Access as generator of value: museum collections in Wikipedia

Trilce Navarrete

Sharing is Caring − Brussels − 20 June 2017

① Why open collections?

Museums give access to collections.

Access gives memory, joy and awe + generates value.

② What is value?

Socio-cultural process to understand position of good.

Technology redefines values (assets).

③ Why Wikipedia?

Highly visible, sustainable, collection of knowledge, living archive.

Common mission: provide access to all human knowledge.

④ Why generate future value indicators?

Access and re-use, not income, as key impact indicator.

From anecdotal cases to transparent, systematic evidence.

① Why open collections?

- Museums collect and preserve collections to give access to present and future generations.

File:Jan Brueghel I & Peter Paul Rubens - Sight (Museo del Prado).jpg

1 Why open collections?

- Access collections = history / joy / awe

Quai Branly Museum (2017) Picasso Primitif

1 Why open collections?

- Access collections = stimulate new discoveries

File:Avion III Art et Metiers.jpg

1 Why open collections?

- Only ±6% of collections are accessible, due to limitations of exhibition walls, geo and time.

File:Visual storage at V&A - 1 - Stierch.jpg

1 Why open collections?

- Only I of 3 adults visit museums while nearly everybody views TV/radio and has Internet

① Why open collections?

- Digital technology can provide access beyond *museum objects.*
- Museums can get closer to people.

Mount Fuji

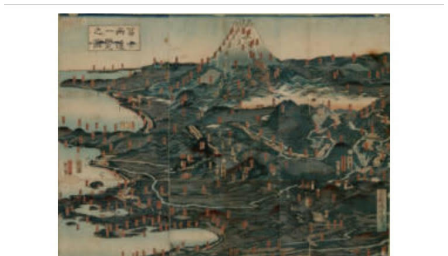
Mountain in Yamanashi and Shizuoka Prefectures, Japan

Mount Fuji (富士山? *Fujisan*, IPA: [ɸɯˈʲdʑisaɴ]), located on Honshu Island, is the highest mountain in Japan at 3,776.24 m (12,389 ft). [1] An active stratovolcano that last erupted in 1707–08, [5] [6] Mount Fuji lies about 100 kilometres (60 mi) south-west of Tokyo, and can be seen from there on a clear day. Mount Fuji's exceptionally symmetrical cone, which is snow-capped several months a year, is a well-known symbol of Japan and it is frequently depicted in art

thousands of westerners each year who go on varying Tozan pilgrimages.

Brooklyn Museum – woodblock print of Mount Fuji

The first ascent by a foreigner was by Sir Rutherford Alcock in September 1868, from the foot of the mountain to the top in eight hours and three hours for the descent. [19] :427 Alcock's brief narrative in *The Capital of the Tycoon* was the first widely disseminated description of the mountain in the West. [19] :421–7 Lady Fanny Parkes, the wife of British



View of routes to Mt. Fuji

As of 2011, the Japan Self-Defense Forces and the United States Marine Corps continue to operate military bases near Mount Fuji.

Geography

Mount Fuji is a distinctive feature of the geography of Japan. It stands 3,776.24 m (12,389 ft) high and is located near the Pacific coast of central Honshu, just

File:Brooklyn Museum - Cool Picture View of Mt. Fuji – Utagawa Hiroshige (Ando).jpg

2 What is value?

- Value is shaped by social networks and conventions, hence changes in time.

File:Cooper's Hawk on Edwin Blashfield mural in the Library of Congress.jpg

② What is value?

- There are several (co-existing) value scales, with non exchangeable rates.

Economic value

Moral value

Aesthetic value

File:Quentin Massys 001.jpg

② What is value?

- Cultural value can comprise

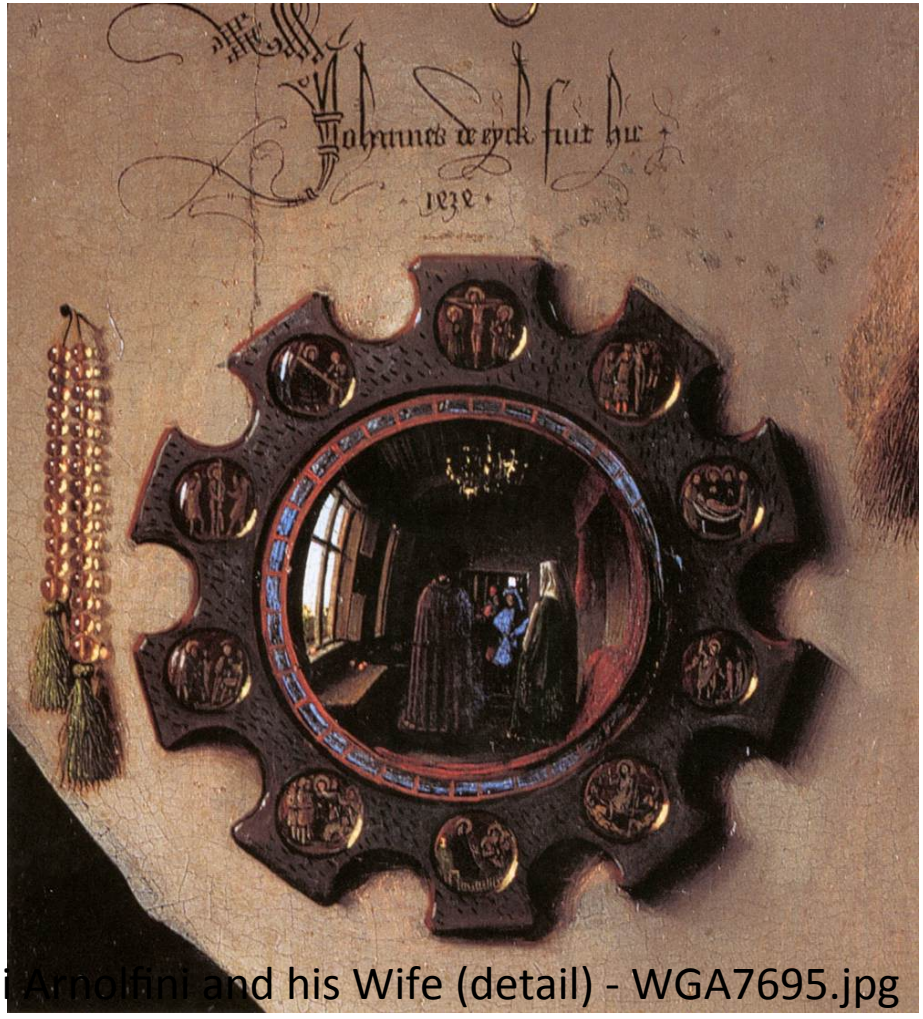
Aesthetic value,
Authenticity value,
Availability value,
Heritage value,
Historic value,
Social value,
Spiritual value, and
Symbolic value.

(Frey, 1998, Throsby, 2001)

File:West-zijde toren - Veghel - 20239979 - RCE.jpg

2 What is value?

- Information is at the heart of all valuation processes.



File:Jan van Eyck - Portrait of Giovanni Arnolfini and his Wife (detail) - WGA7695.jpg

② What is value?

- We knew that. That is why museums have libraries, archives, and information systems.

File:Bibliothek im Rijksmuseum Amsterdam.jpg

2 What is value?

- Digital technology can facilitate the access and (re)use of information from museums.

Secure https://nl.wikipedia.org/wiki/Kris_(wapen)

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Kris (wapen)

Een **kris** is een Indonesische, Maleisische of Filipijnse dolk met dubbele, vaak gegolfde kling waar mystieke krachten aan worden toegeschreven. De kris wordt dikwijls gedragen als teken van gezag of waardigheid.

In Indonesië gaat het geloof dat iemand spoedig sterft als men een kris in zijn voetsporen steekt. Ook het bespotten van een kris leidt tot onheil. Als een kris gemaakt is met nikkel uit de meteoriet die in 1749 in de streek rond de Prambanan viel, hoeft het wapen alleen te worden gericht op de aldus ter dood veroordeelde persoon.

