

Appendix 2. UK GLAM Policies on copyright and open access

A. Introduction	4
B. Copyright and open access policies	5
1. Aberdeen Archives, Art Gallery and Museums, All rights reserved	5
2. Ashmolean Museum, Oxford, All rights reserved	5
3. Atkinson Art Gallery, All rights reserved	7
4. Birmingham Museums Trust, All eligible data - no new rights	7
5. Bodleian Libraries, Closed licences	9
6. Bradford Museums & Galleries, All rights reserved	12
7. British Library, Some eligible data - no new rights	12
8. British Museum, Closed licences	15
9. Captain Cook Birthplace Museum, All rights reserved	22
10. Courtauld, All rights reserved	23
11. Dundee Art Galleries and Museums, All rights reserved	23
12. East Riding Archives, All rights reserved	23
13. Fitzwilliam Museum, Closed licences	25
14. Fleming Collection, All rights reserved	25
15. Glasgow Museums, Closed licences	28
16. Government Art Collection, All rights reserved	30
17. Guernsey Museums & Galleries, All rights reserved	31
18. Heritage Collections UK Parliament, All rights reserved	32
19. Historic Royal Palaces, All rights reserved	33
20. Horniman Museum and Gardens, All rights reserved	34
21. Imperial War Museums, Closed licences	35
22. Kirklees Image Archive, All rights reserved	39
23. Leeds Museums & Galleries, All rights reserved	40
24. Llyfrgell Genedlaethol Cymru (National Library of Wales), All eligible data - no new rights	41
25. LSE Library: The British Library of Political and Economic Science, Some eligible data - no new rights	44
26. Manchester Art Gallery, All rights reserved	45
27. Manchester Museum, All rights reserved	46

28. McLean Museum and Art Gallery, All rights reserved	46
29. Museum of Classical Archaeology, Closed licences	46
30. Museum of London, All rights reserved	48
31. Museum of the Home (Geffrye Museum), All rights reserved	49
32. Museums Sheffield, All rights reserved	49
33. National Archives, All rights reserved	50
34. National Galleries Scotland, Closed licences	53
35. National Gallery, Closed licences	57
36. National Library of Scotland, Some eligible data - open compliant	59
37. National Museums Liverpool, All rights reserved	73
38. National Museums Northern Ireland, All rights reserved	73
39. National Portrait Gallery, Closed licences	74
40. Oxford University Museum of Natural History, All rights reserved	81
41. Parliamentary Archives, All rights reserved	82
42. Petrie Museum of Egyptian Archaeology, Closed licences	83
43. Pitt Rivers Museum, Closed licences	84
44. Reading Museum & Town Hall, Closed licences	84
45. Royal Academy of Art, Closed licences	85
46. Royal Albert Memorial Museum, All rights reserved	86
47. Royal Armouries, Closed licences	87
48. Royal Botanic Gardens, Kew, Some eligible data - open compliant	90
49. Royal Museums Greenwich, Closed licences	91
50. Royal Pavilion Brighton Museums, All eligible data - no new rights	93
51. Science Museum Group, Closed licences	96
52. Scottish Maritime Museum, Closed licences	100
53. Sir John Soane's Museum, All rights reserved	101
54. Tank Museum, All rights reserved	104
55. Tate, Closed licences	105
56. Tyne & Wear Archives & Museums, All rights reserved	108
57. University of York, All rights reserved	109
58. Victoria & Albert Museum, All rights reserved	113
59. Wallace Collection, Closed licences	117

60. York Museums Trust, All eligible data - no new rights	120
C. Ethical policies	124
7. British Library	124
8. British Museum	125
20. Horniman Museum	125
23. Leeds Museums & Galleries	125
25. LSE Library: The British Library of Political and Economic Science	126
42. Petrie Museum of Egyptian Archaeology	126
43. Pitt Rivers Museum	126
49. Royal Museums Greenwich	127
56. Tyne & Wear Archives & Museums	128
61. Bristol Museum & Gallery	128
62. Museum of Archaeology and Anthropology	134
D. ArtUK policies	135
63. ArtUK	135

A. Introduction


The following document contains extracts from terms and conditions of GLAM websites and external platforms pertaining to copyright, open access and ethical policies on reuse. Organisations for inclusion were selected during the review of 195 UK GLAMs based on having policies that are more developed and public facing. The total sample includes 63 GLAMs varying in size, collection, budget and scope of online activity. Extracts are taken from each organisation's website or platform of engagement. Where policies differ across platforms, this information is also included. Policies are presented in the order of openness for each organisation. Organisations are categorised according to two levels of engagement. The categorisation following the organisation's name refers to the majority approach taken across all platforms. See *Section 3.1.1.* of the report for additional information.

For the purposes of this document, GLAMs are organised according to the following key:

Open access status	Explanation	Statements included	Majority approach	Most open approach
All rights reserved	Claims and reserves all rights that may arise under intellectual property law across all platforms	© [Organisation as rights holder]	33	7
Closed licences by exception	Claims and reserves rights that may arise under intellectual property law across all platforms, except for photographs of sculptures produced for an ArtUK project funded by The National Lottery Heritage Fund	Primarily CC BY-NC, with some exceptions made for CC BY-NC-SA or CC BY-NC-ND	0	9
Closed licences	Claims and reserves rights that may arise under intellectual property law across all platforms and publishes some or all eligible data via closed licences	CC BY-ND, CC BY-NC, CC BY-NC-SA or CC BY-NC-ND and equivalents	19	24
Some eligible data, open compliant	Claims and reserves rights that may arise under intellectual property law across all platforms and releases some eligible data via open licences	CC BY, CC BY-SA	2	6
All eligible data, open-compliant	Claims and reserves rights that may arise under intellectual property law across all platforms and releases all eligible data via open licences	CC BY, CC BY-SA	0	0
Some eligible data, no new rights	Claims and reserves rights that may arise under intellectual property law across all platforms and releases some eligible data via public domain tools	Public Domain Mark, CC0 and equivalents	2	10
All eligible data, no new rights	Claims no new rights across all platforms and releases all eligible data via public domain tools	Public Domain Mark, CC0 and equivalents	4	4
NA	Not applicable	Ethical policies and terms of use	3	3

In many cases, the very collection of this data, text, images, or screenshots violate the organisations' policies. Please be advised that while no new rights are claimed in the selection and arrangement of this data, further reuse may violate rights claimed by the organisations.

B. Copyright and open access policies

#. Institution, Majority approach			Most open approach
Website	Statement	Text	Policy
1. Aberdeen Archives, Art Gallery and Museums, All rights reserved			Closed licences
ArtUK	CC BY-NC, All rights reserved	1,205 CC BY-NC 659 © Aberdeen Art Gallery & Museums	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--collection:aberdeen-art-gallery-museums-2151
Own website	© Aberdeen Art Gallery and Museums Collections	Most of our images can be used, subject to copyright clearance and reproduction charge. We are working to photograph our collection but if you find something with no image available or a version that is too low resolution, we may need to arrange new photography, for which an additional fee may be charged.	Image Repro, https://www.aberdeencity.gov.uk/AAGM/collections/image-repro
	© Aberdeen Art Gallery and Museums Collections	All images on this website are © Aberdeen Art Gallery and Museums Collections	Footer, https://emuseum.aberdeencity.gov.uk/collections
	Rights statement for underlying work	Copyright: Out of copyright  <p>Miscellaneous Photographs (7): Portraits Photographer: Photographed by John MacMahon (Aberdeen, Scotland, 1843 - 1927) Date: 1850-1899 Medium: paper Classifications: Photography Credit Line: Presented in 1978 by Miss Battisby. Copyright: Out of copyright Location: On Display - Gallery 18 Object number: ABDMS006862 Terms: Photography, Studio, Carte de Visite</p>	Item, https://emuseum.aberdeencity.gov.uk/objects/16578/miscellaneous-photographs-7-portraits?ctx=c34d637fc10c3fd9a3773cc1948b54cde303d522&idx=1#
2. Ashmolean Museum, Oxford, All rights reserved			All rights reserved
Own website	© Ashmolean Museum, University of Oxford	The Ashmolean Museum is part of the University of Oxford, and reserves copyright on all collection [sic] and other images and photographs taken by its photographers or otherwise assigned unless explicitly stated otherwise. Where a third party owns intellectual property rights on an image, this has been indicated.	Terms of Use, https://collections.ashmolean.org/footer/terms-of-use

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Open access commitment		<p>Our vision</p> <p>To embrace the opportunities offered by digital to democratise access to the collections, eliminating geographic, cultural and economic boundaries.</p> <p>Our ambition</p> <p>To create full machine-readable metadata and digital surrogates of our unique collections and make them available and discoverable online, and to preserve and safeguard them for future generations.</p> <p>To fulfil this ambition, we will deliver the following:</p> <ul style="list-style-type: none"> ● Ensure that all collections are discoverable online through the provision of high-quality metadata. ● Create digital surrogates of all unique collections. ● Acquire and create born-digital material and digitise existing material. ● Optimise access to the collections for digital teaching and research. 	<p>Digital strategy, https://www.glam.ox.ac.uk/digital-strategy</p>

		<ul style="list-style-type: none"> Utilise the collections to enhance public participation and engage new audiences - locally, nationally and internationally. Create an efficient and sustainable model for preserving and managing the collections. Develop commercial strategies and partnerships, where appropriate, to grow income streams and ensure the financial sustainability of our operations. <p>Fulfilling the ambitions set out in the Digital Strategy will enable GLAM to facilitate further research, teaching, lifelong learning and public engagement, and encourage new collaborations and experimentation.</p>	
3. Atkinson Art Gallery, All rights reserved			Closed licences
ArtUK	CC BY-NC, CC BY-NC-SA, All rights reserved	11 CC BY-NC (HLF Sculpture Project) 516 CC BY-NC-SA 289 © Atkinson Art Gallery Collection	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--collectionx:atkinson-art-gallery-collection-1221
Own website	All rights reserved	<p>2. Use License</p> <ol style="list-style-type: none"> Permission is granted to temporarily download one copy of the materials (information or software) on The Atkinson's web site for personal, non-commercial transitory viewing only. This is the grant of a license, not a transfer of title, and under this license you may not: <ol style="list-style-type: none"> modify or copy the materials; use the materials for any commercial purpose, or for any public display (commercial or non-commercial); attempt to decompile or reverse engineer any software contained on The Atkinson's web site; remove any copyright or other proprietary notations from the materials; or transfer the materials to another person or "mirror" the materials on any other server. This license shall automatically terminate if you violate any of these restrictions and may be terminated by The Atkinson at any time. Upon terminating your viewing of these materials or upon the termination of this license, you must destroy any downloaded materials in your possession whether in electronic or printed format. 	Terms & Cons, https://www.theatkinson.co.uk/terms-conditions/
4. Birmingham Museums Trust, All eligible data - no new rights			All eligible data - no new rights
Own website	CC0 1.0	Before you download an asset, please ensure you have permission to use it, and that you understand its usage terms.	Terms and conditions, https://dams.birminghammuseums.org.uk/asset-bank/action/viewConditions

