuals—decisions that may not be self-evident."[114]

Having students hear from GLAM professionals about digitization processes and the work and decisions involved is an important element of primary source literacy. Users of online GLAM primary source collections will notice differences between those GLAMs that make their collections openly available and those who do not and wonder why such differences exist. There are a variety of reasons that GLAMs are hesitant to openly license their collections. Some GLAMs fear that by openly licensing their collections they are ceding control of them, that they may open themselves up to competition, and that it will result in less exposure to their collections.[115] Additionally, some GLAMs see controlling their collections as a revenue stream through charges for reproduction and licensing fees.[116] These important considerations need to be carefully considered by GLAMs looking to institute an open licensing approach. However, they must be weighed in relation to the many rewards that open licensing can bring for GLAMs, such as enhanced reputation, fulfilling mandates for access, and increased exposure for digital collections.[117] GLAMs vary in their levels of resources to take on the work involved in doing Open GLAM. Some GLAMs may not have reached the point where they have considered Open GLAM as they focus on other priorities, or they may lack the in-house expertise to be able to take an open approach with their collections.

ETHICAL CONSIDERATIONS AND SENSITIVE TOPICS

There are ethical considerations that need to be considered when dealing with digital primary sources and Open GLAM resources. For example, works for which the copyright has expired are in the public domain, so there is no legal copyright restriction preventing the use of the materials. However, there may be privacy and other ethical considerations that have to be taken into account when using such works. As the ACR/SAA guidelines note, "Privacy and other ethical considerations should still be weighed when using materials in the public domain."[118] Examples of such works could include indigenous artifacts or archival documents carrying a sacred or spiritual meaning that were intended for use only by specific communities.[119] Exploring the wide range of ethical issues that might present themselves in dealing with the OER and Open GLAM is outside the scope of this chapter; however, it is worth noting how key ethical considerations intersect with primary source literacy. Gormly et al. note the ethical dilemmas that are often present when dealing with primary sources:

When teaching with primary sources, we confront ethical dilem-
mas as we teach histories of violence, engage with our own biases,
and make private information public. Digitizing or teaching with
digitized primary sources does not change this fact, though some of
the conditions around digitization may make us feel less complicit
in violence and trauma. Digitization can also introduce new ethical
dilemmas as we engage with decontextualized records or put docu-
ments online. While our goal may be to diversify, decolonize, and
educate, we often run the risk of doing more harm than good.[120]

One area of concern as it relates to OER and Open GLAM is the use of
Creative Commons licenses with sensitive cultural material. For users and
creators of OER, consideration should be given to the ethical uses of sensitive
cultural material. The adage, "just because you *can* use it, does not mean it should
be used," should apply. One area where this has been particularly problematic
is the application of open licenses to traditional knowledge content. Traditional
knowledge "consists of a wide range of skills, cultural works, and practices that
have been sustained and developed over generations by indigenous communities
around the world."[121] For material originating from indigenous communities,
there may be a conflict with open licensing practices. Creative Commons licenses
are not intended to be applied to content that is not meant to be shared broadly,
and applying them to cultural materials that would be considered traditional
knowledge material would not be appropriate. Alternatives such as traditional
knowledge labels have been used in the display of online digital cultural heri-
tage.[122] However, for creators of OER and those working with Open GLAM,
careful consideration ought to be given to incorporating indigenous and other
sensitive cultural heritage as a part of OER.

Exploring the use of sensitive cultural material is a topic that is outside the
scope of this chapter, but it is worth noting the implications of such use in OER
and Open GLAM. The use of sensitive cultural material in OER is concerning
because of the potential for downstream use. St. Onge summarizes the critical
questions to be asked when digitizing and making cultural heritage material
available:

Having custody of material is not analogous to having the right to
copy or digitize said material. In addition to seeking and clearing
copyright with rights holders (and retaining documentation of said
permission), scholars should also consider other kinds of rights
and permissions they may need to seek from individuals, families,
literary estates, organizations, and communities before proceeding
with their work. Could digitization of material and hosting it in
an unmediated online environment pose undue risk and harm to

marginalized individuals or communities? Have third parties been consulted and their consent solicited regarding use of archival material on hold with institutions?[123]

With OER, the intention is that the resource can then be remixed and redistributed. Widespread dissemination and use are very much in the spirit of OER. But if the OER contains material of a sensitive cultural nature that is not intended for distribution and use (which is the case for sensitive cultural material) or for which special permission has been sought and received for its use, this complicates downstream reuse and remixing. St. Onge argues that in selecting materials for a digital project (that one might be likely to engage in with OER and Open GLAM) a robust scholarly assignment should involve "critical reflection and documentation about how students selected their content."[124] With this, she notes that the material used should be cited, contributors given appropriate credit, and permissions (including legal, community, ethical, or moral) be cleared and documented.[125] Openly licensed material does not require permissions; however, these larger considerations of attribution (in the case of Creative Commons-licensed material) and associated documentation for material for which permissions are needed are very important in cases where permissions are required.