De kris is opgenomen op de lijst van meesterwerken van het orale en immateriële erfgoed van de mensheid van UNESCO.

Inhoud [verbergen]
1 Traditie
2 Zie ook
3 Literatuur
4 Externe links

Traditie [bewerken]

De kris geldt als een van de heiligdommen (pusaka) van een familie, clan, dynastie of een koninkrijk. Deze krissen worden van vader op zoon doorgegeven.

De kris dient op elke vijfde vrijdag Kliwon van de Javaanse (moslim) kalender met reinigingsrituelen en offers verzorgd te worden. De kris wordt namelijk beschouwd als bezield en heeft recht op eten en drinken zoals elk wezen op aarde. De kris beschermt de eigenaar als dit ritueel zonder uitstel op bovenstaande dag plaatsvindt. Lokale legenden vertellen dat als de eigenaar die deze rituelen kent en ze vergeet, of de kris verwaarloost, de kris de lakse eigenaar tijdens diens slaap van het leven berooft. De kris speelt een rol in de traditionele Javaanse kejawen, een spirituele traditie. Een kris in ruste hangt niet maar is in wit doek gewikkeld en hoeft niet verzorgd te worden.

Een kris mag niet gekocht worden. Hij dient als geschenk aanvaard te worden en officieel overgedragen te worden.

De legendarische *Kris van Knaud*, Bijna een eeuw verloren gewaand, maar recent hervonden en nu op een ereplaats in het Tropenmuseum: de oudst bekende gedateerde kris ter wereld (met ingegraveerde datering 1264 = 1342 na Chr.). De kostbaarste en oudste pusaka van het Javaanse hof werd geschonken aan Charles Knaud (geb. 1840) die als traditioneel Javaans genezer (dukun) de Javaanse kroonprins het leven redde van zwarte magie. Op het lemmet, bekleed met bladkoper, een tafereel uit het Ramayana-epos: de apengeneraal Hanuman oog in oog met een vijandelijk leger.

De greep van een kris (godenfiguur), Bali, 19e eeuw

Javaanse kris, met houten schede.

Wiki Loves Art: user generated image

3 Why Wikipedia?

- Wikipedia, launched in 2001, continues to grow.

- 15.5 billion views / mo Wikimedia.
- 15.5 million views / mo Wikipedia.
- 42.3 million pages.
- 5.5 million articles in English.
- 300 languages.

- Rank 5 in Alexa.
- Older than many websites…

3 Why Wikipedia?

- Wikipedia is the backbone of content online

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Hokusai - Wikipedia
https://en.wikipedia.org/wiki/Hokusai
Katsushika **Hokusai** was a Japanese artist, ukiyo-e painter and printmaker of the Edo period. He was influenced by Sesshū Tōyō and other styles of Chinese ...
The Great Wave off Kanagawa · Thirty-six Views of Mount Fuji · Shunga

British Museum - Hokusai
www.britishmuseum.org/hokusai
Jan 12, 2017 - beyond the Great Wave. ... Katsushika **Hokusai** (1760–1849) is widely regarded as one of Japan's most famous and influential artists. ... Lead image: Katsushika **Hokusai** (1760–1849), Under the Wave off Kanagawa (detail).
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www.katsushikahokusai.org/
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Hokusai: the Great Wave that swept the world | Art and design | The ...
https://www.theguardian.com › Arts › Art & design › Art
May 19, 2017 - **Hokusai**: the Great Wave that swept the world. He called himself Old Man Crazy To Paint and made his best work in his 70s. As his dragons ...

7 Things You Didn't Know about Hokusai, Creator of The Great Wave

20

Hokusai

Japanese artist

Katsushika Hokusai was a Japanese artist, ukiyo-e painter and printmaker of the Edo period. He was influenced by Sesshū Tōyō and other styles of Chinese painting. Wikipedia

Born: 1760, Edo

Died: May 10, 1849, Edo

On view: Rijksmuseum, Los Angeles County Museum of Art, more

Period: Ukiyo-e

Field: Painting

3 Why Wikipedia?

- Collections can be repositioned in new contexts.

Secure https://en.wikipedia.org/wiki/Homeland

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Recent changes
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Homeland

From Wikipedia, the free encyclopedia

This article is about native lands. For the Showtime television series, see Homeland (TV series). For other uses, see Homeland (disambiguation).

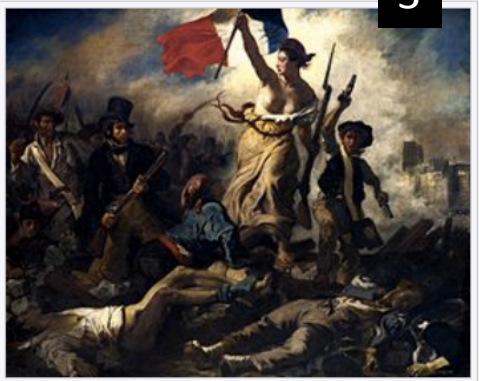
This article **needs additional or better citations for verification**. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. *(June 2010) (Learn how and when to remove this template message)*

A **homeland** (rel. [clarification needed] *country of origin* and **native land**) is the concept of the place (cultural geography) with which an ethnic group holds a long history and a deep cultural association – the country in which a particular national identity began. As a common noun, homeland, it simply connotes the country of one's origin. When used as a proper noun, the Homeland, as well as its equivalents in other languages, often have ethnic nationalist connotations. A homeland may also be referred to as a *fatherland*, a *motherland*, or a *mother country*, depending on the culture and language of the nationality in question.

Contents [hide]

1 Motherland
Fatherland
Various connotations

3



Liberty Leading the People by Eugène Delacroix personifies the French motherland

Symbolic value

3 Why Wikipedia?

- Collections can be repositioned in new contexts.

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Main page
Contents
Featured content
Current events
Random article
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Interaction
Help
About Wikipedia
Community portal
Recent changes
Contact page

Tools
What links here
Related changes

Meaning of life

From Wikipedia, the free encyclopedia

This article is about the significance of life in general. For other uses, see Meaning of life (disambiguation).

The **meaning of life**, or the **answer to the question "What is the meaning of life?"**, pertains to the significance of living or existence in general. Many other related questions include "Why are we here?", "What is life all about?", or "What is the purpose of existence?" There have been a large number of proposed answers to these questions from many different cultural and ideological backgrounds. The search for life's meaning has produced much philosophical, scientific, theological, and metaphysical speculation throughout history. Different people and cultures believe different things for the answer to this question.

Where Do We Come From? What Are We? Where Are We Going?, one of Post-Impressionist Paul Gauguin's most famous paintings

The meaning of life as we perceive it is derived from philosophical and religious contemplation of, and scientific inquiries about existence, social ties, consciousness, and happiness. Many other issues are also involved, such as symbolic meaning, ontology, value, purpose, ethics, good and evil, free will, the existence of one or multiple gods, conceptions of God, the soul, and the afterlife. Scientific contributions focus primarily on describing related empirical facts about the universe, exploring the context and parameters concerning the "how" of life. Science also nd can provide recommendations for the pursuit of well-being and a related conception of morality. An alternative, humanistic poses the question, "What is the meaning of *my* life?"

Spiritual value

3 Why Wikipedia?

- Collections can be repositioned in new contexts.

Secure https://en.wikipedia.org/wiki/Renaissance

England

Main article: English Renaissance

In England, the sixteenth century marked the beginning of the English Renaissance with the work of writers William Shakespeare, Christopher Marlowe, Edmund Spenser, Sir Thomas More, Francis Bacon, Sir Philip Sidney, as well as great artists, architects (such as Inigo Jones who introduced Italianate architecture to England), and composers such as Thomas Tallis, John Taverner, and William Byrd.

"What a piece of work is a man, how noble in reason, how infinite in faculties, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god!" — from William Shakespeare's *Hamlet*.