	CC0 1.0	Usage Rights: Creative Commons 0 - Public Domain. Optional attribution: Photo by Birmingham Museums Trust, licensed under CC0	Image byline, https://dams.birminghammuseums.org.uk/asset-bank/action/viewAsset?id=22539&index=3&total=495&view=viewSe archItem
	Public task	<p>Birmingham Museums Trust’s public task is:</p> <p>To advance education by the operation, maintenance, development and promotion of museums, galleries and libraries in Birmingham, together with associated facilities and related programmes of outreach and research, fostering knowledge, understanding, appreciation and enjoyment of the arts, history, science and technology by residents and visitors to the city of Birmingham.</p> <p>Work BMT carries out under contract (e.g. for research purposes) through organisations paying for the hire of BMT’s accumulated staff expertise and information is outside our public task. Third party products derived from public task activities for re-sale in the commercial market are outside our public task. More information about the types of work available for re-use under the Public Sector Information Directive can be found on the next page of this document.</p> <p>[...]</p> <p>Types of work available for re-use More information about the types of work available for re-use under the Public Sector Information Directive from Birmingham Museums Trust.</p> <p>1. Generally available for free re-use Factual data about works in the collection which has been intentionally published by Birmingham Museums Trust (‘BMT’).</p> <p>Digital images of works in the collection up to 3Mb files, at no more than 300dpi, limited to copyright-expired works. See CC0 1.0 Universal for further details.</p> <p>Works expressly produced for free and unrestricted public access by Birmingham Museums Trust.</p> <p>Works available to the public under the Public Records Act 1958 or made available under Part I of the Freedom of Information Act 2000.</p>	Policies, plans and reports, http://www.birminghammuseums.org.uk/about/our-organisation/policies-plans-and-reports

		<p>2. Re-usable at a charge High resolution images of copyright-expired works in the collection, whether as jpgs or tiff images. See the Picture Library for further details.</p> <p>For approval, terms, and details of fees, please email [email address]</p> <p>Staff texts and other substantial documents which are copyright of Birmingham Museums Trust.</p> <p>[...]</p>	
5. Bodleian Libraries, Closed licences			Closed licences
Own website	CC BY-NC 4.0	<p>Subject to the caveats above, most of the images on Digital Bodleian are made available under a Creative Commons non-commercial license, with attribution (CC-BY-NC 4.0: https://creativecommons.org/licenses/by-nc/4.0/). This means that users are able to use, distribute, remix, and adapt the images made available on Digital Bodleian, for non-commercial purposes only.</p> <p>When reusing images from Digital Bodleian – so, where you distribute, disseminate or communicate the content to another person - you must (wherever possible) acknowledge the source of the content by including (at least) the following information: “[shelfmark or other identifier]”, Image: “[Holding institution, e.g. Bodleian Libraries, University of Oxford]”. Please:</p> <ul style="list-style-type: none"> • link to Digital Bodleian as the source of the content; • include any relevant copyright notice provided by Digital Bodleian on the content, or alternatively in the following format: “Copyright © [name of copyright owner][year of first publication]”; and • refer to the Creative Commons licence CC-BY-NC 4.0. <p>You may not remove any copyright, trademark or other proprietary notices including attribution metadata, credits and notices, that are placed in or near the text, images or data.</p> <p>[...]</p> <p>Permitted use of the content</p> <p>The Bodleian Libraries wish to encourage wide engagement and reuse of collections for the purposes of private study, research, teaching, and educational instruction. This means that, unless indicated otherwise in an individual item's terms of use, users can reuse Digital Bodleian images in the following ways:</p>	<p>Terms of use, https://digital.bodleian.ox.ac.uk/terms/</p>

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- Educational use of content for the purpose of teaching and instruction within an educational establishment or closed group online teaching
- Educational use of content in presentations at educational conferences and closed group online conferences
- Use of content in academic textbooks/e-books and academic books/e-books with print runs up to and including 3,000 copies. Restricted to inside use only (book jackets and book/e-book covers are subject to commercial conditions)
- Use of content in journals/e-journals and academic newsletters. Restricted to inside use only.
- Academic and research-orientated websites (including institutional/subject repositories and pre-print servers), apps, blogs and social media channels that are not linked to the promotion of any commercial activity
- Reproduction of images to promote an exhibition to which the Bodleian is a lender

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	Public task	<p>The Bodleian Libraries advances learning, research and innovation from the heart of the University of Oxford through curating, collecting and unlocking the world's information.</p> <p>[...]</p> <p>Digital.Bodleian In an effort to make portions of our collections open to a wide variety of users from around the world for learning, teaching and research, the Bodleian Libraries have been digitizing library content for nearly twenty years. The result is over one million freely available digital objects. View the digitized collections at https://digital.bodleian.ox.ac.uk/</p>	PSI Regulations, https://www.bodleian.ox.ac.uk/sites/default/files/bodreader/documents/media/psi-regulations.pdf
ArtUK	All rights reserved	321 © Bodleian Libraries	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--locations:bodleian-libraries-university-of-oxford

6. Bradford Museums & Galleries, All rights reserved			Closed licences by exception
ArtUK	CC BY-NC, All rights reserved	25 CC BY-NC (HLF Sculpture Project) 1,107 © Bradford Museums and Galleries	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--collections:bradford-museums-and-galleries-3134546
Own website	© Bradford Museums	<p>Bradford Museums and Galleries hold the copyright for all images available for purchase on this website.</p> <p>Purchased images are most suitable for print to A4 size. Requests for versions of a higher resolution should be emailed to Bradford Museums Photo Archive.</p> <p>Requests for the use of images for commercial, print or broadcasting purposes should be emailed to Bradford Museums Photo Archive, with full details of use.</p> <p>The General Data Protection Regulations (GDPR) come into effect on 25 May 2018 and Bradford Council has a duty to comply with these regulations. By registering with Bradford Museums Photo Archive on this website, you are giving us permission to hold your contact details in order to process any image purchases and also to send you notifications relating to the Archive. If you are happy with this, no further action is required. However, if you would like your data to be removed, please email Bradford Museums Photo Archive.</p> <p>By agreeing to these terms and conditions you are also confirming that you are over the age of 13 and thus legally able to give permission for your data to be held.</p>	Terms & Conditions, https://photos.bradfordmuseums.org/terms?WINID=1633452119484
7. British Library, Some eligible data - no new rights			Some eligible data - no new rights
Flickr Commons	No known copyright restrictions	1,073,492 No known copyright restrictions	Collection, https://www.flickr.com/photos/britishlibrary/
Europeana	Public Domain, CC0, CC BY	113,571 Public Domain Mark 294 CC0 389 CC BY	Collection, https://classic.europeana.eu/portal/en/search?f%5BCOUNTRY%5D%5B%5D=United+Kingdom&f%5BDATA_PROVIDER%5D%5B%5D=The+British+Library&f%5BREUSABILITY%5D%5B%5D=open&f%5BTYPE%5D%5B%5D=IMAGE&q=&view=list

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	Open access commitment	<p>The British Library's purpose is to make our intellectual heritage accessible to everyone, for research, inspiration and enjoyment.</p> <p>The British Library is the national library of the United Kingdom and one of the world's greatest research libraries. The British Library's purpose is to make our intellectual heritage accessible to everyone, for research, inspiration and enjoyment.</p> <p>One of the key statutory duties of the British Library under the British Library Act 1972 is to make our services "available in particular to institutions of education and learning, other libraries and industry".</p> <p>By law, the British Library and five other major libraries are empowered to collect a copy of every significant UK print publication from publishers. This system is called legal deposit. As of 6 April 2013, legal deposit extends to material published digitally and online, enabling the Legal Deposit Libraries to provide a comprehensive archive of the UK's published material, including websites, blogs, e-journals and e-books. These new regulations will enable the British Library and other Legal Deposit Libraries to preserve UK published Open Access content.</p>	<p>Open Access Policy, https://www.bl.uk/research-collaboration/policy/open-access-policy</p>

		<p>This policy statement describes the British Library position in support of Open Access to research that has been funded from the UK public purse:</p> <ul style="list-style-type: none"> • We support the principle that open access to publicly funded, peer-reviewed, UK research should be freely available within, and also beyond the academic research community, to benefit business researchers, life-long learners, citizen scholars and the general public. • We believe that the wider accessibility of publicly-funded research, combined with flexible reuse conditions, will raise the social, economic and cultural impact of UK research. • We are committed to serving both researchers today, and future generations, by collecting, preserving and providing access to scholarly content. • As the national library of the United Kingdom, we will collect and preserve in perpetuity UK-published open access research outputs. • We recognise that research is collaborative and international in its nature. Therefore, we will enable our users to access the growing range of UK and international Open Access content by connecting to appropriate content through our discovery services. • We will work in partnership with other libraries, the research community and publishers in the UK and internationally in seeking out collaborative and sustainable solutions for Open Access. <p>The full open access policy is available here.</p> <p>The principles stated in this policy will guide developments relevant to Open Access content. We will develop further detail across relevant areas as the Open Access publishing channels evolve.</p> <p>Research Repository</p> <p>The British Library's open access Research Repository makes it easy to discover the amazing range of research undertaken by our staff. From published articles about our intricate ancient manuscripts to complex datasets resulting from digitisation programmes, our research takes many forms.</p>	
	Public task	<p>The Library's public task comprises all the statutory functions, duties and responsibilities as defined in the relevant sections of the British Library Act 1972. The Act charges the British Library Board with:</p>	<p>Statement of Public Task, https://www.bl.uk/about-us/privacy-policy/public-task</p>

		<ul style="list-style-type: none"> • managing the British Library as the national Library of the United Kingdom consisting of a comprehensive collection of books, manuscripts, periodicals, films and other recorded matter, whether printed or otherwise; • managing the Library as a national centre for reference, study and bibliographical and other information services, in relation both to scientific and technological matters and to the humanities; • making the services of the British Library available in particular to institutions of education and learning, other libraries and industry; • carrying out and sponsoring research; • contributing to the expenses of library authorities; • lending any item, and making any part of the Library's collections, or premises, available, in connection with events of an educational, literary or cultural nature; and, • taking such actions as are necessary to safeguard the collections of the British Library. <p>For the avoidance of doubt, the British Library views all of its Collection management related activities as part of its Public Task, including the collection, recording, organisation, structuring, storing, adaptation, digitisation, facilitation of retrieval and consultation, disclosure by transmission or dissemination, and licensing of any or all material held by the British Library on behalf of the nation.</p> <p>[...]</p> <p>The Library's public task is also incorporated in our mission and vision and in our six public purposes.</p> <ul style="list-style-type: none"> • The British Library's mission is to make our intellectual heritage accessible to everyone for research, inspiration and enjoyment. • Our vision is for the British Library to be the most open, creative and innovative institution of its kind in the world. 	
ArtUK	© British Library	283 © British Library	Collection, https://artuk.org/discover/artworks/view_as/grid/search/locations:british-museum#undefined
8. British Museum, Closed licences			Closed licences
Own website	CC BY-NC-SA 4.0, All rights reserved	<p>The British Museum wishes to encourage the dissemination and use of information about our collection and expertise that we publish on our website.</p> <p>For this purpose, we increasingly intend to release content on our website under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International (CC BY-NC-SA 4.0)</p>	Copyright and permissions, https://www.britishmuseum.org/terms-use/copyright-and-permissions

[\(Opens in new window\)](#) licence.

[...]

Copyright and permissions

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Additionally, there may be content we can't share under a Creative Commons licence due to cultural sensitivities, or if doing so would be against any existing Museum policies (such as our human remains policy).

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Creative Commons defines commercial use as 'reproducing a work in any manner that is primarily intended for or directed toward commercial advantage or monetary compensation'.

