

Recopilación de tweets en @OpenGLAM

Por @Jorgemet - 27 de agosto al 7 de septiembre de 2018

<https://twitter.com/OpenGLAM>

Hello! I'm @Jorgemet. I'll be curating the @openGLAM account for the next two weeks. I work at @articaonline doing online activities on art and digital culture. I am an activist in the free culture movement, where I participate in @CCuruguay and @wikimedia_uy

In the next days I will share with you many #openGLAM projects that I know from Uruguay and Latin America. Quite a few resources and links will be in Spanish.

Let's start the week sharing a review [in Spanish] about the digitization of cultural materials in Uruguay, a small country where digital cultural heritage is emerging. I will share more about these projects later on: <http://blog.autores.uy/2018/05/breve-resena-del-panorama-de-la-digitalizacion-en-uruguay/>

The Uruguayan chapter of Wikimedia, @wikimedia_uy, has been working steadily in #openGLAM, reaching agreements with cultural institutions to put online their collections. You can find out about these projects at @WikiCommons https://commons.wikimedia.org/wiki/Category:GLAM_in_Uruguay

One of the GLAM institutions with which @wikimedia_uy collaborates is the @CdF_IM. This public institution does a great job digitizing historical photographs, and has contributed hundreds of them to @WikiCommons. Read more and access the photos: https://commons.wikimedia.org/wiki/Commons:Centro_de_Fotograf%C3%ADa_de_Montevideo

The @MuseoMNAV digitized hundreds of works by Torres García, Blanes and other great Uruguayan painters. Many of these works are available in high resolution in @WikiCommons and illustrate Wikipedia articles thanks to the collaboration with @wikimedia_uy: https://commons.wikimedia.org/wiki/Commons:Museo_Nacional_de_Artes_Visuales_de_Uruguay

ACSUN is a cultural institution, founded in 1941, which makes visible the contributions of Afro-Uruguayans in the local culture, and fights against racism. In collaboration with @wikimedia_uy, ACSUN released issues from its Uruguay Magazine (1945-1948) https://commons.wikimedia.org/wiki/Category:Files_provided_by_ACSUN

Social movements use digitization as a strategy to preserve and spread their memory to new generations. An example from Uruguay is the feminist collective @cotidianomujer, which released the first issues of its magazine (1985-1989) under a free license <http://www.cotidianomujer.org.uy/sitio/revistas/1482-cotidiano-mujer-pone-a-disposicion-coleccion-de-revistas-con-licencia-creative-commons>

autores.uy is a database of authors from Uruguay. It was created to identify authors whose

works are in the public domain, and to provide access to those works. Today it is one of the most used resources by libraries and museums in Uruguay. @autores_uy is a @CCUruguay project. <http://autores.uy>

In addition to the database, @autores_uy also has a blog with news about the project, and articles about public domain and digital heritage in Uruguay. <http://blog.autores.uy/>

The @autores_uy team has digitized and uploaded hundreds of public domain works in collaboration with Uruguayan public libraries. You can read more about this in: <http://blog.autores.uy/2017/10/todo-lo-que-paso-en-la-presentacion-de-resultados-del-proyecto-de-digitalizacion-del-patrimonio/>

The idea of @autores_uy was disseminated in several countries of Latin America. Thus, sister projects were born in Ecuador (@autores_ec), Argentina (@autores_ar) and El Salvador, which are in different stages of development.

In March of this year @autores_uy started a new phase of the project. Now the Uruguayan authors who decide to licence their works with a CC licence can fill a form to upload their already published works to @autores.uy. Read more [in Spanish] <http://blog.autores.uy/2018/03/la-plataforma-autores-uy-comenzo-a-compartir-obras-liberadas-por-sus-propios-autores/>

Two months ago the event "Cultural heritage, intellectual property and access to culture" was held in Buenos Aires, where @museomalba @modernoba @BellasArtesAR @MuseoDelCineBA @FVialibre and @wikimedia_ar participated. The recording [in Spanish] is available at: <https://www.vialibre.org.ar/2018/06/19/se-realizo-el-encuentro-de-patrimonio-acceso-a-la-cultura-y-propiedad-intelectual-openglam-argentina/>

On July 26, the event "Free Culture, Museums and Archives, (Open?)" took place in Montevideo. It was a debate between social organizations and GLAM institutions to deepen the construction of free culture. You can read a summary and watch the recording [in Spanish] at: <http://www.creativecommons.uy/un-debate-para-profundizar-la-construccion-de-la-cultura-libre-en-uruguay/>

