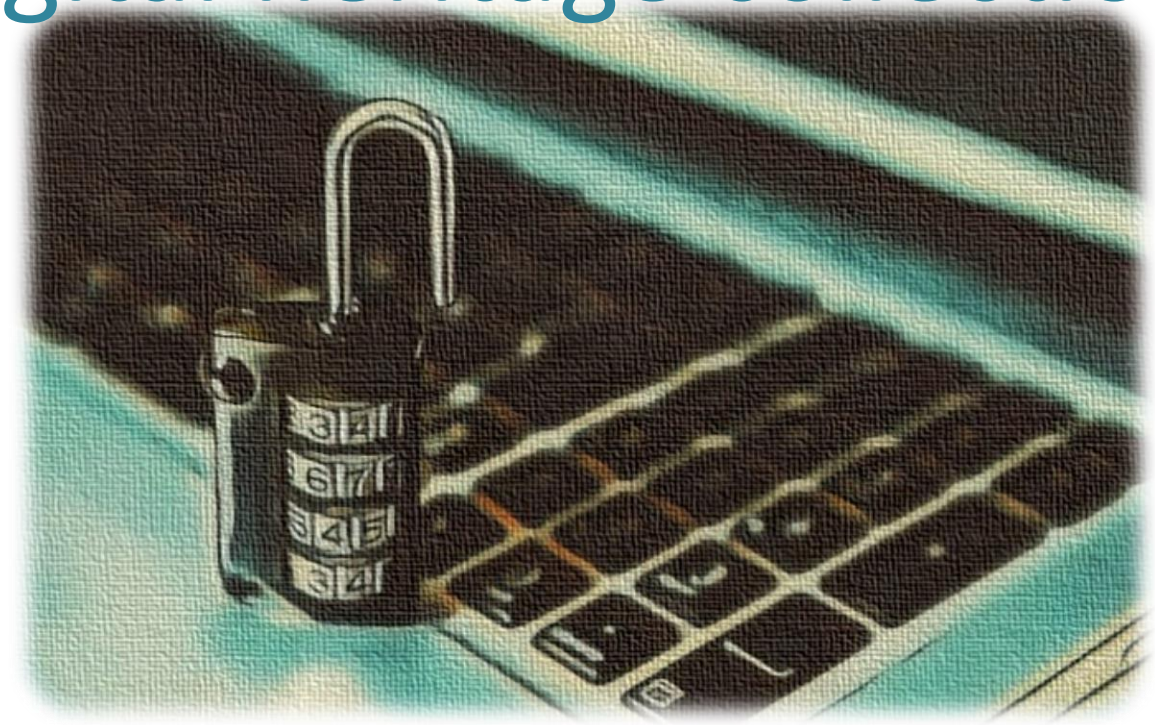
# Unlocking value from digital heritage collections