1

France

Main article: French Renaissance

The word "Renaissance" is borrowed from the French language, where it means "re-birth". It was first used in the eighteenth century and was later popularized by French historian Jules Michelet (1798–1874) in his 1855 work, *Histoire de France* (History of France).[79][80]

In 1495 the Italian Renaissance arrived in France, imported by King Charles VIII after his invasion of Italy. A factor that promoted the spread of secularism was the inability of the Church to offer assistance against the Black Death. Francis I imported Italian art and artists, including Leonardo da Vinci, and built ornate palaces at great expense. Writers such as François Rabelais, Pierre de Ronsard, Joachim du Bellay and Michel de Montaigne, painters such as Jean Clouet, and musicians such as Jean Mouton also borrowed from the spirit of the Renaissance.

In 1533, a fourteen-year-old Caterina de' Medici (1519–1589), born in Florence to Lorenzo II de' Medici and Madeleine de la Tour d'Auvergne, married Henry II of France, second son of King Francis I and Queen Claude. Though she became famous and infamous for her role in France's religious wars, she made a direct contribution in bringing arts, sciences and music (including the origins of ballet) to the French court from her native Florence.

Germany

Main article: German Renaissance

In the second half of the 15th century, the Renaissance spirit spread to Germany and the Low Countries, where the development of the printing press (ca. 1450) and early Renaissance artists such as the painters Jan van Eyck (1395–1441) and Hieronymus Bosch (1450–1516) and the composers Johannes Ockeghem (1410–1497), Jacob Obrecht (1457–1505) and Josquin des Prez (1455–1521) predated the influence from Italy. In the early Protestant areas of the country humanism became closely linked to the turmoil of the Protestant Reformation, and the art and writing of the German Renaissance frequently reflected this dispute.[81] However, the gothic style and medieval scholastic philosophy remained exclusively until the turn of the 16th century. Emperor Maximilian I of Habsburg (ruling 1493–1519) was the first truly Renaissance monarch of the Holy Roman Empire.

The Arnolfini Portrait, by Jan van Eyck, 1434

13

Netherlands

Main articles: Renaissance in the Netherlands and Dutch and Flemish Renaissance painting

Culture in the Netherlands at the end of the 15th century was influenced by the Italian Renaissance through trade via Bruges, which made Flanders . Its nobles commissioned artists who became known across Europe.[82] In science, the anatomist Andreas Vesalius led the way; in aphy, Gerardus Mercator's map assisted explorers and navigators. In art, Dutch and Flemish Renaissance painting ranged from the strange Hieronymus Bosch[83] to the everyday life depictions of Pieter Brueghel the Elder.[82]

Historic value

3 Why Wikipedia?

- Collections can be repositioned in new contexts.

Secure https://en.wikipedia.org/wiki/Gr

13

2

Postclassical history

In the Arnolfini portrait by Jan van Eyck (1434), the rich green fabric of the dress showed the wealth and status of the family.

Duccio di Buoninsegna painted the faces in this painting (1308–1311) with an undercoat of green earth pigment. The surface pink has faded, making the faces look green today.

The green costume of the Mona Lisa shows she was from the gentry, not from the nobility.

In the 15th century "Saint Wolfgang and the Devil" by Michael Pacher, the Devil is green. Poets such as Chaucer also drew connections between the color green and the devil.[57]

In this 1503 painting by Perugino, malachite pigment was used to paint the bright green garments of the worshippers, while the background greens were painted in green earth pigments.

In the Middle Ages and Renaissance, the color of clothing showed a person's social rank and profession. Red could only be worn by the nobility, brown and gray by peasants, and green by merchants, bankers and the gentry and their families. The Mona Lisa wears green in her portrait, as does the bride in the Arnolfini portrait by Jan van Eyck.

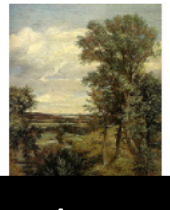
Unfortunately for those who wanted or were required to wear green, there were no good vegetal green dyes which resisted washing and sunlight. Green dyes were made out of the fern, plantain, buckthorn berries, the juice of nettles and of leeks, the digitalis plant, the broom plant, the leaves of the fraxinus, or ash tree, and the bark of the alder tree, but they rapidly faded or changed color. Only in the 16th century was a good green dye produced, by first dyeing the cloth blue with woad, and then yellow with *Reseda luteola*, also known as yellow-weed.[58]

The pigments available to painters were more varied; monks in monasteries used verdigris, made by soaking copper in fermenting wine, to color medieval manuscripts. They also used finely-ground malachite, which made a luminous green. They used green earth colors for backgrounds.

During the early Renaissance, painters such as Duccio di Buoninsegna learned to paint faces first with a green undercoat, then with pink, which gave the faces a more realistic hue. Over the centuries the pink has faded, making some of the faces look green.[59]

Modern history

In the 18th and 19th century



In the paintings of Jean-Baptiste-Camille Corot (1796–1875), the

"Symphony in gray and green; The Ocean" by James McNeill Whistler

The *Night Cafe*, (1888), by Vincent van Gogh, used red and green to express

Émile Bernard – Still life with green teapot, cup and fruit, 1890

Louis Anquetin – Woman at the Champs-Élysées by night

Emperor Pedro II of Brazil wearing a

Aesthetic value

3 Why Wikipedia?

- Collections can be repositioned in new contexts.

Secure https://en.wikipedia.org/wiki/Slavery

260

States, about half of the Senegambian Mandinka were converted to Islam while as many as a third were sold into slavery to the Americas through capture i

An estimated 12 million Africans arrived in the Americas from the 16th to the 19th centuries.[212] Of these, an estimated 645,000 were brought to what is now the United States. The usual estimate is that about 15% of slaves died during the voyage, with mortality rates considerably higher in Africa itself in the process of capturing and transporting indigenous peoples to the ships.[213]

Slaves on a Virginia plantation (*The Old Plantation*, c. 1790)

Many Europeans who arrived in North America during the 17th and 18th centuries came under contract as indentured servants.[214] The transformation from indentured servitude to slavery was a gradual process in Virginia. The earliest legal documentation of such a shift was in 1640 where a negro, John Punch, was sentenced to lifetime slavery for attempting to run away. This case also marked the disparate treatment of Africans as held by the Virginia County Court, as two white runaways received far lesser sentences.[215] After 1640, planters started to ignore the expiration of indentured contracts and kept their servants as slaves for life. This was demonstrated by the case Johnson v. Parker, where the court ruled that John Casor, an indentured servant, be returned to Johnson who claimed that Casor belonged to him for his life.[216][217] According to the 1860 U. S. census, 393,975 individuals, representing 8% of all US families, owned 3,950,528 slaves.[218] One-third of Southern families owned slaves.[219]

The largest number of slaves were shipped to Brazil.[220] In the Spanish viceroyalty of New Granada, corresponding mainly to modern Panama, Colombia, and Venezuela, the free black population in 1789 was 420,000, whereas African slaves numbered only 20,000. Free blacks also outnumbered slaves in Brazil. By contrast, in Cuba, free blacks made up only 15% in 1827; and in the French colony of Saint-Domingue (present-day Haiti) it was a mere 5% in 1789.[221]

Mid-19th century portrait of an older New Orleans woman with her child slave servant

Author Charles Rappleye argued that:

> In the West Indies in particular, but also in North and South America, slavery was the engine that drove the mercantile empires of Europe. It appeared, in the eighteenth century, as universal and immutable as human nature.[222]

Although the trans-Atlantic slave trade ended shortly after the American Revolution, slavery remained a central economic institution in the Southern states of the United States, from where slavery expanded with the westward movement of population.[223] Historian Peter Kolchin wrote, "By breaking up existing families and forcing slaves to relocate far from everyone and everything they knew" this migration "replicated (if on a reduced level) many of [the] horrors" of the Atlantic slave trade.[224]

Historian Ira Berlin called this forced migration the Second Middle Passage. Characterizing it as the "central event" in the life of a slave between the American Revolution and the Civil War, Berlin wrote that whether they were uprooted themselves or simply lived in fear that they or their families would be involuntarily moved, "the massive deportation traumatized black people, both slave and free.."[225]

Lady in litter being carried by her ulo in Brazil,

By 1860, 500,000 slaves had grown to 4 million. As long as slavery expanded, it remained profitable and powerful and was unlikely to disappear. Although complete statistics are lacking, it is estimated that 1,000,000 slaves moved west from the Old South between 1790 and 1860.[226]

Most of the slaves were moved from Maryland, Virginia, and the Carolinas. Michael Tadman, in a 1989 book *Speculators and Slaves: Masters, Traders, and Slaves in the Old South*, indicates that 60–70% of interregional migrations were the result of the sale of slaves. In 1820, a child in the Upper South had a 30% chance to be sold south by 1860.[226]

Funeral at slave plantation, Suriname. Colored lithograph printed circa 1840–1850, digitally restored.