For the avoidance of doubt, the British Museum considers the following to be commercial activities (this list is not exhaustive):

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- An individual's website or blog that is used as a platform to promote or conduct commercial activities (for example, to sell products created by or services provided by such an individual)
- A commercial organization's website or blog, including trading arms of charities
- freely distributed leaflets or merchandise that promote goods or services
- Corporate stationery or any business communications such as annual reviews
- Free-entry events, presentations or lectures promoting a product or a service
- Displays in public places offering or promoting a product or service, such as use in a shop, restaurant, hotel, public bar or property showroom

The British Museum considers the following to be non-commercial activities (this list is not exhaustive):

- Use in free-entry, educational lectures (or in activities promoting free-entry lectures)
- Promotion of any non-commercial activity, such as a poster advertising a bursary
- One-off classroom use
- Reproduction within a thesis document submitted by a student at an educational establishment (an electronic version of the thesis may be stored online by the educational establishment as long as it is made available at no cost to the end user)
- Use in websites as long as they are informational, academic or research-oriented and not linked to any commercial activity
- Display within a free-entry public space (including museums and galleries), as long as the use is not promoting a product or a service
- Educational and classroom use within an educational establishment or in the course of formal instruction

[...]

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	Public task	<p>The Public Sector Information (PSI) Directive is a European open data policy intended to encourage the availability, circulation and re-use of documents generated and stored by public institutions, for private or commercial purposes, with minimal constraints. It takes its form in UK law as the Re-Use of Public Sector Information Regulations 2015 (the PSI Regulations).</p> <p>Introduction to the PSI Regulations</p> <p>The PSI Regulations regulate the re-use of documents created, stored and disseminated by public institutions in the UK in the course of fulfilling their public task. The PSI Regulations are based on the principles of fair, transparent, consistent and non-discriminatory access.</p> <p>What is re-use?</p> <p>Re-use is the use of a document for a purpose other than the initial purpose within a public institution's public task for which it was produced.</p> <p>What is a document?</p> <p>For the purposes of PSI, a document is any collection of information or data in any form, including print, visual, digital, electronic and sound recordings.</p> <p>What is a public institution's public task?</p> <p>A public institution's public task is a description of the institution's core aims, functions and responsibilities as determined either by law or custom.</p> <p>Are all documents created, stored or disseminated by a public institution available for re-use?</p> <p>No. Only documents that are created, stored or disseminated in order to fulfil a public institution's public task are under the scope of PSI.</p> <p>There are additional restrictions to the documents that will be available for re-use. Some of</p>	<p>Governance, "Access to information"</p> <p>https://www.britishmuseum.org/about-us/governance</p>

	<p>the exclusions to PSI are:</p> <ul style="list-style-type: none"> • Documents which contain third-party intellectual property (that is, where the relevant copyright is not owned by the public institution) • Logos, trademarks and crests or insignia, or documents containing only those • Documents containing information that is protected under data protection legislation or exempt from disclosure within the Freedom of Information Act <p>The British Museum and the Re-Use of Public Sector Information Regulations 2015 As a public cultural sector body in the UK, the British Museum is under the scope of the Re-Use of Public Sector Information Regulations 2015. This means that the majority of documents the British Museum creates, stores or disseminates in order to fulfil its public task will be available for re-use.</p> <p>What is the British Museum's public task? The British Museum's 'public task' under the Re-use of Public Sector Information Regulations 2015 (Opens in new window) ('the Regulations') consists of its functions under the British Museum Act 1963 (Opens in new window), the Museums and Galleries Act 1992 (Opens in new window) and related legislation, such as the Treasure Act 1996 (Opens in new window), the Public Records Act 1958 (Opens in new window) and the Freedom of Information Act 2000 (Opens in new window). It also includes objectives set for the British Museum by its sponsoring government department in its Management Agreement (Opens in new window) and administrative practices for which the Museum is responsible, but for which there is no specific statutory or regulatory provision, including the management of the UK government-funded Portable Antiquities Scheme (Opens in new window) and the provision of general advice relating to museology and cultural heritage to the public sector in the UK.</p> <p>The Museum holds and uses documents for the following purposes within its public task:</p> <ul style="list-style-type: none"> • The promotion and provision of access to the Museum's collection and exhibitions: in the Museum; on loan, in partnership with other museums, art galleries, research, educational or cultural establishments or communities, nationally and internationally; and in all and any media formats. • The production of exhibition and collection-based, educational, scholarly, conservation, archaeological, laboratory, research and other documents related to the collection: whether directly; through partnerships with museums, art galleries, research, educational or cultural establishments or communities, nationally and internationally; or through Museum-associated companies or third parties. • The distribution of those documents: whether in printed, filmed, digital or any other format or media; and whether directly or through partnerships with museums, art galleries, research, educational or cultural establishments nationally or 	
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internationally; or through Museum-associated companies; or through third parties commercially or non-commercially.

- The maintenance, development, safety and security of its buildings, galleries, infrastructure and grounds.

Information about the Museum's general activities in carrying out its public task will be found in the [About us](#) section.

The Museum permits (whether directly or as above described) the commercial or non-commercial re-use of certain documents created for its public task. More information about the [categories of Museum documents available for re-use and terms on which they are available. \(Opens in new window\)](#)

Questions about the Museum's public task statement or complaints about the decisions made by the Museum under the Regulations may be submitted via the [Contact us](#) page of the Museum's website.

This statement of the Museum's public task is reviewed regularly and is due to be considered again in May 2021.

What documents are available for re-use and how can they be requested?

You may find a [summarised list of the categories \(Opens in new window\)](#) of documents the Museum has available for re-use, as well as information on how to request them. Please note this list is not exhaustive. We are working to make more of our documents available for re-use and may update this list as more documents become available. If you have any questions regarding the re-use of documents that aren't listed under this section, please contact us at permissions@britishmuseum.org. Requests for re-use should be submitted in writing and, when possible, via email to the addresses provided. Your request should include the following information: your name and address for correspondence (it can be an email address), the document you are requesting and the purpose for which you intend to re-use it. The Museum will endeavour to respond to your requests for re-use within 20 working days of submission.

Will the Museum always make documents available for re-use?

No. The Museum will not make available for re-use the documents that fall outside the scope of PSI ([exclusions list \(Opens in new window\)](#)).

In addition, as a public cultural sector body, the Museum has the right to decline a request if it deems the intended use of the document unsuitable or inappropriate, or when the document contains culturally sensitive information. The Museum also has the right to decline

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		<table border="1"> <tr> <td data-bbox="479 89 741 336">Collection online object data and textual material published on the website</td> <td data-bbox="741 89 1039 336"> <p>Video/film clips</p> <p>Information about fees and terms of use is available from filming@britishmuseum.org</p> </td> <td data-bbox="1039 89 1375 336">Any documents where re-use would be against the public interest having regard to: (a) the Museum's published policies (in particular its policy that it will not provide written authentications or valuations of objects) (b) the safety and security of the collection or the Museum's premises (c) the safety, security and privacy of any person (d) in the case human remains held in the collection, the principles set out in Guidance for the Care of Human Remains in Museums (DCMS 2004) (e) in the case cultural property generally, the principles set out in Combating Illicit Trade: Due Diligence Guidelines for Museums, Libraries and Archives on Collecting and Borrowing 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692">Documents available to the public under the Public Records Act 1958 or made available under Part I of the Freedom of Information Act 2000</td> <td data-bbox="741 533 1039 692"> <p>Audio recordings</p> <p>Information about fees and terms of use is available on request from permissions@britishmuseum.org</p> </td> <td data-bbox="1039 533 1375 692"></td> <td data-bbox="1375 533 1648 692"></td> </tr> <tr> <td data-bbox="479 692 741 1158"></td> <td data-bbox="741 692 1039 1158"> <p>Documents, other than the above, and not falling within column 1, which have been used for a purpose other than the initial public task purpose for which they were created.</p> <p>Information about fees and terms of use is available on request from permissions@britishmuseum.org</p> </td> <td data-bbox="1039 692 1375 1158"> <p>Documents consisting in the intellectual property of third parties</p> <p>Documents the re-use of which would be likely to cause prejudice to the reputation of the Museum</p> <p>Documents to which public interest exemptions in Part II of the Freedom of Information Act 2000 apply</p> <p>Where the public interest is balanced in favour of disclosure documents will be available as if public records in column 1</p> </td> <td data-bbox="1375 692 1648 1158">Brand licensing and design rights</td> </tr> <tr> <td data-bbox="479 1158 741 1246"></td> <td colspan="3" data-bbox="741 1158 1648 1246">Depending on the content, documents to which absolute exemptions in Part II of the Freedom of Information Act 2000 apply may fall within any of these three columns</td> </tr> </table>	Collection online object data and textual material published on the website	<p>Video/film clips</p> <p>Information about fees and terms of use is available from filming@britishmuseum.org</p>	Any documents where re-use would be against the public interest having regard to: (a) the Museum's published policies (in particular its policy that it will not provide written authentications or valuations 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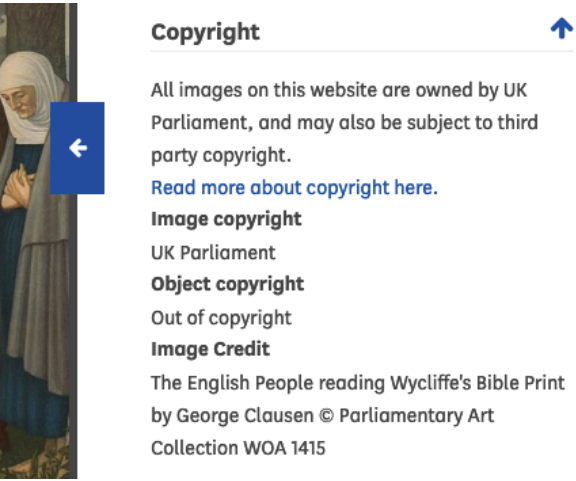
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ArtUK	© The National Gallery, London	2,389 © The National Gallery, London	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--venue:the-national-gallery-london-2030
36. National Library of Scotland, Some eligible data - open compliant			Some eligible data - no new rights
Europeana	Public Domain Mark	5,293 Public Domain Mark	Collection, https://www.europeana.eu/en/search?query=DATA_PROVIDER%3A%22National%20Library%20of%20Scotland%22&reusability=open&view=grid
Flickr Commons	No known copyright restrictions	2,313 No known copyright restrictions	Collection, https://www.flickr.com/photos/nlscotland/
ArtUK	CC BY	13 CC BY	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--licence:search-images-with-a-creative-commons-licence2cc-by--locations:national-library-of-scotland
Own website	CC BY 4.0	Digital collections	Copyright, https://www.nls.uk/copyright/

Digitised material that we have made available on our websites, including in the [Digital Gallery](#), our [Map images website](#), and our [Moving Image Archive catalogue](#), may be protected by third party copyright (for example, when we have been given permission to digitise by the copyright owner).

We try to provide as much copyright detail as we can in the information that accompanies digitised items.

We assign Creative Commons licences to most collections material that we publish online. See our [Public Sector Information \(PSI\) page](#) for details about the licences we use.

[...]

Permission and re-use

See our [Copying and permission pages](#) for more information about how to obtain copies of material and our licensing terms for the re-use of works.

Some online resources - the [eResources](#) - do not belong to the Library. We license these from third parties, so we are not able to grant copyright permission in these materials.

[...]