**Professor Simon Tanner**
**King's College London**
**@SimonTanner**

Twitter: @SimonTanner

Access
Everything Everywhere
All at Once

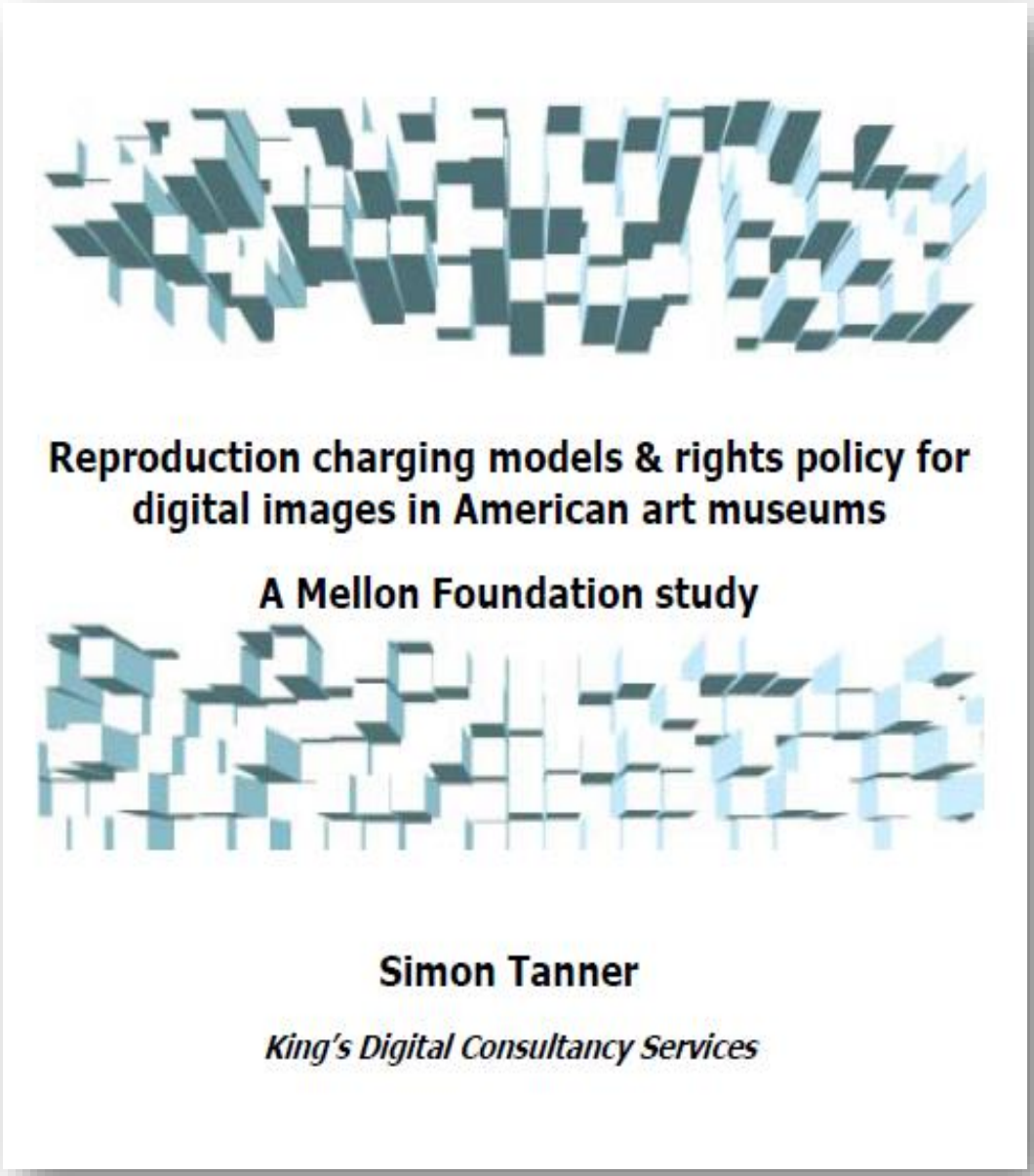
Sophisticated

Simple to fly

# Permanence

recycle
make
Re-usable
remake
use
reuse

New knowledge
creation for the
record & for a
global audience




# Charging Models & Rights Strategy for Images in Museums

# Metropolitan Museum of Art Puts 375,000 Public-Domain Images in Creative Commons

BY *Alex Greenberger* POSTED 02/07/17 11:40 AM

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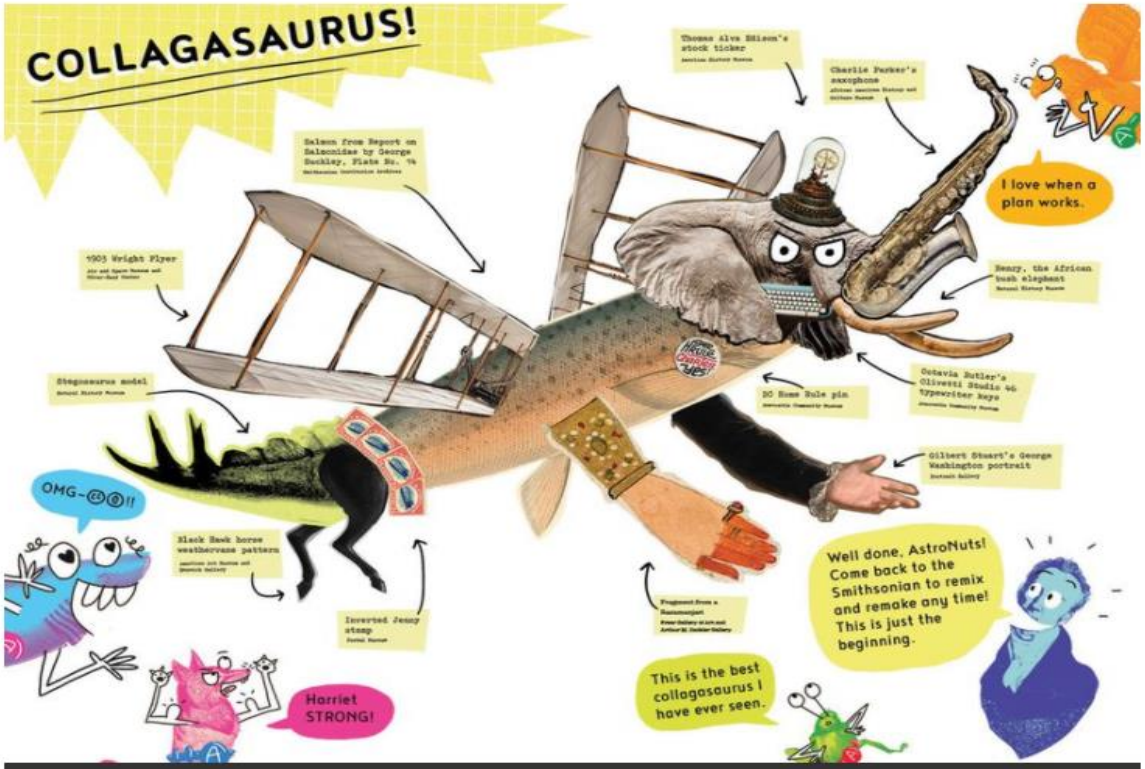