In Puerto Rico, African slavery was finally abolished on March 22, 1873.

Middle East

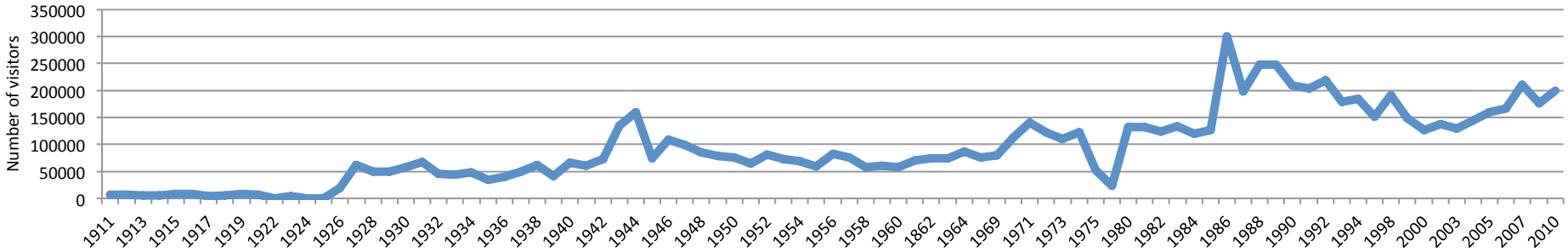
Information value

3 Why Wikipedia?

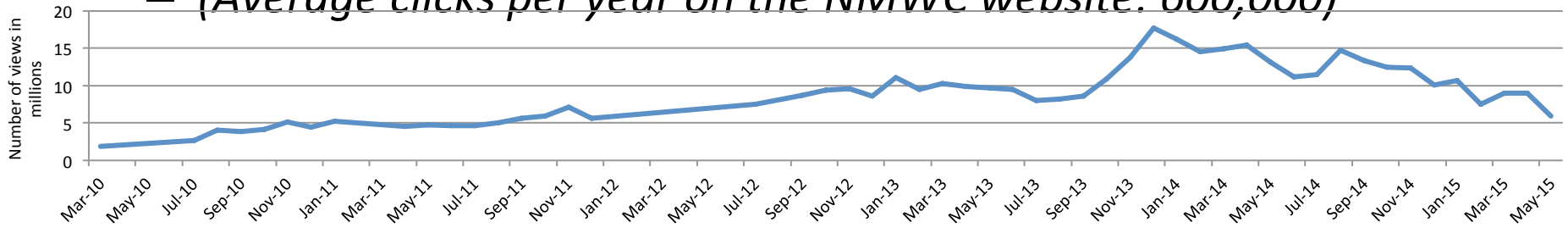
- Collections can reach new audiences.

Change in accessibility: onsite (100yrs) and online (5yrs).

- Onsite peak: 300,000 visitors
- Average per year: 94,500 visitors



- Online Wikipedia peak: 18 million clicks
- Average per year: 1.7 million clicks
- *(Average clicks per year on the NMWC website: 600,000)*



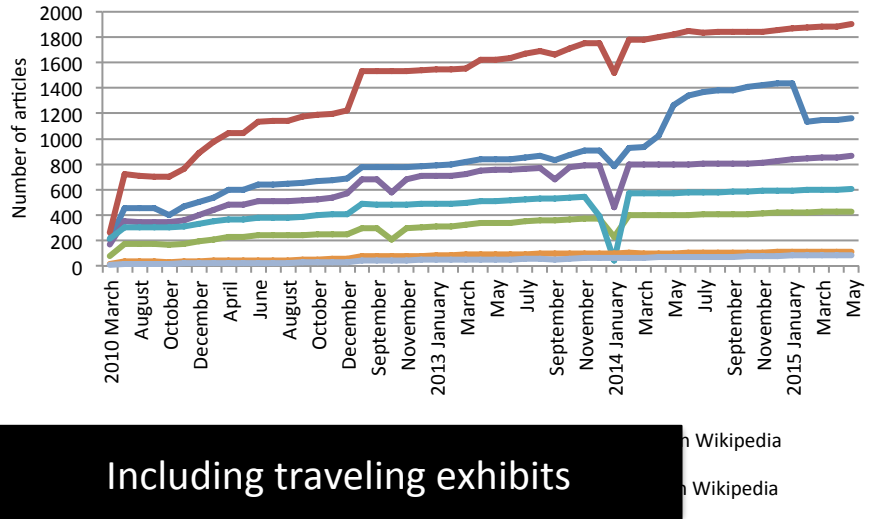
3 Why Wikipedia?

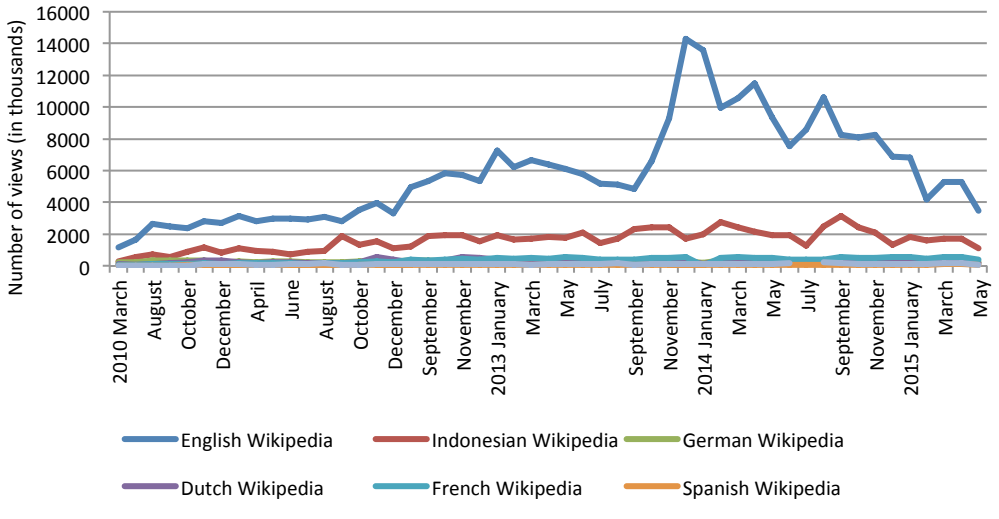
- Collections can reach new audiences.

Change in object mobility: onsite exhibits and online articles.

- Onsite use of collection (100 years): 10% of objects.
- Onsite peak (frequency): 10 exhibits.

- Online use of collection (5 years): 12% objects (of 1% of collection).
- Online peak (frequency): 135 articles (May 2015).





Including traveling exhibits

3 Why Wikipedia?

- Online is complementary of onsite.

Preference onsite for 3D and online for 2D:

- Objects photographed in context (e.g. tool in use).

Onsite, object view increases with:

- Time (when accounting for 3D).

Online, object view increases with:

- Time.
- Quality of article (= greater number of images).
- Diversity of images (related to quality).
- English version, followed by Indonesian and Dutch.
- Topic (geography).

Navarrete and Borowiecki 2016 Cultural Trends

3 Why Wikipedia?

- Online, all objects are created equal (or not?).