Flickr Commons

The images on our [Flickr Commons photostream](#) are marked 'no known copyright restrictions'.

This means that we are not aware of any current copyright restrictions on any of these images. This may be because we own the copyright, copyright protection has expired, or because no evidence has been found that copyright restrictions apply. Images in our Commons photostream are available for re-use for non-commercial purposes.

To make any other use of this material, or for high-resolution digital or printed reproductions, see our webpages on [copying and permissions services](#).

Copyright in our websites and non-collection material

Our websites and other non-collection materials, such as our corporate documents, are normally protected by copyright.

		<p>Unless otherwise specified, non-collection material (excluding images, logos and branding) is copyright National Library of Scotland and available for re-use under the Creative Commons Attribution 4.0 International Licence.</p>	
	<p>Permissions on reuse</p>	<p>You will normally need permission from us if you want to re-use material — for example, in a publication, product, or presentation. From 18 July 2015 the Re-use of Public Sector Information Regulations 2015 (PSI Regulations) inform how we enable re-use.</p> <p>Copying, transforming, adapting, or otherwise going beyond simply viewing or reading material means that you are re-using it. You will often need permission to re-use material, depending on the material and your intended purpose.</p> <p>What is 're-use'?</p> <p>'Re-using' material means doing something beyond simply reading, viewing, listening to, or watching it. Some examples of 're-use' are:</p> <ul style="list-style-type: none"> ● Including material in presentations, shows, lectures, or exhibitions ● Publishing material in books, articles, artworks, films, or broadcasts ● Adapting or repurposing material ● Posting or distributing material online, for example on social media ● Using material on or for goods, services, or advertising. <p>Do I need permission?</p> <p>You need to get permission before re-using material, unless:</p> <ul style="list-style-type: none"> ● We have assigned a Creative Commons licence to the particular item in the form and format that you require, and ● Your intended re-use is within the terms of that licence. <p>For example, you need to get permission from us if:</p> <ul style="list-style-type: none"> ● Your intended re-use does not fit within the terms of the Creative Commons licence we have attached to the item ● There is no Creative Commons licence attached to the item 	<p>Permission, https://www.nls.uk/using-the-library/copying-services/permission/</p>

- You want to re-use material in a different form or format from those available to you or from those with a Creative Commons licence — for example, if you need higher quality images
- You want to re-use material that we have supplied you with a copy of, for example through our Imaging Services (copies that we supply are only for personal, private use)
- You want to re-use material that you do not yet have access to or a copy of.

We often distinguish between commercial and non-commercial re-use. For details see our commercial re-use guidance on our ['Permission fees'](#) page.

How do I get permission?

To get permission to re-use material you need to:

- Complete a [Content licence](#) agreement:
 - You can do this yourself and return your agreement to enquiries@nls.uk or [by post](#), or
 - You can get in touch about the material you want to re-use and we can help you with the agreement
- Obtain written permission from any third party rights holders where applicable
- Pay any relevant permission and reprographic fees — see the ['Permission fees'](#) page for details.

Please note that not all material is available for re-use. Permission is not granted until we have counter-signed your [Content licence](#) and any relevant fees have been paid.

Points to remember

When seeking permission please remember:

- Permission and terms of re-use must be agreed with us — by completing a Content Licence you have not obtained permission from us, we must agree to grant you permission and this permission is only valid when both parties sign a completed [Content licence](#)
- If you do not already have a copy of the material that you want to re-use you should contact us to check whether you will be able to get a copy that meets your needs. Remember that there will be reprographic charges if material needs to be copied or you need a different form, size, or format

		<ul style="list-style-type: none"> • If there are any third party rights in the material, including copyright, you are responsible for obtaining permission from the rights holders. You may be asked to provide written evidence that you have a rights holder's permission • We may not permit re-use of certain materials or certain re-uses. If we do not allow materials to be re-used we do so within the terms of the Re-use of Public Sector Information Regulations 2015 — see our PSI information page for details. We may refuse permission due to the physical condition of the material, copyright or data protection restrictions, or where material has deposit conditions that restrict re-use • Certain re-uses require the payment of fees before permission can be granted – see our 'Permission fees' page for details • We have obligations under the Re-use of Public Sector Information Regulations 2015 to provide re-usable material in a fair and transparent manner. We are required to publish certain details about how we enable re-use and the redress mechanisms available to you if you are dissatisfied. See our PSI information page for details. <p>Our conditions for re-use</p> <p>We allow re-use through licences and, depending on the material and the purpose, the payment of fees. We apply conditions in line with the Re-use of Public Sector Information Regulations 2015 (PSI Regulations). Our conditions for re-use are detailed on the PSI information page.</p>	
	<p>Commercial and noncommercial reuse fees</p>	<p>We charge fees for the re-use of certain materials, based on the material or your intended re-use. We have separate fees for still images and for moving image content. Permission fees do not apply to re-use of most still images.</p> <p>Any reprographic charges associated with a request for still images are not included in the permission fee.</p> <p>If you are re-using material protected by third-party copyright, any fees that you have to pay to external rights holders are separate from and may be in addition to our permission and reprographic fees.</p> <p>We charge fees in relation to our direct and indirect costs. Our charges are calculated in line with the Re-use of Public Sector Information Regulations 2015. How we calculate our fees</p> <p>Fees for the re-use of still images</p> <p>You need to pay a permission fee before re-using some larger images for a commercial purpose. For details, see the PSI information on licences. You normally only need to pay this</p>	<p>Copying services and re-using material, https://www.nls.uk/using-the-library/copying-services/</p>

permission fee when we have applied a Creative Commons licence that restricts commercial re-use (such as CC-BY-NC-SA) or if we have otherwise noted that the content is subject to re-use restrictions.

Our fees are per image and per request, and exclude VAT, any reprographic charges — such as digital imaging — or any payments you may have to make to third party rights holders: for details, see the [fees information for still images \(PDF\)](#) (28 KB; 1 page).

[How we calculate our fees](#)

What is commercial re-use?

Solely for the purposes of re-using still image and other non-moving image materials held by the Library the following definitions normally apply. Where specified, different definitions may apply to certain materials:

- **Commercial** re-use means re-use that is intended for or directed towards commercial or business advantage or monetary compensation
- **Non-commercial** re-use means re-use that is not intended for or directed towards commercial or business advantage or monetary compensation and re-use that is of a small and/or limited commercial nature as specifically outlined on this page.

These definitions apply to everyone, irrespective of whether you are an individual or are requesting on behalf of a company, not-for-profit, or other organisation. The distinction between commercial and non-commercial relates to the particular re-use that is intended, not the identity of the requester.

The following are examples of re-uses that are considered **commercial**:

- Use in or for journals, books, websites, e-publications, apps, magazines, or other publications that are charged-for, advertising-supported, or intended for business or commercial promotion except as outlined on this page
- Use in or for exhibitions, shows, events, or similar that are charged-for, advertising-supported, or intended for business or commercial promotion except as outlined on this page
- Use in or for media or news reporting that is charged-for, advertising-supported, or intended for business or commercial promotion except as outlined on this page
- Use in or for films, DVDs, CDs, downloads, or other encodings that are charged-for, advertising-supported, or intended for business or commercial promotion except as outlined on this page

- Use in or for broadcasts or television shows (whether online or otherwise)
- Use in or for products, goods, or services that are charged-for, advertising-supported, or intended for business or commercial promotion
- Use in or for advertising, marketing, or promotional material.

The following are examples of re-uses that are considered **non-commercial**:

- Use in or for journals, books, websites, e-publications, magazines, or other publications, including those that are charged-for or advertising-supported, with a total print or production run of 500 or fewer copies (in all media) over five years
- Use in or for exhibitions, shows, events, or similar, including those that are charged-for or advertising-supported, with a projected or planned attendance or capacity of 500 or fewer people in one year
- Use in or for media or news reporting, other than broadcasts and television shows (whether online or otherwise), that is charged-for or advertising-supported with a total print or production run of 200 or fewer copies (in all media) per issue
- Use in or for classroom instruction, virtual learning environments, educational courses (whether in person or remote), educational projects, and theses.

Some discreet items and collections are not covered by these definitions, because of terms of ownership, deposit or contract that may restrict how we enable re-use, especially for 'commercial purposes' (interpreted widely).

In particular, a number of map collections are not covered by these definitions. These are listed on our [maps website](#).

We will advise on a case-by-case basis when handling requests to re-use these excluded materials. However, in general any charged-for or broadly 'commercial' re-use of these items will be conditional on payment of permission fees.

Fees for re-using moving image and sound material

You need to pay a permission fee before re-using moving image and sound content. We operate a more detailed pricing structure for re-use of moving image and sound material. This is due to the higher costs of content and rights management associated with moving images and sound and the greater complexity in the re-use requests that we receive. We do not have separate reprographic charges.

Our rate cards with fees for re-use of moving image and sound are as follows:

- [Per-second rate card for moving image \(PDF\)](#) (205 KB; 4 pages) for re-use of material in broadcasts, films, and other products. There is a minimum charge of 30 seconds for all categories on this rate card
- [Exhibition and screening rate card for moving image \(PDF\)](#) (115 KB; 2 pages) for showing moving image material to audiences
- [Sound rate card \(PDF\)](#) (178 KB; 4 pages) for re-use of sound and other audio services.

Permission fees quoted here do not include VAT or any payments you may have to make to third party rights holders.

For an expedited service an additional fee applies. This fee begins at £50 for up to 30 minutes of footage.

How we calculate our fees

We calculate our fees in relation to attributable costs. We account for our direct costs and a relative apportionment of our indirect and overhead costs, plus a reasonable return on investment, in accordance with the [PSI Regulations](#) and our charging policy.

Still images

Our direct costs are staff time required for the dissemination, preservation, and rights clearance of materials. Our indirect and overhead costs, which include building and management costs, are calculated in relation to our direct costs for permissions.

Our direct and indirect costs, therefore, relate only to permission activities and not to the Library's other functions:

- Staff costs + relative indirect and overhead costs + reasonable return on investment

Reprographic charges for still images

[Reprographic charges \(PDF\)](#) (185 KB; 3 pages) are separate from permission fees for images, so are only payable when these costs are incurred through your request.

For example, you will not face reprographic charges if you already have access to the material in the form and format you require.

Our reprographic charges are calculated in relation to our direct and indirect and overhead costs. Our direct costs are the collection and reproduction of content, including material

		<p>supplies. Our indirect and overhead costs, which include building and management costs, are calculated in relation to the direct costs of reprographic work. Our direct and indirect costs, therefore, relate only to reprographic activities and not to the Library's other functions:</p> <ul style="list-style-type: none"> • Staff and material costs + relative indirect and overhead costs + reasonable return on investment. <p>Moving image material</p> <p>Our direct costs are staff time required for the dissemination, preservation, and rights clearance of materials as well as the attributable costs of:</p> <ul style="list-style-type: none"> • Master film storage • Digital tape storage of surrogates • Digital storage of access files. <p>Our indirect and overhead costs, which include building and management costs, are calculated in relation to our direct costs. Our direct and indirect costs, therefore, relate only to permission activities and not to the Library's other functions:</p> <ul style="list-style-type: none"> • Staff and material costs + relative indirect and overhead costs + reasonable return on investment. 	
	Public task	<p>The PSI Regulations help to determine how and under what conditions you can expect to re-use the public information that we hold. In general, we enable re-use for any purpose.</p> <p>However, some materials are not re-usable — for example, because of their physical condition or terms of deposit.</p> <p>We are obliged to publish certain details about how we allow re-use under section 16 of the PSI Regulations. These details are published on this page, as well as on our 'Permission to re-use material' page and our 'Permission fees' page.</p> <p>For details about making requests under information access legislation, please see the Freedom of Information page.</p> <p>Conditions for re-use</p> <p>We place conditions on the re-use of material in line with the PSI Regulations. In general, these conditions take the form of:</p>	<p>PSI information, https://www.nls.uk/using-the-library/copying-services/permission/psi/#licence</p>

- [Licences](#)
- [Fees](#)

Non-discrimination

The regulations require that conditions for re-use do not discriminate between applicants who request re-use of material for comparable purposes. For example, we cannot levy differential fees for individuals and companies if each intend a similar re-use of material. To ensure non-discrimination we use standard licences and fees.