Emmanuel Gottlieb Leutze, *Washington Crossing the Delaware*, 1851, oil on canvas.

VIA THE METROPOLITAN MUSEUM OF ART/LICENSED UNDER CC0 1.0

www.artnews.com

# Smithsonian Releases 2.8 Million Images Into Public Domain

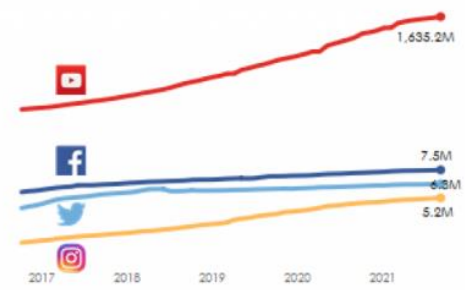
The launch of a new open access platform ushers in a new era of accessibility for the Institution



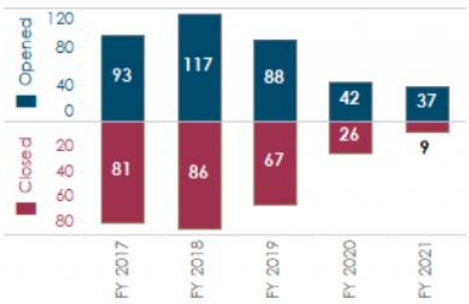

**Author-illustrator duo Jon Scieszka and Steven Weinberg debut *How to Make a Collagasaurus,* a how-to booklet inviting kids to transform the Smithsonian collections into zany new art forms. (Jon Scieszka and Steven Weinberg)**