Dataset: 28,613 paintings in 160,174 Wikipedia articles (2015)

Method:

- Using Wikidata (all paintings: N=117,000, with image/ date/ keyword: N=64,700)
- Wikipedia API (complement data with author/ description)
- Identify those with an article: N=28,613
- Compared to Art Newspaper most viewed museums
- Ranked by online popularity

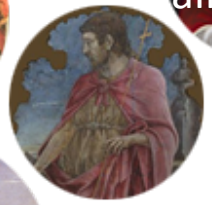
3 Why Wikipedia?

Onsite ranking 2014	Institution	City	Country	Onsite visitors	Online ranking
1	Musée du Louvre	Paris	France	9260000	8
2	British Museum	London	United Kingdom	6695213	7
3	National Gallery	London	United Kingdom	6416724	13
4	Metropolitan Museum of Art	New York	United States	6162147	2
5	Vatican Museum	Rome	Italy	5891332	1
6	Tate	London	United Kingdom	5785427	5
7	National Palace Museum	Taipei	Taiwan	5402325	17
8	National Gallery of Art	Washington	United States	3892459	9
9	National Museum of Korea	Seoul	South Korea	3536677	23
10	Musée d'Orsay	Paris	France	3440000	12
11	Centre Pompidou	Paris	France	3450000	14
12	National Folk Museum of Korea	Seul	South Korea	3271017	21
13	State Hermitage Museum	St. Petersburg	Russia	3247956	15
14	Victoria and Albert Museum	London	United Kingdom	3180450	6
15	Museum of Modern Art	New York	United States	3018266	4
16	Museo Reina Sofía	Madrid	Spain	2673745	18
17	Museo del Prado	Madrid	Spain	2536844	10
18	Somerset House	London	United Kingdom	2463201	20
19	Rijksmuseum	Amsterdam	The Netherlands	2450000	11
20	Centro Cultural Banco do Brasil	Rio de Janeiro	Brazil	2399832	22
21	The National Art Center Tokyo	Tokyo	Japan	2384415	19
22	National Portrait Gallery	London	United Kingdom	2062502	16
23	National Gallery of Victoria	Melbourne	Australia	2035033	24
	Shanghai Museum	Shanghai	China	2000977	26
	MuCEM	Marseilles	France	1996154	25
	Galleria degli Uffizi	Florence	Italy	1651210	3

Onsite vs online ranking

3

Why Wikipedia?



Navarrete (forthcoming)

3 Why Wikipedia?

- Popularity translates and transforms online.

Availability of images online leads to reuse (not always legal).

New technology leads to change in consumer preference (favors 2D).

Preference for portraits to depict concept = iconic use of artworks.
    Few 3D (due to technical limitations?).

Cultural (linguistic) preference for paintings as icons.
    French and Portuguese editions most likely to use artworks.

Information available to all consumers.
    Though reduced cost of discovery may lead to greater diffusion.

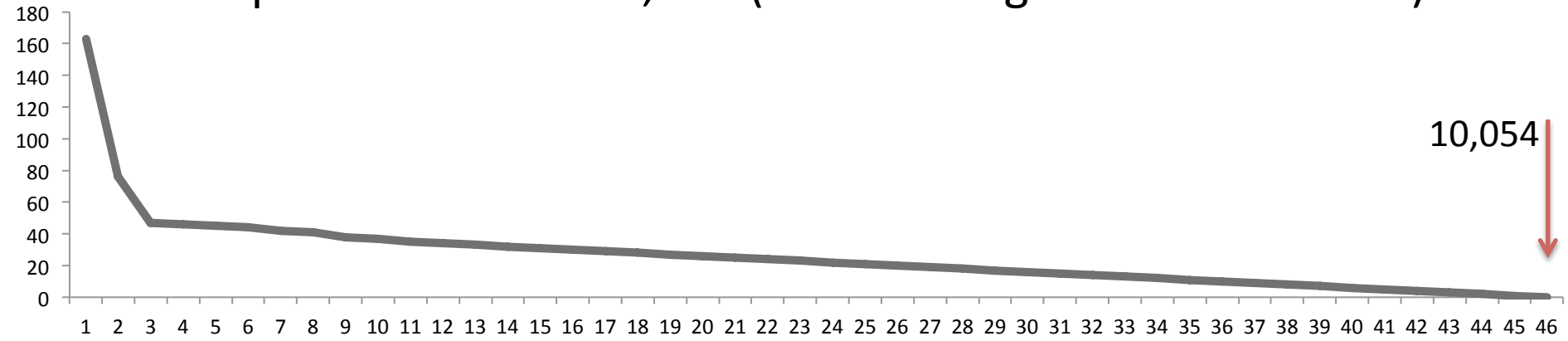
3 Why Wikipedia?

- Paintings' potential to illustrate articles.

Dataset: 10,054 paintings English Wikipedia articles

Method:

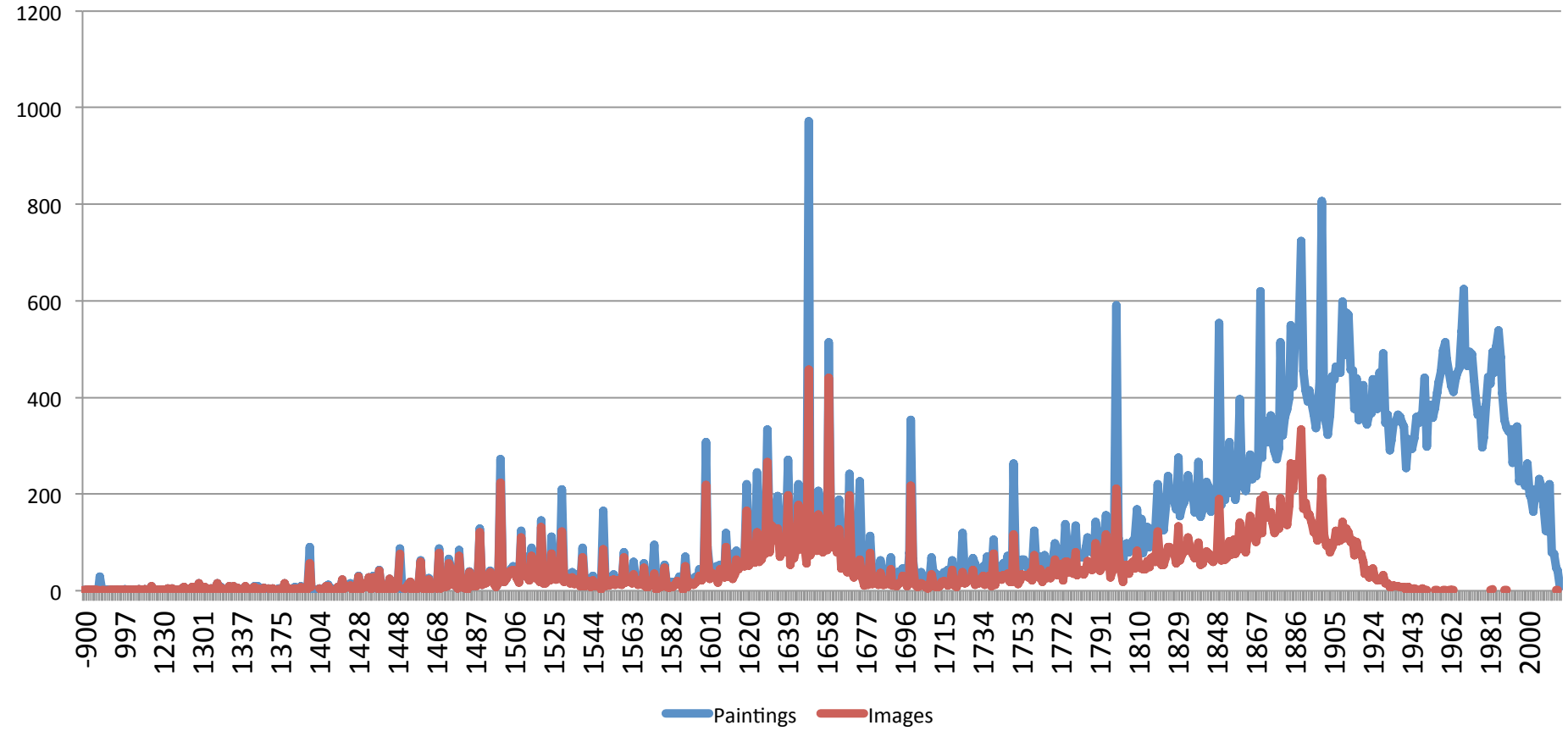
- Wikidata 'paintings' = 224,374
- With location / date / creator = 89,637 (excluding doubles)
- With image = 27,501
- Wikipedia articles = 10,054 (36% of images used in articles)



Long tail of image use in articles

3 Why Wikipedia?

- Overview of 10,055 ‘paintings’ by year.