Building OER along with students can be an effective way to engage with Open GLAM collections because faculty are often adept at understanding what students need to understand the material.[126] DeRosa and Jhangiani note, "Asking students to help reframe and re-present course content in new and inventive ways can add valuable OERs to the commons while also allowing for the work that students do in courses to go on to have meaningful impact once the course ends."[127] When building public digital projects, consider the audience for the OER being created. St. Onge notes that "students will also want to consider what content, context, and additional details are required for audiences to understand and make the best use of digitized materials."[128] Students working on digital projects, such as web-based exhibits and public digital humanities projects, need to consider aspects of usability and the project's broader audience:

> Your students are the primary users of their assignment, but will the broader community have access to these digitized items? Will they be able to reuse and repurpose them? Since considerable time and resources are invested in digitization, it is useful to think about how content can appeal to different kinds of audiences and stakeholders.[129]

The possibilities for the creation of OER using Open GLAM are quite broad. The Society of American Archivists, for example, includes a number of case studies for teaching with primary sources intended to illustrate the application of the

aforementioned guidelines for primary source literacy.[130] GLAM materials can serve as a great basis for projects using platforms like Pressbooks, which allow for the incorporation of images and video. Further, there can be applications for Open GLAM in the digital humanities in which Open GLAM material might serve as data to be used in a variety of different projects.

CONCLUSION

There is untapped potential for OER and Open GLAM to converge and have primary source literacy, copyright literacy, and related literacies as core components of instruction in the postsecondary classroom. To move forward, further resources directed at raising the profile of Open GLAM and OER need to be developed, such as concrete lesson plans, case studies, and other resources to help guide learning facilitators and students. For example, the Society of American Archivists has a list of case studies, which are OER themselves.[131] Specific case studies that focus on building copyright literacy as it relates to primary sources and making use of Open GLAM could serve as a very relevant resource.

More implementation of Open GLAM in the classroom will be necessary. Aspects of copyright are not always the focus of primary source literacy, but they should play a role. Identifying appropriate classes focused on subject areas where instructors, GLAM professionals, and copyright specialists can collaborate is a necessary first step. GLAM professionals and library liaisons should make an effort to inform students and instructors of Open GLAM and their collections that they have permission (and are encouraged) to use. For example, Open GLAM collections could be profiled on library resource guides or in instructional sessions. GLAMs that are doing Open GLAM want their collections to be used and shared—and making use of Open GLAM material for OER is a great way to be able to use it, but it is important to consider that there is a foundation to be laid in first helping users understand the appropriate use of content through primary source and copyright literacy.

Open GLAM has been practiced by an increasing number of institutions for several years, and best practices and standards have emerged. However, as a broader movement, Open GLAM is still being defined and might not have the same profile as other "opens" such as open access and OER do. There is a close alignment between Open GLAM and OER and, in some respects, Open GLAM materials can be considered OER themselves. Open GLAM content can also be used within OER, such as with images within open textbooks, for example.

To bring together Open GLAM and OER in the postsecondary classroom, this most likely includes a mix of faculty teaching the courses, OER specialists, and GLAM specialists. Daines and Nimer argue that such collaboration allows for a broader educational discourse for classroom instruction as well as the cultural heritage institutions and, more specifically, for the development of learning

outcomes and related learning activities.[132] For copyright and primary source literacy alike, there is a need to include faculty on the learning journey as well around copyright and primary source literacy. Faculty may have more experience in dealing with copyright than students but still may not have the fullest sense of Open GLAM or OER. Students or instructors should have a good grasp of key concepts such as public domain, open licensing, fair use/fair dealing, and other aspects that might be considered core copyright concepts. Introductory lessons in primary source literacy should provide learners with an understanding of why copyright information might be miscommunicated for digital collections and the factors at play behind GLAMs attempting to assert control over their digital collections, including the labor, credit, and ethical aspects of digital collections. Two excellent resources for those wishing to dive more deeply into those aspects of primary source literacy are the *Case Studies for Teaching with Primary Sources* and the Digital Library Federation's Pedagogy group.[133]

The idea of "metaliteracy"—that many types of literacies intersect and are interrelated—is a crucial concept as it relates to the use of OER and Open GLAM. As argued in this chapter, there is a wide range of critical key considerations that are part of primary source and copyright literacy: navigating digital and physical collections, understanding GLAM digital collection practices, citation and credit, and understanding rights metadata. Primary source literacy, copyright literacy, and information literacy, as well as other related literacies, such as data literacy, all play a role when it comes to OER and Open GLAM. The use of open pedagogy approaches and high-impact practices ensure meaningful engagement with GLAM collections as well as the creation of OER that live on past the end of class for students. There is continued work to be done but also great opportunities to lay the foundation for bringing OER and Open GLAM together.

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