# Smithsonian Metrics Dashboard

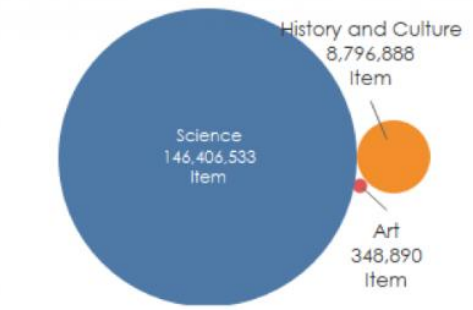
Introduction and FAQ




## Virtual Smithsonian

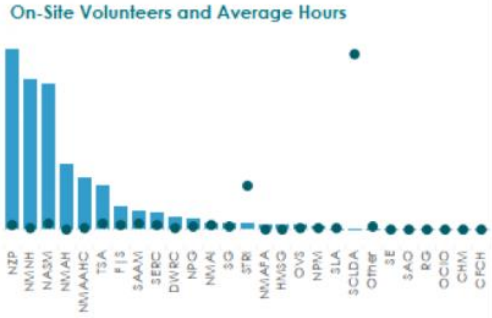



## Public Engagement




## National Collections

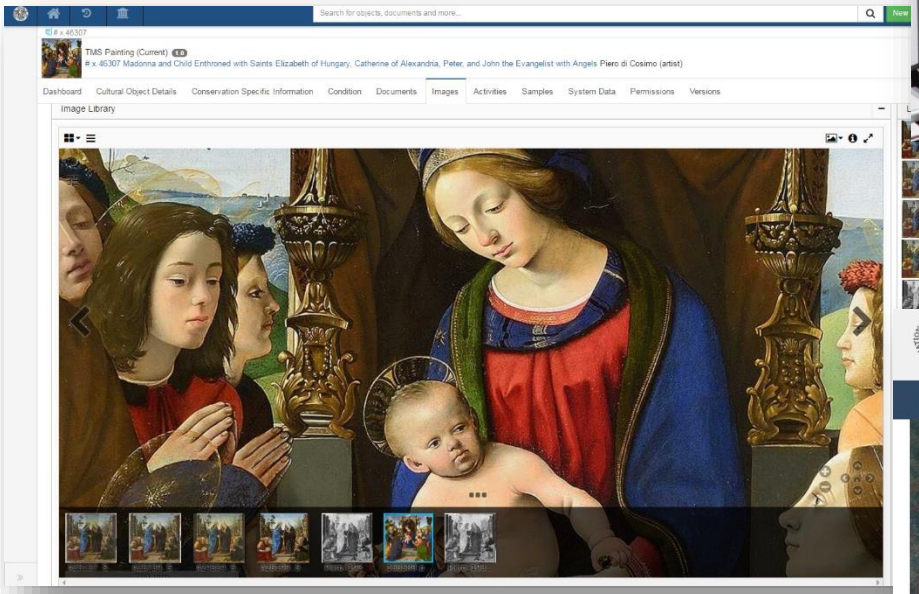
## Research

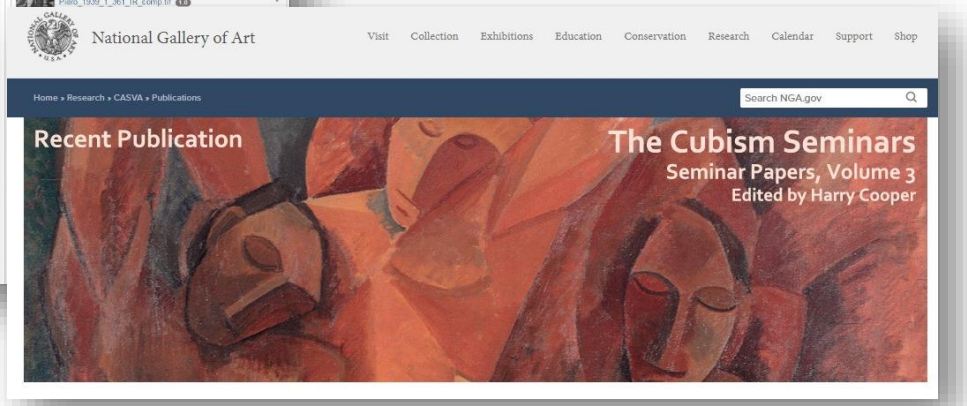



## People & Operations

## One Smithsonian

# US National Gallery of Art





# US National Gallery of Art

## OUTCOMES AND USE CASES

As noted previously, the fundamental purpose of the project was to make the Gallery's collection more open, available and useful to users across the world. In January 2020, with all the images having been uploaded for several months and the Wikidata project nearly completed, work began to track use cases of the donated images on Wikimedia Commons. Although control over the images had been effectively relinquished, the Gallery was still able to keep tabs on them because each image that had been uploaded was automatically added to a 'watchlist' that tracked changes to the file. The Gallery also had access to a number of analytics tools created by the Wikimedia community, with GLAMorgan proving especially useful.[18]