Do you want to follow Uruguayan libraries? The @CCUruguay team created a Twitter list: <https://twitter.com/CCUruguay/lists/bibliotecas-de-uruguay>

For #OpenGLAM to be possible we need more flexible copyright laws, particularly in the audiovisual sector. For that reason, @MuseoDelCineBA presented a position in the copyright law debate in Argentina and organized an event to discuss this issue. <http://museodelcineba.org/blog/ley-de-propiedad-intelectual-reflexiones-y-opinion/>

Dominio Público Uruguay is a joint project of @wikimedia_uy and @CCUruguay to celebrate each year the Public Domain Day and promote the importance of a growing and healthy public domain. <http://dominiopublico.uy/>

Did you know that in Argentina and Uruguay there is not a full public domain? The use of works in the PD, whether for profit or not, must pay a fee to the State. This economic barrier

hinders the dissemination of cultural heritage. Read @mmarzetti's paper:

https://www.researchgate.net/publication/320011891_PAYING_FOR_WORKS_IN_THE_PUBLIC_DOMAIN_AN_ANALYSIS_OF_THE_ARGENTINIAN_DOMINIO_PUBLICO_PAGANTE

The project @anaforas_FIC is one of the main Uruguayan initiatives for the digitization of cultural works. It is a project developed at the University of the Republic. It provides access to more than 30,000 items including periodicals, books and articles. <http://anaforas.fic.edu.uy>

To preserve the historical memory, it's not enough to have access to big national archives, but also to local history. Currently @helveciadiario (from a small city in Uruguay) is developing the digitization project of its historical archive 1914-2018.

<http://helvecia.com.uy/proyecto-de-digitalizacion-archivo-historico/>

You can also browse the @helveciadiario profile on the @internetarchive. https://archive.org/details/@diario_helvecia

Digital preservation is a challenge for GLAM institutions. In theory, the preservation of digital files is not a difficult task. But due to the obsolescence of formats and the lack of resources to migrate and organize them, many valuable materials are lost in a "digital limbo".

Terry Kuny's (@terribly) seminal text "A Digital Dark Ages? Challenges in the Preservation of Electronic Information", written in 1997, is a clear warning about the dramatic problem of digital preservation: <https://archive.ifla.org/IV/ifla63/63kuny1.pdf>

The website <http://humanidades-digitales.fhuce.edu.uy/> is a new initiative of the Faculty of Humanities (@FHCE_Udelar) of the University of the Republic (Uruguay) that digitizes and makes available on the Internet part of its heritage.

The blog <https://adigitalizar.org/> shares information about the digitization of images, books and audiovisual material. It is an excellent resource [In Spanish] to learn to digitize cultural heritage.

Música Libre Uruguay is a catalog of all Uruguayan music under Creative Commons licenses since the early 2000s. <http://musicalibre.uy/catalogo/>

Did you know the Wikimedia Digitization User Group? Its goal is to bring together people who digitize all kinds of public domain works, create OER and organize workshops to improve digitization projects.

https://meta.wikimedia.org/wiki/Wikimedia_Digitization_User_Group

The "Digitization" page in Metawiki is an ongoing effort to systematize the information needed for digitization projects. It provides an introduction to the digitization of cultural materials, as well as guidelines for planning and executing a project.

<https://meta.wikimedia.org/wiki/Digitization>

A post from @articaonline about free software to manage digital collections [in Spanish].

<https://www.articaonline.com/2017/01/herramientas-para-crear-bibliotecas-digitales/>

Many book digitization projects in Latin America, with no funds to buy expensive commercial book scanners, have opted to build Do It Yourself scanners. For this, the DIY Book Scanner project is essential. <https://www.diybookscanner.org/>

The National Archive of 3D Heritage is a project that aims to digitize and release digital 3D models of all Uruguayan statues and monuments on the Internet. <http://www.patrimonio3d.uy/>

A post by @articaonline about technologies for the automated processing of texts <https://www.articaonline.com/2017/09/tecnologias-esenciales-para-la-cultura-libre-el-tratamiento-automatizado-de-textos/>

'On the Virtues of Preexisting Material' by @footage <http://contentsmagazine.com/articles/on-the-virtues-of-preexisting-material/>
En castellano: "Sobre las virtudes del material preexistente" <https://adigitalizar.org/2016/10/17/sobre-las-virtudes-del-material-preexistente/>

How to find and make available on the Internet the art that is outside of GLAM institutions? StreetArt Uruguay is a collaborative map where murals and other forms of street art are georeferenced, with images of the works. <http://www.streetart.uy/>