Non-exclusive

The regulations prevent us from issuing exclusive licences for re-use.

However, there is an exception to this rule that allows us to grant exclusive licences for a limited period of time in exchange for the digitisation of cultural resources. We are obliged to publish details of any such arrangement.

Charging

The PSI Regulations allow the Library to make charges for the re-use of material (permission and reprographic fees). Charges must be in line with our costs and levied in a non-discriminatory manner. Read [more about our fees](#). See also the '[Permission fees](#)' page.

Licences

The contractual means by which we permit re-use is known as licensing. We primarily use two Creative Commons licences, as well as our Content licence form, which grants a five-year licence. However, there are times when separate licences may be used - for example, due to terms of deposit.

Default licences

We are in the process of implementing a new and more open approach to re-use. While we are doing this, materials may not have up-to-date licences or rights statements. You should always comply with the licence or rights statement that is assigned to an item and not assume an implied licence.

If material is not clearly marked for re-use or licensed from us with a Creative Commons licence you will need to contact the Library to determine if the material may be re-used and you may need to complete a [Content licence](#) agreement. Some material cannot be licensed

with Creative Commons licences and some material is not re-useable. Details are provided in our [Re-useable Information Register](#).

The terms used here are defined in our [licensing policies](#).

Creative Commons Attribution 4.0 (CC-BY) — applies to:

- Most digital images
- Core metadata — for example, name and location of object
- Optical Character Recognition (OCR) transcriptions
- Business documents and information — for example, policies and presentations
- CC-BY licence is compatible with the [Open Government Licence](#).

Creative Commons Attribution-Non-commercial ShareAlike 4.0 (CC-BY-NC-SA) — applies to:

- Some digital images over 1,000px wide that are subject to third party re-use restrictions
- Extended metadata — for example, long-form descriptions
- Manual transcriptions.

Creative Commons Zero license (CC0) — applies to:

- Some core metadata (instead of CC-BY) under the [Europeana Data Exchange Agreement](#).

[Content Licence form](#) - applies to:

- Moving image and sound collections
- Non-digital collection material
- Some digital material subject to restrictions — for example, because of terms of ownership, deposit or contract.

Our licensing policies

We have two licensing policies:

- The [Metadata and Digital Content Licensing Policy \(PDF\)](#) (20 KB; 3 pages), which controls how we license digital material and metadata. In 2019 we are implementing a more open approach to re-use and some of this policy may be out of date while we do this. Where the terms of the policy conflict with information available on our websites, you should follow the information available on our websites.
- The [Non-collection Content Licensing Policy \(PDF\)](#) (26 KB; 2 pages), which controls how we license material that is not directly related to our collections — for example, our reports, strategies, and [corporate documents](#).

The terms that we use for our licensing — such as 'Access quality' and 'Core metadata' — are defined in our licensing policies.

We are implementing a new and more open approach to re-use, so you may find content on our websites with different licences or no clear licence. This is because of the size and complexity of our collections.

We take significant care when making materials available for re-use or under a licence. For example, material on deposit may be left with us under specific terms or material may have complex and unclear copyright. Therefore, please consider any licence or rights statement assigned to an item to be correct.

If there is no licence or rights statement assigned to an item, or if you are still unsure what the re-use terms are, see our section on [permission to re-use material](#).

The terms that we use for our licensing — such as 'Access quality' and 'Core metadata' — are defined in our licensing policies.

We are implementing a new and more open approach to re-use, so you may find content on our websites with different licences or no clear licence. This is because of the size and complexity of our collections.

We take significant care when making materials available for re-use or under a licence. For example, material on deposit may be left with us under specific terms or material may have complex and unclear copyright. Therefore, please consider any licence or rights statement assigned to an item to be correct.

If there is no licence or rights statement assigned to an item, or if you are still unsure what the re-use terms are, see our section on [permission to re-use material](#).

Fees

There may be fees associated with re-use. We charge for:

- The costs associated with creating copies of material ('reprographic charges')
- The costs associated with maintaining and granting permission to re-use material ('permission fees').

In many cases, we absorb the full cost associated with our permission fees — for example, when enabling re-use of most still images. This allows us to ensure many forms of re-use are free of charge.

Our [permission fees](#) are in line with the PSI Regulations.

Our public task

The PSI Regulations relate only to material and information (called 'documents' in the Regulations) that we hold as part of our public task. Below is our Statement of Public Task, which outlines our public task and the statutory and organisational framework that shapes what we do.

In general, we hold collection materials, copies (e.g. digitisation) of materials, metadata, and corporate documents (e.g. plans and reports) as part of our Public Task. See the section on [re-usable information](#) for guidance on what classes of material are generally re-useable and under what conditions.

You can download our [Statement of Public Task \(PDF\)](#) (53 KB; 1 page)

Statement of Public Task

The National Library of Scotland's ('the Library's') Public Task under the Re-use of Public Sector Information Regulations 2015 ('the Regulations') consists of the production, maintenance, and use of documents for the purposes of:

- Preserving, conserving, and developing its collections
- Making its collections accessible
- Exhibiting and interpreting its collections
- Promoting collaboration and sharing of good practice within the library and information sector and
- Satisfying its operational, legal, charitable, and statutory obligations.

[...]

The Library produces, maintains, and uses documents within its Public Task:

- In any and all formats and media
- In physical and digital form, both online and offline, and
- On the Library's premises and externally, for example through loan.

Information on re-use of documents available under the Regulations can be found on the [Re-use Categories Register](#) and '[Permissions](#)' pages of www.nls.uk.

Questions about this statement may be made by emailing [email address] or by writing to the National Library of Scotland [address].

Complaints about this statement may be made through the Library's [complaints procedure](#). This statement is reviewed every four years and is due to be considered again in 2019.

Re-usable information

Our Re-use Categories Register lists the information that we hold by broad category. The register outlines what classes of material are normally available for re-use and under what conditions they may be re-usable.

You can download our [Re-use Categories Register \(PDF\)](#) (70 KB; 1 page).

Re-use Categories Register

Within the Public Task and generally re-usable for free:

- For commercial and non-commercial purposes:
 - Most faithful digitisation image reproductions of collection items, except material subject to third party restrictions
 - Machine transcribed text files (e.g. Optical Character Recognition, or OCR, data)
 - Basic discovery metadata, (author, title, and URL)
 - Published corporate documents (including policies, reports, and strategies)
- For non-commercial purposes:
 - Faithful digitisation image reproductions of collection items that are subject to third party restrictions (digital images up to 1000 pixels wide)
 - Other forms of content, including digital images in other formats
 - Other metadata, (including structural, technical, administrative, geographic, geospatial, and long-form description)

Within the Public Task and generally re-usable for a charge:

- For commercial and non-commercial purposes:
 - Moving image and sound content
- For commercial purposes:
 - Faithful digitisation image reproductions of collection items that are subject to third party restrictions (digital images greater than 1000 pixels wide)
 - Other forms of content, including digital images in other formats
 - Other metadata, (including structural, technical, administrative, geographic, geospatial, and long-form description)

		<p>Within the Public Task but generally not available for re-use:</p> <ul style="list-style-type: none"> • Any document that has not been used for a purpose other than its initial purpose within the Library's Public Task • Any document that has not been made available by the Library and may not be made available under relevant legislation, such as the Freedom of Information (Scotland) Act 2002 • Any document the supply of which would be illegal or counter to the public interest, including anything: <ul style="list-style-type: none"> ○ That is embargoed ○ That would not be lawful to process under data protection legislation ○ That would in any other manner be harmful to any person's privacy or safety ○ The supply of which would threaten the safety of the content, the collection, or the Library's materials or premises. <p>Outside the Public Task or the scope of the Regulations:</p> <ul style="list-style-type: none"> • The Library's brand and logo • Commercial, promotional, advertising, merchandising, and associated products created, produced, commissioned, sold, or otherwise handled by the Library • Documents prepared to third party commission or in conjunction with any third party for purposes other than the Library's Public Task • Documents in which there is intellectual property owned by a third party. 	
37. National Museums Liverpool, All rights reserved			Closed licences
ArtUK	CC BY-NC, All rights reserved	2,895 CC BY-NC 463 All rights reserved	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--collections:museum-of-liverpoolhttps://artuk.org/visit/collection/national-museums-liverpool-2150
Own website	© National Museums Liverpool	Images on this website Unless they are credited to another individual or institution, all of the images on this website are wholly owned or licensed by National Museums Liverpool. You can save, copy and print our images from our website, provided that they are solely for your own personal use. Images printed from the website must not be used for reproduction or wider dissemination.	Images and photography service, https://www.liverpoolmuseums.org.uk/images-and-photography-service
38. National Museums Northern Ireland, All rights reserved			Closed licences by exception
ArtUK	CC BY-NC, All rights reserved	21 CC BY-NC (HLF Sculpture Project) 3,784 © National Museums Northern Ireland	Collection, https://artuk.org/discover/

	reserved		artworks/view_as/grid/search/has_image:on--collectionx:national-museums-northern-ireland-1617
Own website	© National Museums Northern Ireland	<p>Content on this website is copyright © National Museums Northern Ireland or reproduced with permission from other copyright holders.</p> <p>Content may not be copied, altered in any way or transmitted to others (unless explicitly stated otherwise) without authorisation from National Museums Northern Ireland. Please contact the Picture Library for authorisation. Alternatively you can search, find and buy images in our Picture Library.</p>	<p>Copyright, https://www.nmni.com/collections/Copyright.aspx</p>
39. National Portrait Gallery, Closed licences			Closed licences
Own website	Professional Licence, Academic Licence, Creative Commons Licence CC BY-NC-ND 4.0	<p>Using NPG Content</p> <p>The National Portrait Gallery's website is here for your enjoyment. You may access, download and/or print contents for non-commercial research and private study purposes. If you wish to use this material in any other way, you must seek separate permission from us.</p> <p>Here's how to apply for a licence:</p> <p>Find the image you want to use at https://www.npg.org.uk/collections.php. Click “Use this image” and choose the appropriate licence option. Please note that not all images are available to license from us, and some images are restricted to certain types of licence.</p> <p>For non-commercial online uses such as scholarly and non-profit websites, blogs, local society newsletters and family history projects you can obtain the free Creative Commons licence and obtain a low-resolution image (we do not permit the use of hi-resolution images online).</p> <p>For private, non-commercial research, use in a classroom, use in a dissertation or for scholarly and non-commercial publications, if the combined print/electronic run is below 2,000 copies for books, or 4,000 copies for journals (and images are used inside (not on the cover) you can choose the “Academic Licence” option and obtain hi-resolution image/s free of charge (once you have registered your details and submitted your request via the website). If you want to order more than one image via the Academic Licence, once you have registered, and the first image is in your basket, you need to return to the main National Portrait Gallery website (www.npg.org.uk) to select the next image and request each one separately under the Academic Licence.</p> <p>If the use you envisage does not meet the Creative Commons or Academic Licence criteria</p>	<p>Copyright and reuse, https://www.npg.org.uk/business/images</p>

you will need to choose the Professional Licence option and fees will be payable (you need to pay online by credit card, but the website offers the best rates). You can also access the Professional Licence directly via our commercial image licensing website at www.npgimages.com.