With that said, the initial results were extremely encouraging. In January 2020, the 25 most-viewed Gallery-donated images received around 1.5 million impressions on Wikipedia, whereas those same images received just over 1,000 views on the Gallery's website. By May 2020, the 50 most-viewed Gallery images on Wikimedia were receiving around 5 million potential views per month, a trend that has continued throughout 2021. As of November 2021, Wikimedia users have placed the Gallery's images on around 1,300 Wikipedia articles in over 60 different languages, generating an average of 6.2 million monthly views. It is

Zweig, Benjamin (2022, June 1). Opening up: The National Gallery of Art's Wikimedia project. In the Journal of Digital Media Management, Volume 10, Issue 4.
https://hstalks.com/article/7063/opening-up-the-national-gallery-of-arts-wikimedia-

# Curation Challenges & Unfunded Mandates

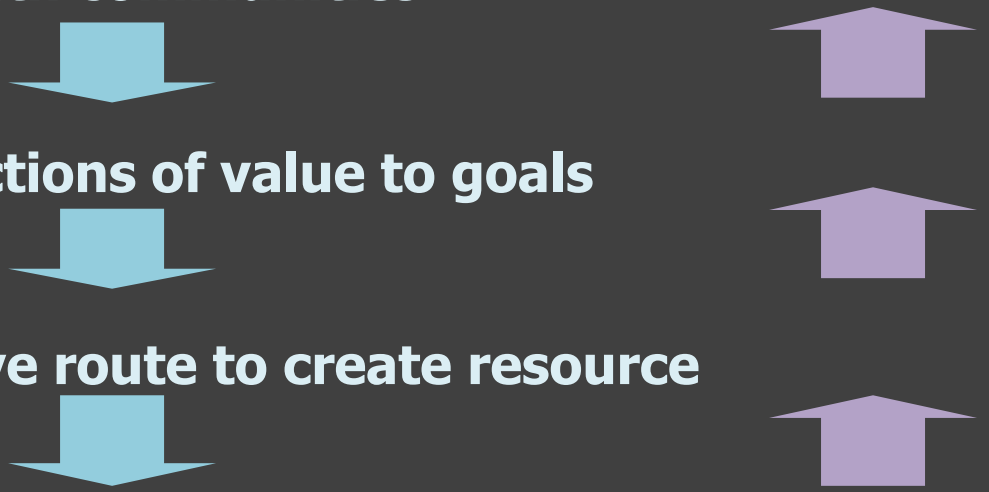
# Building selection criteria

**Values, audience and information goals built with communities**

**identify collections of value to goals**

**plan most effective route to create resource**

**seek funding for ideas**



Ideal world

Real world

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# Treat the data FAIR and CARE

