Artistic License: Digitisation and Copyright Clearance
Welcome to The Glasgow School of Art’s Archives and Collections. Click on a date range or subject below to browse images of our holdings.
When using the library do you typically search for specific items, or browse the collections in a more general fashion?

- 38.1% search
- 61.9% browse
User feedback

“It's great to have so many images up. I think your decision to put images up and allow people to download them for research is good”.

“The browse feature broken down into collections, images etc. is really useful and not something I've actually found with many other online catalogues... useful that it's alphabetical for looking for what you know you want but even better is the 'view all' so you can browse the list!”

“Would it be possible to link from a large gallery of images back to the catalogue records, so a user could browse visually?”

“the more digital content the better!”
• Conservation and Repackaging
• Collections Management
• Digitisation
Migrating to new software for collections management and online catalogue
metadata

Data
Mackintosh, Charles Rennie, 1868-1928

<table>
<thead>
<tr>
<th>Type of entity</th>
<th>Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authorized form of name</td>
<td>Mackintosh, Charles Rennie, 1868-1928</td>
</tr>
</tbody>
</table>
| Other form(s) of name | - Mackintosh, C R  
- McIntosh, C R  
- Mackintosh, C R  
- McIntosh, C R  
- Mackintosh, C R |

### Description area

**Dates of existence**

1868-1928

**History**

By the end of the 19th century Glasgow School of Art was one of the leading art academies in Europe and after early success in the fine arts, the late 1890s saw Glasgow’s reputation in architecture and the decorative arts reach an all time high. At the...[1]

### Relationships area

**Related entity**

MacNair, James Herbert, 1868-1955 (1868-1955)

- Identifier of the related entity: P3
- Category of the relationship: family
- Description of relationship: in-law

**Related entity**

MacNair, Frances Macdonald, 1874-1921 (1874-1921)

- Identifier of the related entity: P5
- Category of the relationship: family
- Description of relationship: in-law

**Related entity**

Mackintosh, Margaret Macdonald, 1864-1933 (1864-1933)

- Identifier of the related entity: P2
- Category of the relationship: family
- Type of relationship: Mackintosh, Margaret Macdonald, 1864-1933 is the spouse of Mackintosh, Charles Rennie, 1868-1928

### Control area

**Authority record identifier**

P1

**Sources**

- Kaplan, ...[2]

**Maintenance notes**

Biographical History Author: Peter Trowles, Glasgow School of Art Curator, 2000.
RE-IMAGINING GLASGOW
1971-1990

During the 1970s the heavy industries which had made Glasgow wealthy severely declined. At the same time, the city’s cultural economy was beginning to grow. Organisations such as The Glasgow Print Studio, The Third Eye Centre, Transmission Gallery, Street Level Photoworks and The Glasgow Sculpture Studios were all established in the 1970s and 1980s.

During this period GSA introduced new courses in Fine Art Photography and Environmental Art. This marked a move away from painting as the primary medium for fine art students. In addition to this, the School’s undergraduate diploma which focussed on practical training in the visual arts, was replaced by a new BA(Hons) Degree course which promoted critical engagement with these subject areas. Masters Courses in Design, Fine Art and Architecture were also established.

The 1980s also saw the emergence of the New Glasgow Boys, a group of GSA graduates who produced striking figurative paintings. The success of these artists marked the beginning of a new interest in Glasgow and its artists. During the 1980s the city rebranded itself with a new marketing campaign, Glasgow’s Miles Better and successfully bid to become the European Capital of Culture in 1990.

Browse 1971-1990 images

Some key facts for this period include:
1971 – Newbery Tower completed
1971 – Department of Photography introduced
1971 – Student Numbers: 1684
1972 – Cottiers Cinema (now The GFT) first used by the School
1972 – Student Numbers: 1615
1973 – Richmond building purchased at 240-250 Renfrew St
1973 – Student Numbers: 1862
1973 – J.D. Kelly Building (formerly a nursing home) at 121 Hill Street purchased and work begins to convert it to a hostel
Risky business
Copyright clearance process

- Internal accessions documentation was our starting point
- An alumni/staff database held by the School’s alumni relations officer has also been of use
- Artists tend to publicise themselves well so that was helpful
- The internet
- Word of mouth – the art world is a small world
- Local knowledge is often key too
- The WATCH file ([http://norman.hrc.utexas.edu/watch/](http://norman.hrc.utexas.edu/watch/))
- Who’s Who, Dictionary of National Biography
THIS IS WHERE I DRAW THE LINE
# Recording process and results