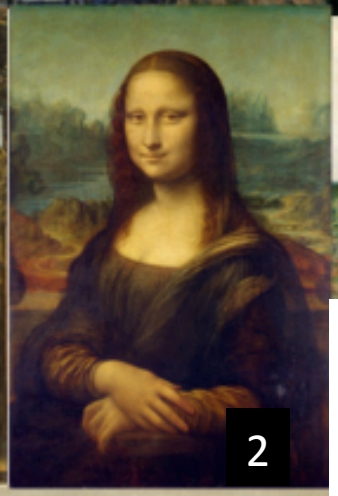


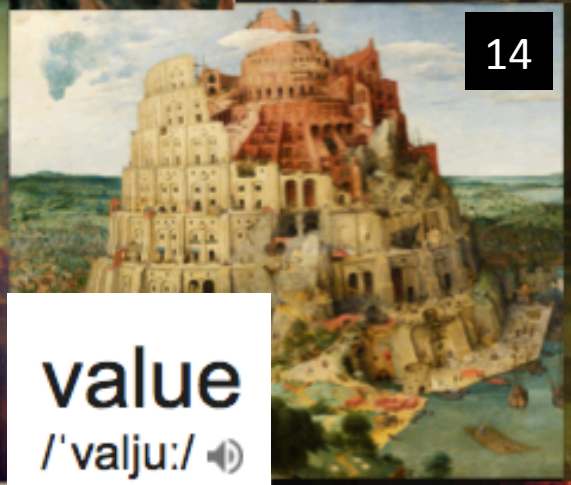
The missing decade = copyright hole

3 Why Wikipedia?

- Exponential increase in views,
- New uses, new preferences, new discovery,
- Popular content source = accessible to all,
- Living archive = community of trust,
- Synergy = museums + collections + users,
- Harmonized reports.

Why does it matter?





value
/ˈvalju:/

4 Why generate future value indicators?

- Limited resources require decisions on *what* to collect, preserve and make accessible, and *how*.

Need heritage copyright exception

File:Hoge Raad van Helen Verhoeven.jpg

4 Why generate future value indicators?

- Eurostat has developed *experimental* statistics to reflect digital dimension.

Figure 4: Top 20 World Heritage Sites in number of page views of related Wikipedia articles, 2015
(number of views in million)

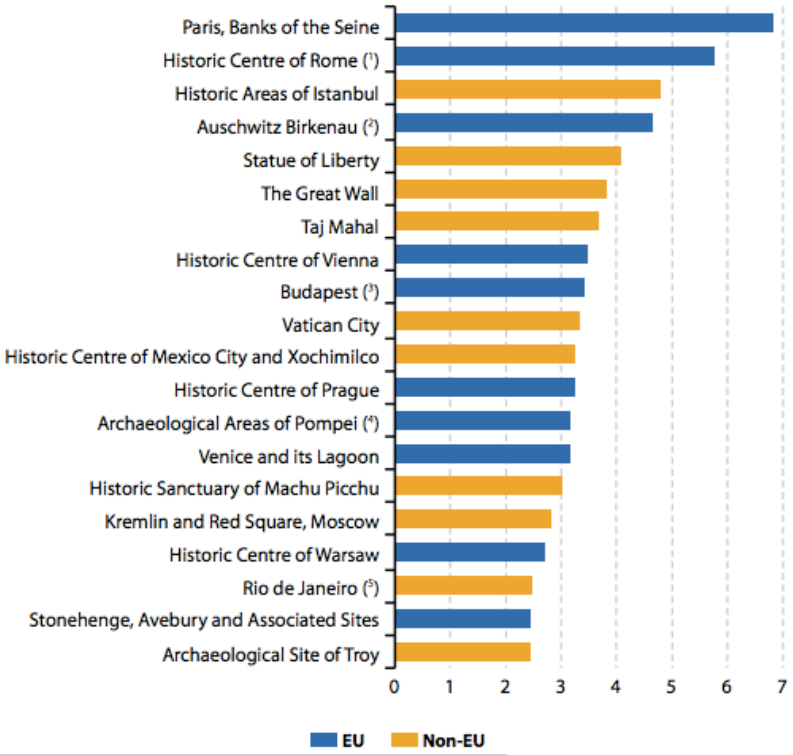
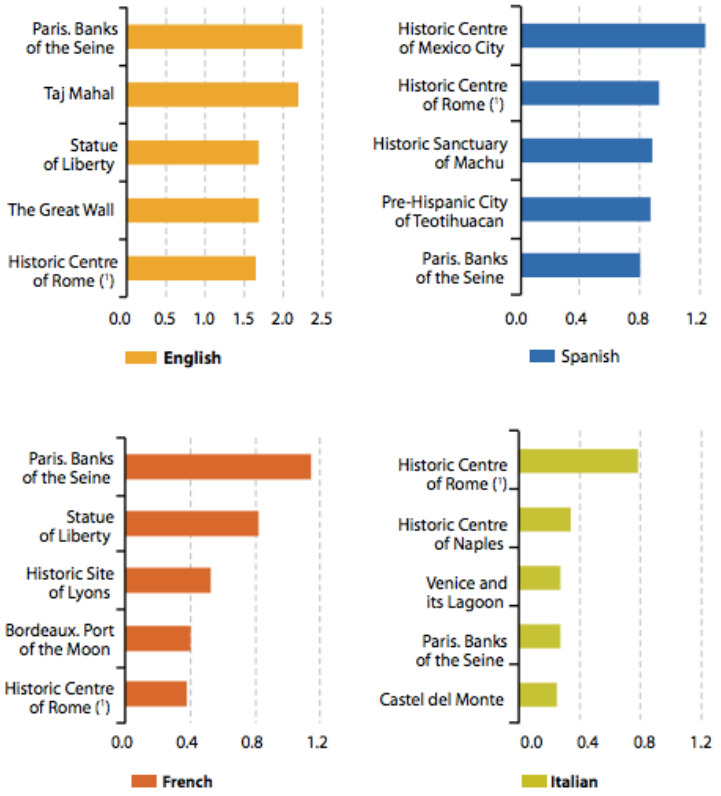


Figure 5: Top 5 World Heritage Sites in number of page views of related Wikipedia articles by language, 2015
(number of views in million)



Value based on number of visits

4 Why generate future value indicators?

- Tracking page of heritage *object* is starting point to understand further re-use.