- (F)indable and (A)ccessible and (I)nteroperable and (R)e-usable
- (C)ollective benefit: Data ecosystems should be designed and function in ways that enable indigenous peoples to derive benefit from the data.
- (A)uthority to control: Indigenous Peoples' rights and interests in Indigenous data must be recognised and their authority to control such data be empowered.
- (R)esponsibility: Those working with Indigenous data have a responsibility to share how data is used to support Indigenous Peoples' self-determination and collective benefit.
- (E)thics: Indigenous Peoples' rights and well-being should be the primary concern at all stages of the data life cycle and across the data ecosystem.

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European Commission

English

Search

Shaping Europe's digital future

Home | Policies | Activities | News | Library | Funding | Calendar | Consultations

Home > Policies > A European Strategy for data

# A European Strategy for data

The strategy for data focuses on putting people first in developing technology, and defending and promoting European values and rights in the digital world.

Data is an essential resource for economic growth, competitiveness, innovation, job creation and societal progress in general.

The European strategy for data aims at creating a single market for data that will ensure Europe's global competitiveness and data sovereignty. Common European data spaces will ensure that more data becomes available for use in the economy and society, while keeping the companies and individuals who generate the data in control.

Data driven applications will benefit citizens and businesses in many ways. They can:

- improve health care
- create safer and cleaner transport systems
- generate new products and services
- reduce the costs of public services
- improve sustainability and energy efficiency

The Commission has proposed a Regulation on European data governance as part of its data strategy. This new Regulation will play a vital role in ensuring the EU's leadership in the global data economy.