If you want to use images in a way that isn't covered by the licenses available online please contact us via e-mail at [email address] providing detailed information about how you want to use the images, your full postal address and contact details, and your deadline.

[...]

Copyright and the National Portrait Gallery

The National Portrait Gallery owns, generates and makes use of a range of items protected by IPR legislation. Diligent conduct in respect of these rights, as well as the protection, active use and careful development of the revenue-generating potential of the Gallery's IPR, are essential to the Gallery's functioning, good reputation, authority, sustainability and the achievement of its core objectives.



As a result of continuing research, from time to time adjustments are made in the attributions of artists and sitters, and these amendments are reflected in Gallery publications such as this website. Likewise, we ensure pictures are represented in their most recent state of restoration.



There are sometimes sensitive issues involving artists, sitters, donors or lenders of Collection works, to which we must be responsive. Accordingly, we tightly control the circumstances and quality of reproductions from the Collection.

The Gallery's image licensing department issues images for reproduction purposes. We also exert strict controls on all photography in the Gallery, which is allowed only on the understanding that copyright rests with us and that any further reproduction deriving from resulting photographic materials is subject to our written permission.

The Gallery is a strong supporter of free entry - we don't think visitors should have to pay to see the Collection. Those who may never be able to visit us can enjoy and learn about the Collection through images published in books and magazines, and on television and the internet.

The Gallery's image licensing department raises money by licensing reproductions, thus supporting both the free entry policy and the Gallery's main functions caring for its Collection

		<p>and engaging people with its works.</p> <p>The National Portrait Gallery champions clear and balanced information about copyright and licensing.</p> <p>One of the Gallery's aims is to promote the understanding and appreciation of portraiture in all media. One of the ways we do this is to champion the creation of new works via our annual competitions, the BP Portrait Award and the Taylor Wessing Photographic Portrait Prize and the assist the creators in protecting these assets.</p>	
	Professional Licence	<p> Professional Licence</p> <p>What is this? Image licence and download for professional and commercial use. Images sizes are 2400 pixels wide at 300 dpi.</p> <p>What can I use the image for? Use in books, films, TV, merchandise, commercial and promotional activities, display and exhibition.</p> <p>How much does this cost? Costs depend on how and where you want to use the images. Register for an account and obtain a quotation.</p> <p>Licence and download image [link to Picture Library]</p>	Use this image, https://www.npg.org.uk/collections/search/use-this-image/?mkey=mw05359
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		<p>was angry to see inferior copies of his work being sold in large quantities, for which he received no payment. The new technology of engraving had made copying quick and easy.</p> <p>The first UK copyright legislation was guided by the principles that:</p> <ul style="list-style-type: none"> ● it was in the general interest that people keep creating new interesting works in the arts and sciences ● people would not create new works without a guarantee their efforts would be rewarded ● the guarantee of reward for effort was to give people an exclusive right to their own work, so anyone else wishing to exploit their work would have to reward them for it. <p>Under UK copyright law you are automatically the owner of copyright in any work you produce, be it a picture, poem, sculpture or story. The main exception to this rule is that if you are an employee copyright in any work you produce in your job usually belongs automatically to your employer.</p> <p>An important thing to remember is that ownership of copyright can be completely distinct and separate from ownership of a physical object. For example, the Gallery owns a number of paintings and photographs (objects) which it cannot copy without permission, as it does not also own the copyright. Often this rests with the artist or photographer, or their estate.</p>	
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		<ul style="list-style-type: none"> ● the commissioning of portraits of persons who make and have made an impact on British history and/or culture; ● the production of replicas or reproductions of such portraits, or of souvenirs; ● the sale (whether or not at an hour when the collection is open to the public for viewing) of informative material relating to portraiture of persons who make or have made an impact on British history and/or culture or British history through portraiture, of replicas or reproductions of portraits of persons who make or have made an impact on British history and/or culture, or of souvenirs or other goods; ● the licensing of rights for the commercial or non-commercial usage of its content in third-party media; and ● the provision (whether or not at such an hour) of catering or car parking or other services or facilities for the public at any premises occupied or managed by the Board. <p>[...]</p> <p>The Gallery's public task is also incorporated within its six strategic objectives:</p> <ol style="list-style-type: none"> 1. To extend and broaden the range of audiences for the National Portrait Gallery and its work through access and learning, a higher national and public profile, and effective communication. 2. To develop the Collection, creating opportunities for acquisition and commission, while improving its care and conservation. 3. To increase the understanding of and engagement with the Collection and the art of portraiture through outstanding research, exhibitions and displays, publishing, regional and digital programmes. 4. To maximize the financial resources available through both public and private sector support, trading and licensing and through the effective management of the Gallery's assets and resources. 5. To develop staff as an essential resource through the extension of staff diversity, training, development and learning programmes. 6. To bring the buildings, technical and managerial infrastructure of the Gallery to the highest standards, including processes, systems, collection storage and staff accommodation. 	
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	Public task	National Maritime Museum – Statement of Public Task	Direct download, https://www.rmg.co.uk/file/11545/download

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		<p>Our public task is also reflected within our STRATEGIC OBJECTIVES, to:</p> <ul style="list-style-type: none"> - Aspire to the highest international museum standards in the care and preservation of collections, scholarship, programming, learning and advocacy for our subject areas, - Strengthen our core narratives and deliver dynamic gallery displays, - Implement clear audience strategies that focus on providing life-enhancing experiences - Extend our reach nationally and internationally. <p>This statement of public task has been prepared in accordance with the Re-Use of Public Sector Information (Amendment) Regulations 2015. It is subject to regular review, and is due to be considered again in July 2019.</p> <p>For further information regarding what documents whose supply is within the scope of public task, whether they are available for re-use and the terms on which they are available, as well as for details of how to make a request for re-use, please refer to our guidance on reuse.</p>				
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Images of objects not subject to third-party copyright restrictions are by default copyright York Museums Trust (the copyright goes to the photographer – which in this case is the Trust).

However, York Museums Trust chooses to waive its rights and release the images under a CC BY-SA 4.0 licence, which means they can be downloaded and used for any purpose as long as we are credited.



The credit line for CC BY-SA 4.0 licensed images, which must be displayed alongside any image that appears online or in print, is as follows:

		<p>Image courtesy of York Museums Trust :: https://yorkmuseumstrust.org.uk/ :: CC BY-SA 4.0</p> <p>Geological specimens and old coinage are good examples of objects which are not subject to third-party copyright and which we have chosen to release the images of under an open licence.</p> <p>Are there restrictions on how I can use my downloaded images?</p> <p>There are no real restrictions on image use. However, the CC BY-SA 4.0 licence does have some important rules:</p> <ul style="list-style-type: none"> • The image must be credited to York Museums Trust – Image courtesy of York Museums Trust :: https://yorkmuseumstrust.org.uk/ :: CC BY-SA 4.0 • Crediting the Trust does not mean we endorse an image's use, nor do we take responsibility for other legal infringements. • The image cannot be copyrighted by the person using it, it must be released under the same CC BY-SA 4.0 licence • Moral rights are not waived. York Museums Trust will object to images we have taken being used in derogatory or inappropriate ways <p>[...]</p> <p>The image I downloaded is low quality.</p> <p>York Museums Trust's online collection is based on an internal catalogue.</p> <p>Many of the images in this catalogue were taken for internal documentation purposes in the decade before the Trust had any intention of publishing its holdings online. Therefore, many images are not of marketing or publication quality.</p> <p>Their usefulness is in showing the public what is in our collection.</p>	
ArtUK	Public Domain, All rights reserved	923 Public Domain 1,179 All rights reserved	Collection, https://artuk.org/discover/artworks/view_as/grid/search/has_image:on--collection:york-museums-trust-1585

C. Ethical policies

7. British Library			
Own website, Sounds	Ethical framework	<p>The British Library has established a framework for including recordings in online delivery projects that considers both legal and ethical issues. The Library respects the intellectual property rights, including moral rights of the rights owners and has made all reasonable effort to contact and consult recordists and rights owners including, where appropriate, artists and communities directly and via local community organisations.</p> <p>Due effort has been made to ensure culturally sensitive material has been cleared for use or has been removed from wider access. Where possible we have employed local media such as radio stations and newspapers to inform communities of our intention to make material available. We are using await claim statements to enable rights holders to contact us, Notice and Takedown clauses so that material can be removed if a copyright holder objects to its inclusion, and agreements with local musician's unions and collection bodies where appropriate to clear rights in musical and literary works.</p> <p>Ethical and permitted usage of recordings</p> <p>The following statement has been prepared together with the World Intellectual Property Organization</p> <p>The British Library has digitised these collections of recordings and made them available purely for the purposes of safeguarding them and for making them available for non-commercial research, study and private enjoyment. The collections include culturally sensitive materials, among them ethnographic sound recordings. These recordings should not be altered or used in ways that might be derogatory to the indigenous and local communities who are traditional custodians of the traditional music, lyrics, knowledge, stories, performances and other creative materials embodied in the sound recordings.</p> <p>While the British Library, or contributors to its collections, may be the owner of intellectual property in the digitisations of the sound recordings and in the sound recordings themselves, the Library recognises that broader rights and interests in intangible cultural heritage, including traditional music and other creative materials embodied in the sound recordings may, under national, customary and other laws, reside with the traditional custodians of such materials. Therefore the prior informed consent of the British Library and/ or other contributing third parties, as well as the traditional custodians is required for the republication and commercial use of part or whole of these materials.</p>	Licences, https://sounds.bl.uk/information/legal-and-ethical-usage

		The British Library always seeks to take account of cultural sensitivities and any religious or other restrictions in the recordings its possesses and/or owns. Where possible, the location and date of the recording, the names of original performers and traditional custodians of the music, and the lyrics, knowledge, stories and performances embodied in the sound recordings have been identified. The Library takes considerable care not to distort or alter this underlying material in any derogatory way. In the event, however, that any community or community representative feels aggrieved by the digitisation and making available of these materials, the British Library invites such community to contact it via the link below in order to resolve the matter amicably through mutual discussion.	
8. British Museum			
Own website	Policy on human remains	Additionally, there may be content we can't share under a Creative Commons licence due to cultural sensitivities, or if doing so would be against any existing Museum policies (such as our human remains policy).	Copyright and permissions, https://www.britishmuseum.org/terms-use/copyright-and-permissions
20. Horniman Museum			
Own website	Notice to user	The database sometimes uses language taken from historical documents to help research, which may now appear outdated and even offensive. The database also includes information on objects that are considered secret or sacred by some communities.	Item, "Collection Information", https://www.horniman.ac.uk/object/1993.236
23. Leeds Museums & Galleries			
Own website	Policy on human remains	<p>Human Remains</p> <p>We care for a substantial collection of human remains which were once parts of living people. We're committed to caring for them in a respectful manner while also making the collections available for research and engagement where appropriate, in line with our human remains policy.</p> <p>In 2018 we carried out a research engagement project during the run of an exhibition called 'Skeletons: our Buried Bones' held at Leeds City Museum. We asked visitors what they thought about museums having and using human remains, and allowing photography of human remains on display, in order to inform the human remains policy going forward.</p> <p>The final report on Visitor Responses to Human Remains in Leeds City Museum (PDF, 2.6MB) is available to view online.</p>	Archaeology and Numismatics, https://museumsandgalleries.leeds.gov.uk/about-us/collections/Archaeology-and-Numismatics/