<table>
<thead>
<tr>
<th>Collection</th>
<th>Material in question</th>
<th>Title</th>
<th>Copyright Issue</th>
<th>Creator</th>
<th>Custodial Information</th>
<th>Rights Holder</th>
<th>Name of Contact</th>
<th>Address</th>
<th>Email Address</th>
<th>Date Contacted</th>
<th>Response?</th>
<th>Date of response</th>
<th>Positive or negative</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>1287 MMC</td>
<td>MAC/276</td>
<td>Rembrandt, Willmar</td>
<td>COPYRIGHTS LIFE DATES</td>
<td>Gardner, Tom</td>
<td>Purchased at the Sue Scott Gallery, London</td>
<td>Artist, April 2004</td>
<td>Art</td>
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<td>1279 MMC</td>
<td>MAC/279</td>
<td>untitled</td>
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<tr>
<td>1278 MMC</td>
<td>MAC/280</td>
<td>Vases and Drinking vessels</td>
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<td>Leign, Tessa Marie</td>
<td>Purchased at the Sue Scott Gallery, London</td>
<td>Artist, April 2004</td>
<td>Art</td>
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<tr>
<td>1276 MMC</td>
<td>MAC/281</td>
<td>Portrait of Stewart Johnson</td>
<td>COPYRIGHTS LIFE DATES</td>
<td>Leign, Tessa Marie</td>
<td>Purchased at the Sue Scott Gallery, London</td>
<td>Artist, April 2004</td>
<td>Art</td>
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<td>1275 MMC</td>
<td>MAC/282</td>
<td>Sea Movement (possibly a ship)</td>
<td>COPYRIGHTS LIFE DATES</td>
<td>Leign, Tessa Marie</td>
<td>Purchased at the Sue Scott Gallery, London</td>
<td>Artist, April 2004</td>
<td>Art</td>
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<td>1274 MMC</td>
<td>MAC/283</td>
<td>Fishing Boats, Canada</td>
<td>COPYRIGHTS LIFE DATES</td>
<td>Leign, Tessa Marie</td>
<td>Purchased at the Sue Scott Gallery, London</td>
<td>Artist, April 2004</td>
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<td>Winter Scene</td>
<td>COPYRIGHTS LIFE DATES</td>
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<td>Purchased at the Sue Scott Gallery, London</td>
<td>Artist, April 2004</td>
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<td>Big Cage Stand</td>
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<td>1270 MMC</td>
<td>MAC/287</td>
<td>Fireworks, Edinburgh Festival</td>
<td>COPYRIGHTS LIFE DATES</td>
<td>Leign, Tessa Marie</td>
<td>Purchased at the Sue Scott Gallery, London</td>
<td>Artist, April 2004</td>
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<td>COPYRIGHTS LIFE DATES</td>
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</tbody>
</table>
## Rights clearance: results of diligent search

<table>
<thead>
<tr>
<th>Number of creators identified within framework</th>
<th>401</th>
<th>Number of creators within framework with copyright issues</th>
<th>281</th>
<th>70% of creators within framework</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of creators within framework with copyright issues</td>
<td>281</td>
<td>70% of creators within framework</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total permission requests sent (relating to 235 creators)</td>
<td>253</td>
<td>84% of those identified</td>
<td></td>
<td></td>
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<tr>
<td>Contact details found: emails sent</td>
<td>85</td>
<td>34% of those contacted</td>
<td></td>
<td></td>
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<tr>
<td>Contact details found: letters sent</td>
<td>168</td>
<td>66% of those contacted</td>
<td></td>
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</tr>
<tr>
<td>Contact made via the PCF</td>
<td>16</td>
<td>6% of those contacted</td>
<td></td>
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</tr>
<tr>
<td>Total replies</td>
<td>97</td>
<td>38% of those contacted</td>
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<tr>
<td>Permission granted</td>
<td>97</td>
<td>100% of respondents</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Permission refused</td>
<td>0</td>
<td>0% of respondents</td>
<td></td>
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<tr>
<td>Did not respond</td>
<td>156</td>
<td>62% of those contacted</td>
<td></td>
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</tr>
<tr>
<td>Number of creators where no rights holders or contact details were found</td>
<td>46</td>
<td>17% of those identified</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Speculative Analysis of results

– NEED IMAGE!!!
Ongoing considerations
A positive experience

Copyright:
Is copyright for the object(s)/material offered held with the donor, listed above:
YES □ NO □

If YES, do you agree to assign copyright to The Glasgow School of Art:
YES □ NO □

If you do not agree to assign copyright to The Glasgow School of Art do you grant permission for The Glasgow School of Art to take photographs of the object(s)/materials offered and to make these photographs publicly available online through the GSA Archives and Collections website?
YES □ NO □

If copyright is not held with the donor, do you know who the copyright holder of this material might be? Please provide a name and any possible contact details below:

Acceptance:
I have read and accept the provisions outlined in the attached General Terms and Conditions

Signed/dated:
[Donor]

Signed/dated:
[On behalf of GSA]
Top Tips

- Learn to love spreadsheets
- Education, education, education
- Pass things up the chain
- Think positive
- Communicate and listen
- Keep it simple
- Remember why you’re doing all this in the first place
Thank you

Michelle Kaye m.kaye@gsa.ac.uk

www.gsa.ac.uk/archives