**Communication from the Commission: A European strategy for data >**

**Data Act >**

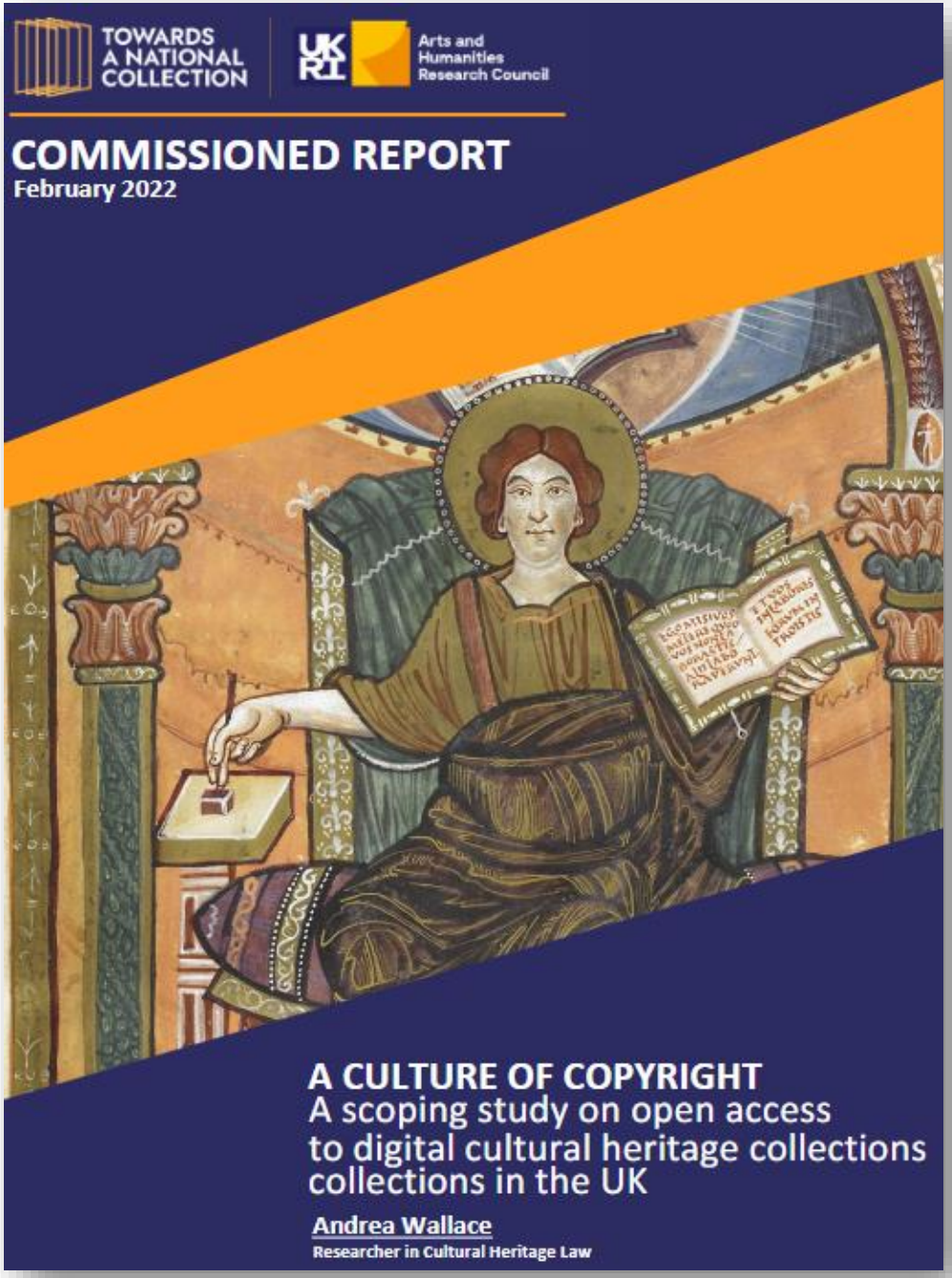
**European Data Governance Act >**

https://digital-strategy.ec.europa.eu/en/policies/strategy-data

# Unlocking Portugal's museum collections: navigating challenges and contradictions in access and reuse

In today's digital age, finding Portugal's national museum collections online should be a seamless experience. However, the complex landscape of licenses and regulation often leaves researchers and enthusiasts bewildered. Luis Ramos Pinto, digital heritage consultant and open access advocate, explores the challenges and contradictions in accessing and reusing images of these artworks.

https://pro.europeana.eu/post/unlocking-portugal-s-museum-collections-navigating-challenges-and-contradictions-in-access-and-reuse



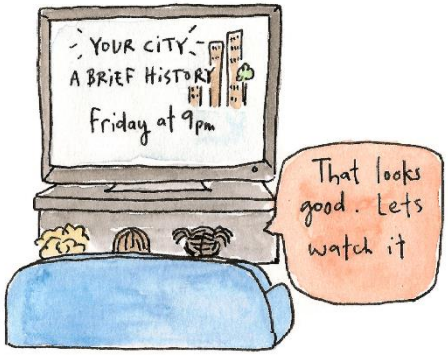

https://zenodo.org/records/6242611

# Modes of Digital Value

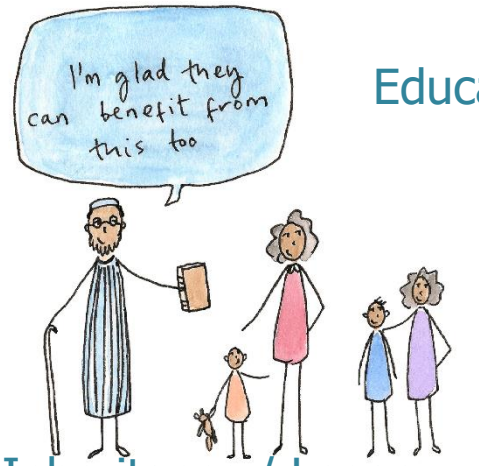
## Utility

## Education

## Community




## Inheritance / Legacy




## Existence / Prestige

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# Intangible Values

Intangible value is essential to appreciate for both memory institutions and digital resources - they rely on: **intangible values such as knowledge, social memory, education, brand recognition or goodwill**.

