Opening up the documentation workflow for crowdsourcing – the experience of Ajapaik.ee platform.

Vahur Puik
@puik, @Ajapaik
Estonian Photographic Heritage Society

CIDOC2017, Tbilisi, September 29, 2017
introductory reflections
Krisztián Fonyodi:

- the interests of content providers were given priority, not the content users...
Krisztián Fonyodi:

- the interests of content providers were given priority, not the content users...
- focus of digitization should be on publication and use
Trilce Navarrete:

How to measure positive impact?
Trilce Navarrete:
How to measure positive impact?
digital is data
data is measurable
what are we measuring and presenting?
Measuring the Impact of Digital Resources: The Balanced Value Impact Model

Simon Tanner
Department of Digital Humanities
King’s College London
The Impact of Open Access on Galleries, Libraries, Museums, & Archives

Effie Kapsalis
Smithsonian Emerging Leaders Development Program

April 27, 2016
Welcome!

The key goal of The Commons is to share hidden treasures from the world’s public photography archives.

Please help make the photographs you enjoy more discoverable by adding tags and leaving comments. Your contributions and knowledge make these photos even richer.

Participating Institutions
FAQ
Rights Statement

A random sprinkling of our participating institutions...

Search The Commons
Welcome!

The key goal of The Commons is to share hidden treasures from the world's public photography archives.

Please help make the photographs you enjoy more discoverable by adding tags and leaving comments. Your contributions and knowledge make these photos even richer*

Participating Institutions
FAQ
Rights Statement
Figure A: Comparison of views received for an “average” image on different websites since 2008.
Figure A: Comparison of views received for an “average” image on different websites since 2008.
“the images on **Wikimedia Commons** have received 1 million times as many views as those on the Archives’ own website”
“the images on Wikimedia Commons have received 1 million times as many views as those on the Archives’ own website”
This category features images from the collection of the Smithsonian Institution Archives.

Subcategories

This category has the following 21 subcategories, out of 21 total.

A
- Annual report of the Bureau of American Ethnology to the Secretary of the Smithsonian Institution (9 C, 40 F)
- Annual report of the Bureau of Ethnology to the Secretary of the Smithsonian Institution (13 C)

D
- Division of Vertebrate Paleontology records (2 F)
- Documents in the Smithsonian Institution Archives (40 F)

I
- Images from the National Postal Museum Archives (116 F)

J
- Joseph Henry Papers, Smithsonian Institution Archives (2 F)

M
- Martin A. Gruber Photograph Collection (1 F)
- Maud Menten (1 F)
- Gerrit Smith Miller (11 F)

R
- Richard Rathbun (1 P, 14 F)
- Mary Livingston Ripley (2 F)
- Robert Goddard Papers (33 F)

S
- Science Service collection at the Smithsonian Institution Archives (1 C, 151 F)
- She Blinded Me with Science Edit-a-Thon, March 2012 (25 F)
- P. B. Shekar (1 F)
- Smithsonian Institution Archives Smithsonian Photographic Series (23 F)

T
- Thomas Smillie Collection (179 F)

U
- United States National Museum Division of Grasses, Records (1 F)

W
- Waldo LaSalle Schmitt Papers (4 F)
- Wright brothers papers (12 F)
The GLAM-WIKI project supports GLAMs and other institutions who want to work with Wikimedia to produce open-access, freely-reusable content for the public.

Different GLAMs have different needs and goals for their projects. From our existing partnerships, we have compiled a number of model projects, and we have documented case studies on how they work in practice.

This site includes all Wikimedia projects and languages. There is a page specific to English Wikipedia here.
The project **Structured Data on Wikimedia Commons** (2017-19) converts the free media files on Wikimedia Commons to structured and machine-readable format, so that they become easier to view, search, edit, organize and re-use. The Commons backend is migrated to Wikibase, the same technology as used for Wikidata.

### What is this?

Wikimedia Commons holds a lot of **(meta)data** about the media files it hosts. **Structuring this data** allows for more and making it machine-readable has many benefits: it makes it easier to view, search, edit, curate, use and re-use the files on Commons.

The structured Data on Commons project is an effort to make this happen. In early 2017, this project was funded by the Alfred P. Sloan Foundation. For more information about the grant, see the documentation here.