		<p>7. Access and Use</p> <p>LMG recognises that human remains can be an important source of direct evidence about the past, as set out in DCMS Guidance (2002). All requests to use human remains in any way are subject to approval by the Human Remains Working Group on a case by case basis. This includes requests from both inside and outside LMG for display, loan, research (including destructive sampling), photography, or for use in engagement sessions.</p> <p>LMG will only use images of human remains in interpretation or in marketing (including the website) after approval by the Human Remains Working Group. Images of human remains will be used only if pertinent to the accompanying content.</p> <p>LMG permits respectful photography of human remains on display. This is supported by visitor consultation carried out in 2018.</p> <p>We will keep abreast of best practice in the field, current thinking and positions of interested groups and will consult as appropriate and where possible.</p>	<p>Leeds Museums & Galleries Human Remains Policy, https://museumsandgalleries.leeds.gov.uk/about-us/policies-and-practice/human-remains-policy/</p>
25. LSE Library: The British Library of Political and Economic Science			
Own website	Notice to user	<p>Consider other rights and interests that may impact on re-use</p> <p>In addition to copyright, there may be other rights or considerations that affect the way you are able to re-use our content. For example, some of our content may contain information about individuals who may still be alive or contain culturally or racially insensitive language or imagery. Where we are aware of such issues, we will flag them up in the item or collection description, but it is your responsibility to ensure that your use is ethically and legally sound.</p>	<p>Terms and conditions for re-using content, https://lse-atom.arkivum.net/terms-and-conditions-for-re-using-content</p>
42. Petrie Museum of Egyptian Archaeology			
Own website	Human remains	<p>Although the Museum does house a small collection of human remains, these specimens are currently being re-catalogued to conform to the UCL policy on human remains and so have not been published at the present time.</p>	<p>UCL Petrie Collection Online Catalogue, https://petriecat.museums.ucl.ac.uk/</p>
43. Pitt Rivers Museum			
Own website	Notice to user	<p>Cultural warning</p> <p>Users of the database are warned that some records document research into people and cultures using scientific research models and language from the 19th and 20th centuries. These depicted people in ways that are outdated and offensive.</p>	<p>Terms of use pre-screening after clicking “Search the collections”, https://prm.web.ox.ac.uk/databaseterms.html</p>

		Users should also be aware that the database contains information on, and photographs of, objects associated with ritual or ceremonial activity yet to be classified as public. In some indigenous communities, there may be prohibitions relating to the age, gender, initiation and ceremonial status or clan of the person who may see them. The database also contains the names of deceased persons, which may cause sadness or distress, particularly to relatives of these people.	
Own website	Notice to user	<p>Users are asked to bear in mind that these are working databases that are constantly being updated. It is important to see how objects were perceived in the past; therefore we preserve all the information ever recorded. Some of this historic terminology is discriminatory and offensive. Please note that the databases include records for objects that are considered secret or sacred by some communities. Also please note that the objects and photography databases are optimised for desktop users only; we are working on mobile friendly versions.</p> <p>The Museum is always pleased to receive further information about the objects in its collections, and corrections to database entries. These should be emailed to [email address] or [email address].</p>	Collections online, https://www.prm.ox.ac.uk/collections-online

49. Royal Museums Greenwich

Own website	Notice to user	<p>Culturally sensitive images</p> <p>The breadth and historical nature of our collection, particularly relating to naval and maritime activity, spans a wide range of historical subjects and contemporary issues, often connecting the two.</p> <p>Images of the transatlantic slave trade and colonial slavery are historic visualisations of an inhuman system of suffering and exploitation. Many show the casual violence that was endemic within the slave system. Black people, whether free or enslaved, are almost always depicted in a derogatory and racially stereotyped manner, reflecting the widespread European prejudices of the day. A significant number of the historic images also have inscriptions, which frequently use words and phrases that are offensive and upsetting. Although the visual culture of slavery is difficult and distressing, it provides an essential resource for contextualising important and often disturbing episodes in global history.</p> <p>Exploration is often understood to refer to the long-distance journeys of Europeans into unfamiliar parts of the world, especially from the 18th century onwards. As a set of ideas and practices relating to scientific knowledge, individual endurance and state power, it has had a powerful hold on the imagination. More recently, discussions about what exploration is, who its heroes are and the roles of Indigenous communities in expeditions have led to</p>	Culturally sensitive images, https://images.rmg.co.uk/culturally-sensitive-images/
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		<p>much more nuanced understandings of these histories.</p> <p>We endeavour to write captions that are accessible, respectful and accurate, consulting with individuals, communities and specialists to address the complex and challenging themes within our collections. We continue to review and update captions for factual inaccuracies and inappropriate or harmful content, so please do contact us at [email address] if you find documentation on the site that needs to be addressed or corrected.</p>	
56. Tyne & Wear Archives & Museums			
Own website	Notice to user	Please be aware that this database contains a great variety of information and images. It may include images of objects that could offend some people, or that local communities might consider sacred or special.	Search Our Collections, https://collectionssearchtwmuseums.org.uk/#browse=enarratives.17433&venue=arbeia
61. Bristol Museum & Gallery			Source
Own website	<i>No copyright policy</i>	<p><i>Decolonisation statements address physical collection and building.</i></p> <p>See also: Decolonisation blog, https://www.bristolmuseums.org.uk/tag/decolonisation/</p>	Home, https://www.britishmuseum.org/
	Decolonisation commitment	<p>We've been collecting and presenting objects and documents for nearly 200 years.</p> <p>So much has changed since then and it's vital we address the issues of power, racism and inequality in our shared history.</p> <p>The collection is an incredible tool for education and inspiration but we know some items can cause distress – either because of the stories they tell or the way they were acquired.</p> <p>We need to have open, honest conversations about the complex histories behind our objects, archives and spaces. We want to increase the diversity of the material we collect, the stories that are told and the people involved in decision-making.</p> <p>We're dedicated to representing and welcoming our whole community.</p>	Action on decolonisation, https://www.bristolmuseums.org.uk/collections/action-on-decolonisation/
	Approach and terms of reference	<p>We understand that decolonisation is an ever-moving field and that our current plans may need to adapt to the needs of our external partners. All aims are therefore subject to change.</p> <p>For information on how these aims will be delivered and the principles that will underpin this delivery, please see our Terms of Reference.</p>	Our aims and objectives, https://www.bristolmuseums.org.uk/decolonisation-aims-and-objectives/

	<p>We are committed to Bristol City Council's equalities and inclusion policy (2018-23). We are also accountable to, and measured against, our own Equalities Action Plan.</p> <p>Aim one: Remove the barriers that our colonial heritage presents</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. We will work with our staff, partners and audiences to understand the barriers created by our colonial heritage. 2. We'll actively dismantle the barriers. 3. We will educate, inform and challenge perceptions and use our learning to inform future planning. <p>Aim two: Recognise the trauma and suffering caused by our colonial heritage</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. We will work with our staff, partners and communities to understand the connections with trauma and suffering of our objects, buildings and activities. 2. We'll approach all projects openly, honestly and transparently 3. We will present the full story and history of our objects, buildings and activities both in person and online. <p>Aim three: Represent, celebrate and co-produce with people of colour and other diaspora communities</p> <p>Objectives:</p> <ol style="list-style-type: none"> 1. We will ensure representation by actively seeking the voices and stories of people of colour and diaspora communities in our decision-making, projects and choice of acquisitions. 2. We'll enter into a meaningful dialogue with source communities and those in diaspora communities relevant to our collections and activities. 3. We will recognise and celebrate the wide-ranging and positive contributions that people of colour and other diaspora communities, who have been historically disadvantaged by the legacies of colonialism, have made, through our programmes and activities. <p>The Decolonisation Working Group are currently building a SMART plan, with tangible actions to meet these aims and objectives and details of how we measure impact.</p>	
Frequently asked questions	What is decolonisation?	Decolonisation - FAQs, https://www.bristolmuseums.org.uk/d

<p>on decolonisation</p>	<p>Decolonisation is a difficult term to define. We see decolonisation as an approach to dismantling structures of inequality and discrimination.</p> <p>These structures are based in our history, rooted in its colonial origins and current day barriers to participation.</p> <p>Read our decolonisation blog and our updated blog on repatriation to find out more.</p> <p>What objects in your collections relate to work on decolonisation?</p> <p>You could say that a large proportion of our collections are linked to colonial activities in some way. Either paid for directly or indirectly through the profits of colonising other countries and peoples, or as ‘trophy of Empire’ designed to promote Europe as the high point of civilisation across the globe.</p> <p>This means they can be part of decolonising work looking at exploring these histories and their impacts today. We need to audit our collections to help link these histories with the most relevant objects.</p> <p>Decolonising interpretation of these collections also means having stories and ideas being told from many different perspectives.</p> <p>How did everything get into the collection?</p> <p>We have been collecting for over 200 years and hold over 2 million items in our museums alone. All of the different types of collections have been brought together in a variety of ways.</p> <p>Are you going to send objects back to where they came from?</p> <p>Repatriation of items to their countries of origin or originating communities is something we consider on a case by case basis. Requests can be made in writing to the Head of Culture at Bristol City Council.</p> <p>We have one historic Benin Bronze Head on display at Bristol Museum & Art Gallery and two plaques on loan from the British Museum on display at M Shed.</p>	<p>ecolonisation-faqs/</p>
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A conversation with different groups in Nigeria, including the Royal Court in Benin, and the UK has begun to determine the future of the head. To find out more about the significance of the material from Benin read our [Uncomfortable Truths](#) story and [repatriation blog](#).

Were all the Chinese objects taken from the 'Forbidden City'?

The Chinese collections came from a range of sources. Many of the pieces were bought on the art market, particularly in London by British and European collectors. Some of the ceramics were sold by Chinese owners, others were dug up from archaeological sites, e.g. as railways were constructed in China in the late 19th century, and sold on. Some of the ceramics were made specifically for export to different parts of the world. Some of the Chinese glass in Bristol's collection was probably made in palace glass workshops within The Forbidden City. The Forbidden City is a term used to describe the palace complex in Beijing that was home to Chinese Emperors and their households. There are a few pieces in the Chinese collection that were looted during the Opium wars between Britain and China.

What are the colonial connections to the world wildlife collections?

The world wildlife collections include animals and plants collected from colonised countries in many different ways.

For example, museum curators sourced specimens through ship captains working on Bristol's trading routes. Individuals including naturalists, travellers and military donated specimens from trophy hunting, botanical gardens or their studies. Specimens were bought from animal traders or shows, or given by scientific expeditions, or originally sourced as live animals for Bristol or London Zoos.

As for other types of collection, we also hold items collected from Britain by collectors whose wealth came from colonial activity or from the traffic of enslaved African people. We also hold minerals, rocks and fossils with similar provenance to our world wildlife collections, though our rocks and fossils are primarily British.