Secure https://en.wikipedia.org/wiki/Ornithology

मराठी
Nederlands
日本語
Norsk bokmål
Norsk nynorsk
Occitan
O'zbekcha/ўзбекча
پنجابی
Plattdüütsch
Polski
Português
Română
Русский
Scots
Simple English
Slovenčina
Slovenščina
Српски / srpski
Srpskohrvatski / српскохрватски
Suomi
Svenska
Tagalog
தமிழ்
Tetun
ไทย
Türkçe
Українська
اردو
Tiếng Việt
Winaray
中文
Edit links

William Turner's *Historia Avium* ("History of Birds"), published at Cologne in 1544, was an early ornithological work from England. He noted the commonness of kites in English cities where they snatched food out of the hands of children. He included folk beliefs such as those of anglers. Anglers believed that the osprey emptied their fishponds and would kill them, mixing the flesh of the osprey into their fish bait. Turner's work reflected the violent times that he lived in and stands in contrast to later works such as Gilbert White's *The Natural History and Antiquities of Selborne* that were written in a tranquil era.[23][29]

In the 17th century Francis Willughby (1635–1672) and John Ray (1627–1705) came up with the first major system of bird classification that was based on function and morphology rather than on form or behaviour. Willughby's *Ornithologiae libri tres* (1676) completed by John Ray is sometimes considered to mark the beginning of scientific ornithology. Ray also worked on *Ornithologia* which was published posthumously in 1713 as *Synopsis methodica avium et piscium*.[30] The earliest list of British birds, *Pinax Rerum Naturalium Britannicarum* was written by Christopher Merrett in 1667, but authors such as John Ray considered it of little value.[31] Ray did however, value the expertise of the naturalist Sir Thomas Browne (1605–82) who, not only answered his queries on ornithological identification and nomenclature, but also those of Willoughby and Merrett in letter correspondence. Browne himself in his lifetime kept an eagle, owl, cormorant, bittern and ostrich, penned a tract on falconry, and introduced the words *incubation* and *oviparous* into the English language.[32][33]

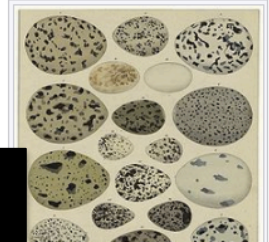
Towards the late 18th century, Mathurin Jacques Brisson (1723–1806) and Comte de Buffon (1707–1788) began new works on birds. Brisson produced a six-volume work *Ornithologie* in 1760 and Buffon's included nine volumes (volumes 16–24) on birds *Histoire naturelle des oiseaux* (1770–1785) in his work on science *Histoire naturelle générale et particulière* (1749–1804). Coenraad Jacob Temminck (1778–1858) sponsored François Le Vaillant [1753–1824] to collect bird specimens in Africa and this resulted in Le Vaillant's six-volume *Histoire naturelle des oiseaux d'Afrique* (1796–1808). Louis Jean Pierre Vieillot (1748–1831) spent ten years studying North American birds and wrote the *Histoire naturelle des oiseaux de l'Amerique septentrionale* (1807–1808?). Vieillot pioneered in the use of life-histories and habits in classification.[34] Alexander Wilson composed a nine-volume work, American Ornithology, published 1808-14—the first such record of North American birds, significantly predating Audubon. In the early 19th century, Lewis and Clark studied and identified many birds in the western United States. John James Audubon, born in 1785, observed and painted birds in France and later in the Ohio and Mississippi valleys. From 1827 to 1838, Audubon published *The Birds of America*, which was engraved by Robert Havell, Sr. and his son Robert Havell, Jr.. Containing 435 engravings, it is often regarded as the greatest ornithological work in history.

Cover of Ulisse Aldrovandi's *Ornithology*, 1599

Antonio Valli da Todi, who wrote on aviculture in 1601, knew the connections between territory and song[28]

Scientific studies [edit]

The emergence of ornithology as a scientific discipline began in the 18th century when Mark Catesby published his two-volume *Natural History of Carolina, Florida and the Bahama Islands*, a landmark work which included 220 hand-painted engravings and was the basis for many of the species Carl Linnaeus described in the 1758 *Systema Naturae*. Linnaeus' work revolutionised bird taxonomy by assigning every species a binomial name, categorising them into different genera. However, it was not until the Victorian era—with the concept of natural history, and the collection of natural objects such as bird eggs and skins—that ornithology emerged as a specialised science.[35][36] This specialization led to the formation in Britain of the British Ornithologists' Union in 1858. In 1859 the members founded its journal *The Ibis*. The sudden spurt in ornithology was also due in part to colonialism. A hundred years later, in 1959, R. E. Moreau noted that ornithology in this period was preoccupied with the geographical distributions of various species of birds.[37]



> No doubt the preoccupation with widely extended geographical ornithology, was fostered by the immensity of the areas over which British rule or influence stretched during the 19th century and for some time afterwards.
>
> — Moreau[38]

The bird collectors of the Victorian era observed the variations in bird forms and habits across geographic regions, noting

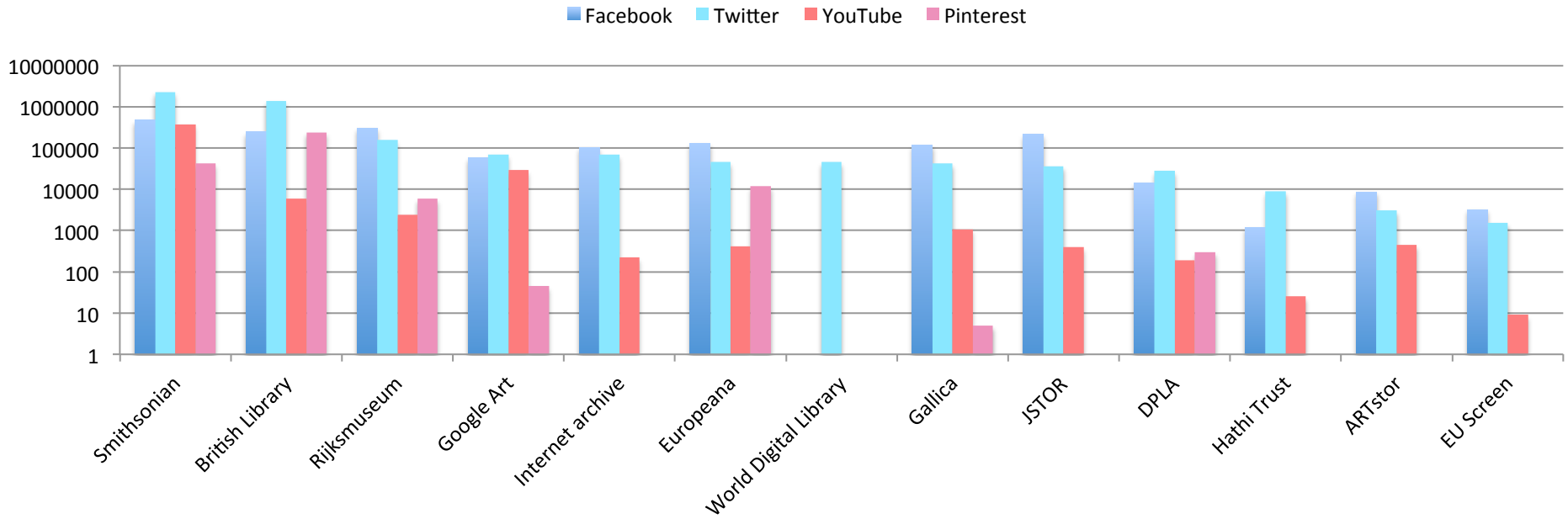
An Experiment on a Bird in the Air Pump, Joseph Wright of Derby, 1768

542 daily views

71

4 Why generate future value indicators?

- Social media appears to be *the* place to be.
- Platforms are private entities with no mandate to disclose statistics (including Google).



Value based on popularity

4 Why generate future value indicators?

- Tracking social media visibility complements access to and use of *content*.

Secure https://en.wikipedia.org/wiki/Cuisine_of_the_United_States

Other dishes came about during the early 20th century and have much to do with delicatessen fare, set up largely by Jewish immigrants from Eastern Europe who came to America incredibly poor. Most often they were completely unable to partake in the outdoor food markets that the general population utilized as most of the food for sale was not kosher. The influence of European Jewry before their destruction in the Holocaust on modern mid Atlantic cooking remains extremely strong and reinforced by their many descendants in the region. American-style pickles were brought by Polish Jews, now a common addition to hamburgers and sandwiches, and Hungarian Jews brought a recipe for almond horns that now is a common regional cookie, diverting from the original recipe in dipping the ends in dark chocolate. New York–style cheesecake has copious amounts of cream and eggs because animal rennet is not kosher and thus could not be sold to a large number of the deli's clientele. New York inherited its bagels and bialys from Jews, as well as Challah bread. Pastrami first entered the country via Romanian Jews, and is a feature of many sandwiches, often eaten on marble rye, a bread that was born in the mid Atlantic. Whitefish salad, lox, and matzoh ball soup are now standard fare made to order at local diners and delicatessens, but started their life as foods that made up a strict dietary code.