**Development** takes place in 2017-2019.

### Latest update

Stay tuned for more information on the Structural Data Commons project.
‘We transform the world with culture’

Europeana Strategy 2015-2020

READ OUR STRATEGY UPDATE

Introduction

Europeana started 5 years ago as a big political idea to unite Europe through culture by making our heritage available to all for work, learning or pleasure. A deeply felt belief that our shared cultural heritage fundamentally belongs to all of us, and is therefore too important to leave to market forces alone to digitise and make available. We still believe in this big idea. We are Europeana, the network for the cultural heritage sector in Europe, and we think we are in a unique position to make these ideals come true. We are expanding our network with thousands of cultural institutions, politicians, tech entrepreneurs, open data activists, developers and researchers all with one thing in common: A shared dream of a world where every citizen will have access to all cultural heritage. We transform the world with culture
Priorities #2

Open the data
We are committed to making our partners’ data more openly accessible so that it may be viewed, and re-used within its copyright. We will work with our contributing partners and policy-makers in Europe to make all digitised Public Domain material freely available for re-use without any restrictions. We will lobby to have the principles established in the Europeana Public Domain Charter and the New Renaissance Report applied to all publicly funded digitisation projects in Europe. We will also support our partners in making content that is not subject to third party rights openly available. We want to be a voice for publicly-funded cultural heritage so that your heritage becomes the first truly authentic and trusted data.
Priorities #1

Improve data quality
To do this, it needs to be more attractive for institutions to submit their best material. We must continue to be inclusive with a low threshold for submission so that everyone, who wants to, can participate, even with limited resources to spare. We will also develop an infrastructure that allows the ingestion of higher quality material with more open licensing conditions that allow for better access for users and creatives better, resulting in corresponding higher quality data.
Europeana 2020 Strategic update

It's three years since we launched our 2015-2020 Strategy 'we transform the world with culture'. We're now at the halfway point; a good time to review our progress, refine and update our plans and make sure we're on course to meet our targets together.

As we undertake this midterm review, it's clear that much has changed in the world even in this short space of time. Technology and user behaviour have moved on. The way people access information and engage with content has evolved. The funding environment and overall economic outlook have grown more uncertain and our political and social landscape is unstable.
Our three priorities

Our supercharged 2020 Strategy will focus on three powerful priorities, designed to unlock more culture, address our pain points and create more positive change across Europe and the rest of the world.

1. Make it easy and rewarding for Cultural Heritage Institutions to share high-quality content
2. Scale with partners to reach our target markets and audiences
3. Engage people on our websites and via participatory campaigns

For each of these priorities, we will also seek to change the way we work with each other. Together, we will aim to sharpen our focus on quality, to make sure educators, researchers, creators, and citizens across Europe genuinely can make use of the content we provide. We know users consume content in different ways and that there is a growing appetite for participation. The key is to make sure we all know “who is responsible for what” across our diverse network so that we can rely on each other to deliver.
1. Make it easy and rewarding for Cultural Heritage Institutions to share high-quality content
2. Scale with partners to reach our target markets and audiences
3. Engage people on our websites and via participatory campaigns
1. Make it easy and rewarding for Cultural Heritage Institutions to share high-quality content
2. Scale with partners to reach our target markets and audiences
3. Engage people on our websites and via participatory campaigns
1. Make it easy and rewarding for Cultural Heritage Institutions to share high-quality content
2. Scale with partners to reach our target markets and audiences
3. Engage people on our websites and via participatory campaigns

For each of these priorities, we will also seek to change the way we work with each other. Together, we will aim to sharpen our **focus on quality**, to make sure educators, researchers, creators, and citizens across Europe genuinely can make use of the content we provide. We know users consume content in different ways and that there is a growing **appetite for participation**. The key is to make sure we all know “who is responsible for what” across our diverse network so that we can rely on each other to deliver...
growing appetite for participation.
Welcome! You have arrived at a treasure trove of Helsinki photographs, courtesy of Helsinki City Museum.

At Helsinkiphotos.fi, You can:

- Browse or search a collection of over 40,000 photographs
- Download high resolution, print-quality images or smaller images for online use on your device – free of charge*
- Browse the museum’s curated albums
- Create your own albums and add your favorite images to them
- Order customized photographic products such as posters from the collection’s images

*You may use the downloaded images freely as long as you credit Helsinki City Museum and the photographer.

Read more on our Terms of Use page
HELSINGIN OLYMPIALAISET 1952.

CC BY 4.0

Image details
Image type: Kuva, Valokuva,
Image ID: XLVIII-288


Creation information
Creator: Olympia-kuva Oy,
Date: 1952

Property information
Measurements: 9x12,

Related albums

License
Palvelussa näytettävät Helsingin kaupunginmuseon kuvat lisensoidaan Nimeä 4.0 Kansainvälisen (CC BY 4.0) -lisenssillä. Kuvia voi käyttää vapaaesti, mutta kuvan käyttäjällä on vastuu mm. tekijänoikeuksien ja yksityisyysen suojan kunnioittamisesta. Esimerkiksi henkilökuvien käyttö markkinoinnissa ja/tai mainonnassa on kielletty ilman kuvassa olevan henkilön suostumusta. Käytön yhteydessä on mainittava kuvaaja (jos tiedossa) ja Helsingin kaupunginmuseo. Jos sinulla on kysyttävää, tutustu tarkempiin käyttöehdoihin tai ota yhteyttä Helsingin kaupunginmuseoon.
HELSINGIN OLYMPIA