"the physical art pieces are tangible, preserved physically and they are hanging here and we can see it and discuss it, but the same mindset needs to be transferred into the digitized version of the art."

Christina Jensen, Statens Museum for Kunst, Denmark

Notes: Where the value **cannot be tangibly touched** (such as education or social memory) and is **not recordable as a transaction value** or **indicated by a set of assets**. Intangible value has a large information component and has greater fluidity, possibly changing in value over time and between different groups (such as beliefs, interests or symbolic associations).

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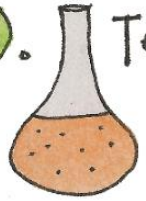
# 10 Areas of Impact:

1. Education + Learning
2. Engaging + Increasing knowledge
3. Health + Wellbeing
4. Social+community cohesion

5. Entertainment + participation

6. Environmental + Sustaining
7. Economic + generating wealth
8. Political + democratising



9. Technology + innovation
10. Equality + Equity

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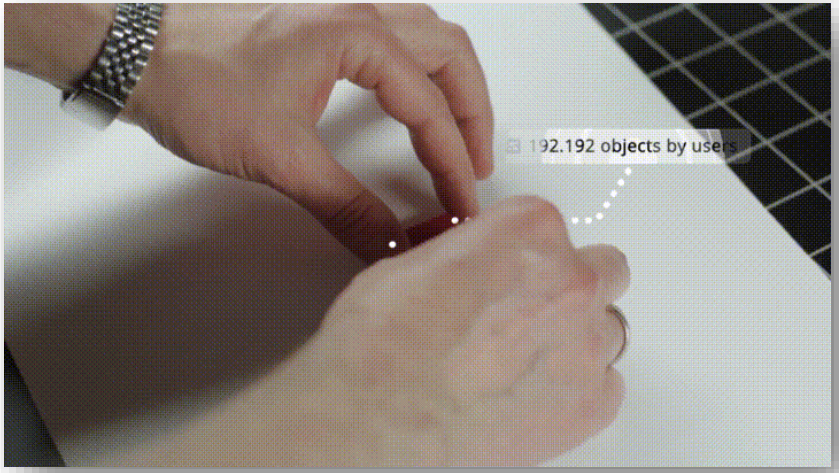
# Utility Value



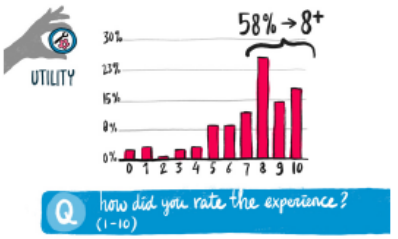

## Looking at Europeana 1914-1918 through the Utility lens

**What we looked for**
We used the Utility lens to ask questions that focused on understanding the users'[16] feelings about how useful the service was to them and how they valued it and its outcomes. We believe that showing that the service was useful and valued is a good indicator of the social and cultural impact of the service.

**One of our questions**
How do you rate the user experience of Europeana 1914-1918's services?

**The answer we found**
On a scale of 0-10, 58 percent of users rated the value of the service 8 or higher.

**What did the Utility lens reveal?**
We learnt that users valued their experience of the service highly, with close to two-thirds of the respondents giving it a rating of 8 or higher. This feels like a great outcome. But with no comparable services available to compare these findings, we are aware that the meaning of the positive user experience is limited to subjective interpretation. We are also aware that the Europeana 1914-1918 service can be broken down into a number of service components[17], and that this distinction was not made in our questionnaire.

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# GLAM Impact needs Open

Reach: with OpenGLAM we reach more people

Significance: with OpenGLAM a bigger difference is made

www.rijksstudio-award.nl/en/

# The Reward

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