Research into the provenance of these collections is in the early stages.

What information do you have about Black History?

We have several [stories relating to Black History](#) and collections at [Bristol Archives](#).

In addition, our World Cultures and [British Empire & Commonwealth collections](#) hold about 4,000 objects from across Africa plus thousands of photographs and hundreds of films. We also have around 10,000 archaeological items from ancient Egypt.

Currently, there is not much material that specifically and directly addresses Black History on display in at Bristol Museum & Art Gallery but there are more stories at M Shed.

Our temporary exhibitions such as [Empire Through the Lens](#) and [Fabric Africa](#) have explored certain aspects but we need to address the lack of these stories as we look to develop these spaces.

How many Black artists/sitters are there in the Fine Art collection?

Currently, probably [fewer than 1% of artists](#) represented in our collections are Black. There are 11 Black British artists, 11 international artists, including South Asian and 11 sitters in modern artworks.

Over the last 20 years about 30 works by contemporary Asian artists have been acquired for the Eastern Art collection. This is alongside 45 works from North, West and South Africa, East and South Asia and the Middle East, and work by six Black British artists and two African American artists.

While a small percentage of the whole, we currently have work on display by two Black British artists, and two South Asian artists, as well as a Chinese artist and an Iranian artist.

We are actively commissioning a range of artists of colour for our contemporary collections.

Where did the money come from to establish Bristol Museum & Art Gallery / pay for the building?

The money for its construction came in 1905 from [George and Henry Wills](#), whose family made huge sums of money from the tobacco industry. The tobacco industry profited from the use of enslaved people on plantations in the Americas.

Why is there nothing on the Transatlantic Traffic in Enslaved Africans at Bristol Museum & Art Gallery?

The Transatlantic Traffic in Enslaved Africans is discussed in a gallery at M Shed. However, the legacy of that period has touched many areas of the city including the Bristol Museum & Art Gallery, in its collections and the building itself.

As a start, we are aiming to put up a physical label in the building [explaining this history](#) as well as an online statement in the coming months. We will be looking at different ways to tell our visitors the story of the building and its collections in the coming months – like the [Uncomfortable Truths Project](#).

What is the feedback section in the Transatlantic Slave Trade display at M Shed for?

M Shed is a place that encourages debate and discussion with its visitors.

The feedback section is not a place to debate the facts around the Transatlantic Traffic in Enslaved Africans but for people to express their personal experiences relating to the topic and its legacies.

Some of your labels seem out of date and don't tell the full story - when will they be changed?

Our focus in recent years has been on our temporary exhibition programme, so some of our main galleries haven't had as much time put into updating them as we would have liked. We are starting to look at [changing labels](#) and the objects we collect and display and telling different stories in different ways that reflect the diversity of Bristol and its history and hope to do more projects like this in the near future.

What is the British Empire & Commonwealth Collection?

In 2012, the collections of the former British Empire and Commonwealth Museum (BECM) were transferred to the care of Bristol Archives and Bristol Museum.

The [British Empire & Commonwealth Collection](#) documents the links between Britain and countries in the British Empire from the late 19th century to recent times. The household belongings, souvenirs, photographs and papers of British people who lived and worked in the colonies give an insight into the workings of empire and the lives of the people who made it function. [Find out more about what is in the collection.](#)

You can explore archives and objects from people who lived and worked in the British Empire and Commonwealth by searching through the [online catalogue](#).

Find out more about the history of the collection by [viewing our blog posts, events and stories](#) covering a wide range of material relating to the countries of the British Empire and the Commonwealth.

		<p>Are you going to send items in the British Empire & Commonwealth Collection back to their countries of origin?</p> <p>Much of the material in the British Empire & Commonwealth Collection consists of photos and films taken by British people on their travels in the former empire.</p> <p>Often these items form part of a wider collection of those people's lives as they returned to the UK.</p> <p>We are working hard to digitise this material so it can be accessed free of charge in its country of origin. Visit our online catalogue to find out more about the items we hold.</p> <p>We also consider any requests for return of specific items and these can be made in writing to the Head of Culture at Bristol City Council. Find out more about this process.</p>	
62. Museum of Archaeology and Anthropology			
Own website	<i>No copyright policy</i>		Home, https://maa.cam.ac.uk/
Own website	Notice to user	The Museum's catalogues include historic descriptions and representations that are factually inaccurate, racist and otherwise inappropriate. We are committed to the work of addressing hurtful legacies in the collections we care for. We ask for your help in identifying images or data that cause offence or harm, and we welcome your feedback or suggestions which can be sent to [email address]	Collections, https://collections.maa.cam.ac.uk/

D. ArtUK policies

63. ArtUK	
<p>Image Use, https://artuk.org/about/image-use</p>	<p>Art UK does not retain any rights within artwork images. We reproduce images on the site with the permission of participating collections and, where possible, artwork copyright holders.</p> <p>With the permission of the rights holders, some low-resolution images are freely available for reuse under the terms of a Creative Commons licence or are marked as being in the public domain.</p> <p>This means that image permissions vary across the Art UK website.</p> <p>Information about copyright and licensing can be found in the pages below and on individual artwork pages.</p>
<p>Copyright Exceptions, https://artuk.org/about/copyright-exceptions</p>	<p>The concept of fair usage exists within UK copyright law, commonly referred to as fair dealing. It's a framework designed to allow the lawful use or reproduction of work without having to seek permission from the copyright owner(s) or creator(s) or infringing their interest. In the UK, there are a number of 'fair dealing' exceptions to copyright law.</p> <p>Images on Art UK can be used for non-commercial research or private study purposes, and other UK exceptions to copyright permitted to users based in the United Kingdom under the Copyright, Designs and Patents Act 1988, as amended and revised.</p> <p>If you reuse an image, it is your responsibility to make sure that a copyright exception applies (such as fair dealing criticism and review, quotation, or reporting a current event).</p> <p>If an image is released under a Creative Commons (CC) licence, other rules may apply and the type of CC licence is normally more permissive. Review 'How you can use this image' section on the individual artwork page to see what is permitted by a rights holder.</p> <p>Depending on your type of use, you might need to actively obtain further consent from the collection that owns the image. Where the artwork is in copyright (remember, the lifetime of the artist plus 70 years), further permissions will also be needed from the artist(s), their estates or nominated rights-holder(s). The artwork credit lines indicate who manages the rights within the artwork and the image.</p> <p>Review our guidance page on what is considered non-commercial use.</p>
<p>Creative Commons, https://artuk.org/about/creative-commons</p>	<p>There are thousands of low-resolution images on Art UK freely available for reuse under the terms of a Creative Commons licence or that are marked as being in the Public Domain. These licences have been made available with the authorisation of the artwork copyright holder and the participating collections.</p> <p>Creative Commons licences are free licences that a rights holder might attach to an image. It lets people know how they can reuse an image without having to go back to the rights holder to ask for their permission.</p>

The terms of assigned Creative Commons licences on Art UK are located on the artwork page and can be discovered using our licence filter on the [artwork search page](#).

Some collections have chosen to make their images freely available ([open content](#)) and have been marked Public Domain or licensed with CC0, this means you are free to use the image for any type of use. Please acknowledge the owning collection with a photo credit — this helps spread the word about their resources.

[Types of Creative Commons licence](#)

There are six different types of Creative Commons licence, each with its own set of permissions.

If you want to share or reuse an image you first need to determine whether you need to use the image for [non-commercial use or commercial use](#). Some Creative Commons licences permit commercial use while other licence types do not.

All Creative Commons licences require you to [credit](#) the original artist(s) and the person/organisation that owns the photograph of the work.

The six licence types:

[Attribution \(CC BY\)](#)

This licence lets you distribute, remix, tweak, and build upon the image, even commercially, as long as you credit the creators of the artwork and the image. This is the most accommodating of licences offered.

[Attribution-ShareAlike \(CC BY-SA\)](#)

This licence lets you remix, tweak, and build upon the image, even for commercial purposes, as long as you credit the original creators of the artwork and the image. All new works based on the original image must carry the same licence, so any derivatives will also allow commercial use.

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This licence allows for redistribution of the image, commercial and non-commercial, as long as it is passed along unchanged and in whole, with credit to the creators.

[Attribution-NonCommercial \(CC BY-NC\)](#)

This licence lets you remix, tweak, and build upon the image non-commercially, and although the new works must also acknowledge the original creator and be non-commercial, you don't have to license the derivative works on the same terms as this licence.

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This licence lets you remix, tweak, and build upon the image non-commercially, as long as you credit the original creators and license your new creations under the identical terms of this licence.

	<p>Attribution-NonCommercial-NoDerivs (CC BY-NC-ND) This licence is the most restrictive of the six main licences. You are permitted to download the image and share it with others as long as you credit the artist and photographer of the artwork, but you can't change the image in any way or use it commercially.</p>
<p>How to credit an image, https://artuk.org/about/how-to-credit-an-image</p>	<p>The following example illustrates best practice for crediting a reused image: for non-commercial research or private study purposes, and other UK exceptions to copyright, or under the permitted terms of a Creative Commons (CC) licence.</p> <p>You can find out more about what research or private study purposes covers on the Copyright User website.</p> <p>If you reuse an image, it is your responsibility to make sure that a copyright exception applies (such as fair-dealing criticism and review, quotation, or reporting a current event), or that your type of use is covered by the terms of an available CC licence.</p> <p>The credit examples below illustrate best practise for how to attribute a CC image. If you are reusing an image under a fair-dealing copyright exception instead, then you would omit the CC licence reference at the end of the credit.</p> <p>Example:</p> <p>Endangered Species II by Fanny Lam Christie (b.1952), photo credit: Perth & Kinross Council, licensed under CC BY-NC-ND</p> <p>Please link back to the Art UK artwork page wherever possible. In this example, the title of the work has been made into a hyperlink.</p> <p>If you have limited space for a credit line, an abbreviated version of the credit line could be used:</p> <p>Endangered Species II by Fanny Lam Christie, photo credit: Perth & Kinross Council, CC BY-NC-ND</p> <p>If an image is freely available with a Public Domain mark or with a CC0 licence, please still acknowledge the owning collection with a photo credit — this helps spread the word about their resources.</p>
<p>What is non-commercial use vs commercial use?, https://artuk.org/about/what-is-non-commercial-use-vs-commercial-use</p>	<p>Non-commercial use</p> <p>Non-commercial means something is not primarily intended for, or directed towards, commercial advantage or monetary compensation by an individual or organisation.</p> <p>Your use of someone else's work should not conflict with the legitimate interests of the creator of an artistic work. This means that the creator should not be prevented from licensing their copyright for a specific purpose, or receive remuneration for use of their work.</p> <p>Non-commercial Creative Commons licences only restrict what a reuser may do under the licence and not what the licensor (the rights holder) can do. Licensors that make their works available under non-commercial licence are always free to monetise their works. Licensees are always free to contact licensors to ask permission to use the work for commercial purposes.</p>

The concept of fair usage exists within UK copyright law; commonly referred to as fair dealing. It's a framework designed to allow the lawful use or reproduction of work without having to seek permission from the copyright owner(s) or creator(s) or infringing their interest.

It is the user's responsibility to satisfy themselves that an exception applies, such as fair dealing criticism and review, quotation, or reporting a current event.

The non-commercial fair dealing exception is allowed if:

- 1) The purpose of the use is non-commercial research and/or private study
- 2) The use of the materials is fair
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