Over the last few decades, GLAM (galleries, libraries, archives, and museums) institutions in the United Kingdom have adopted a transformative approach to preserving heritage through digital initiatives. These institutions have embraced digital platforms to make their works accessible and engaging to a global audience through virtual exhibitions, interactive installations, and online collections. While attempting to offer an immersive and inclusive experience, the institutions face challenges in balancing the cultural dialogue and the protection of intellectual property rights. They grapple with questions of ownership, licensing, and fair use as they digitize and disseminate artworks. This dissertation will analyse the symbiotic relationship between GLAMs, their digital initiatives, the promotion of art culture, and the legal nuances under the UK copyright law they face. It traces the impact of the changes in the law, such as the European Union's Digital Single Market Directive, on the strategies employed by museums in the UK.

Guiding questions:

1. How have UK GLAM institutions adapted their digitization strategies in response to changes in copyright law, and what new opportunities and limitations have emerged?
2. How have changes in UK copyright law, particularly those influenced by the EU's Digital Single Market Directive, impacted the ability of GLAM institutions to balance accessibility and intellectual property protection in their digital initiatives?
3. How will using NFTs impact museums?
4. To what extent can the "fair dealing" exception in UK copyright law be effectively leveraged by GLAM institutions to promote art culture through digital initiatives without infringing on the rights of creators?