This painting of a diner, as of 2017, is 75 years old, but is by no means out of date. One of the most common types of eatery In the Mid-Atlantic is the local diner, and such restaurants are a cultural institution.

Secure https://tools.wmflabs.org/glamtools/glamorgan.html

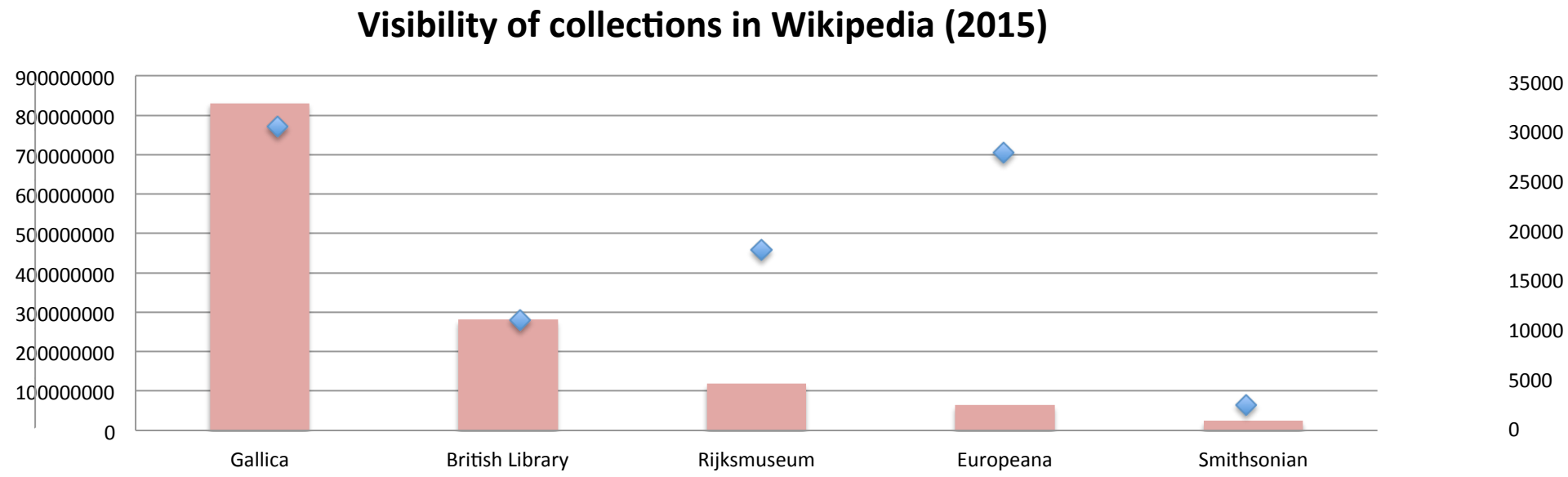
Nighthawks by Edward Hopper 1942.jpg 163,617

enwiki	Nighthawks	39,979
enwiki	Edward Hopper	33,441
enwiki	Cuisine of the United States	30,593
enwiki	History of painting	14,293
enwiki	Art Institute of Chicago	13,878
enwiki	Visual art of the United States	10,282
dewiki	Fedora (Filzhut)	8,310
enwiki	Western painting	5,503
enwiki	20th-century Western painting	3,746
enwiki	List of works by Edward Hopper	1,504
enwiki	Night in paintings (Western art)	1,166
cawiki	Edward Hopper	264
cswiki	Edward Hopper	211
dawiki	Edward Hopper	192
dawiki	Nighthawks	128
enwiki	1942 in art	104
azwiki	Yuxusuzlar	9

Curated exhibits about a topic

4 Why generate future value indicators?

- Museums welcome comparable open metrics.
- Can we use common resources to safeguard common heritage? We need common metrics.



Take home

① Museums = Memory, Joy and Awe for all !

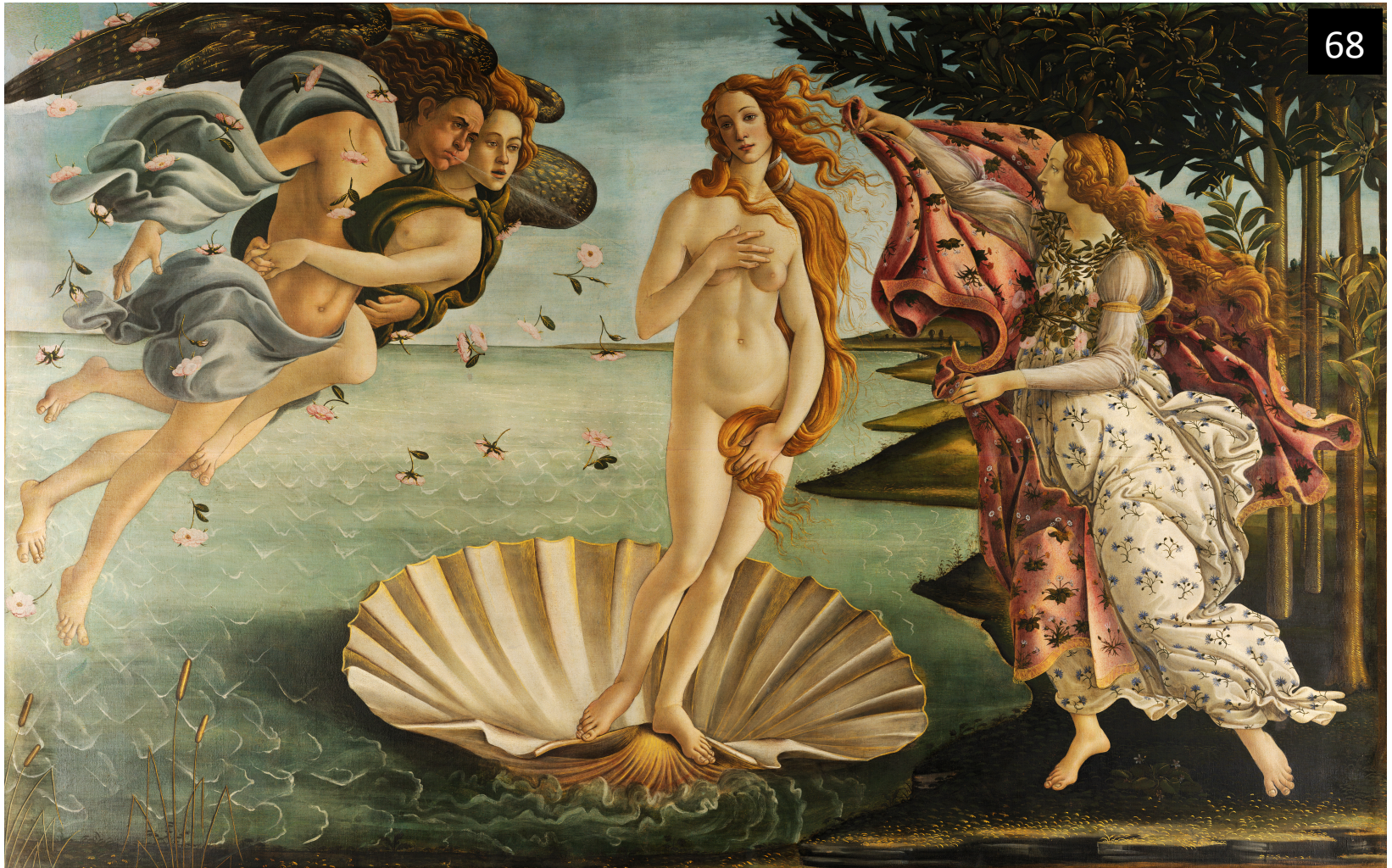
② Access generates value (social process)

③ Trust is key = common future vision

④ Create relevant value metric (evidence based)

Thank you

- Lets create meaningful value metrics for our work



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