CC BY 4.0

Image details

Image type: Kuva, Valokuva,

Image ID: XLVIII-288
Send feedback about the image

Content *

Name

Email

Submit

Information about the service
Questions & answers
Terms of use

Helsinki Kuvia.fi

Helsingin Kaupunginmuseo

Picture Browsery at Helsinki City Museum
Facebook
Twitter
It is time to give up “the assumption that information must move from credentialed producers to passive consumers.” (p. 146)
WIKINOMICS
Tapscott & Williams, 2008:

Memory institutions should also "orchestrate value creation rather than participate directly in it." (p. 258)
A useful game – rephotographing historic views from public collections

Vahur Puik
Tallinn University, Estonian Museum Association

Aggregation and Management of Audiovisual Content in the Digital Space
BAAC-LCSA Conference, October 4-7, 2009, Vilnius
http://www.baacouncil.org

Presentation available at http://www.slideshare.net/puik
the problem:
digitized heritage content is mostly only searchable by text
Explore 53,455,435 artworks, artefacts, books, videos and sounds from across Europe.
E44
Place Appellation
there is no location metadata (in the form of geographic coordinates)
Rare exception of extremely well described images that make geocoding possible
Celebrations - Parades - Municipal events - The Victory Arch. 1918

Celebrations, Parades and Municipal Events: The Victory Arch on Fifth Avenue at 25th Street as viewed southward. Thru the center appears the Fuller (Fiatiron) Building. On the right, silhouetted against the Fifth Ave. Building, is the Worth Monument.

1918
Urbrock Collection  Typos? Help fix them.

Errors? Send feedback

0 Comments  Sort by Oldest

Add a comment...
Ekskursioonigrupp Tbilisis 1975.

Collection: Fotokogu
Number: ERM Fk 2938:423
Name: Ekskursioonigrupp Tbilisis 1975. aastal
Nature: foto
Date: 1975
Original: koopia
Condition: hea
Details: Technique fototehnikad (ümberpildistus/digikoopia)

Persistent URL: http://opendata.muis.ee/object/1622074
Save object data as RDF/XML

Feedback:
Name:
E-mail:
Feedback:
verification code:

Send feedback

Further information: http://muis.ee/at/help/Autorioigused
Ekskursioonigrupp Tbilisis 1975.

Collection: Fotokogu
Number: ERM Fk 2938:423
Name: Ekskursioonigrupp Tbilisis 1975. aastal
Nature: foto
Date: 1975
Original: koopia
Condition: hea
Details: Technique: fototehnikad
(ümberpildistus/diigikoopia)

Additional classification: Topograafiline ERM: Gruusia
Legend: Gruusia, Tbilisi
Lehte Talve "Noorteröivastus nõukogude ajal" juhataja, originaalkoopia
omnakule tagastatud

2009
digitiseerimine
digiteerimine
fotograaf: Suve, Merylin

1975
pildistamine
Gruusia; linn Tbilisi

2009 muuseumikogumistegevus
Eesti Marana

seotud objekt
Noorte röivastus nõukogude ajal ERM KV 1217:15/193-195

Persistent URL: http://opendata.muis.ee/object/1622074
Save object data as RDF/XML

Further information: http://muis.ee/et/help/Autorioigused
Ekskursioonigrupp Tbilisis 1975.

**Collection**
Fotokogu

**Number**
ERM Fk 2938:423

**Name**
Ekskursioonigrupp Tbilisis 1975. aastal

**Nature**
foto

**Date**
1975

**Original**
koopia

**Condition**
hea

**Details**
Technique fototehnikad (ümberpildistus/digikopia)

**Additional classification**
Topograafilne ERM: Gruusia

**Legend**
Gruusia, Tbilisi
Lehte Talve "Noorterõivastus nõukogude ajal" juhatus. Originaalfoto omanikule tagastatud

**2009 digitaliseerimine**
digiteerimine
fotograaf: Suve, Mervin

**1975 pildistamine**
Gruusia; linn Tbilisi

**2009 muuseumit kogumistegevus**
Eesti Marana

**seotud objekt**
Noorte rõivastus nõukogude ajal ERM KV 1217:15/193-195

Persistent URL: http://opendata.muis.ee/object/1622074
Save object data as RDF/XML
Case studies

The INDICATE case studies aim to analyse the potential for e-infrastructures to be used to overcome long-standing problems in e-Culture. Three key problems are considered, namely: long term digital preservation, virtual exhibitions and management and processing of geo-coded digital cultural content.

The results of the analysis are important inputs to the best practice work.

Digital preservation using e-infrastructures

This case study investigates how e-infrastructure enabled long term preservation can ease the transfer the cultural heritage to future generations. The main objective of this study is to review the current situation of digital preservation process and policies in Europe, the state of the art of the technology used or in development, the relation between preservation institutions and e-infrastructure providers and to describe which actions can be taken in a feasible way to initiate the coordination of a European eco-system of data repositories for the long-term preservation of the digital cultural resources.

Usage of e-infrastructure may assist to solve challenges like storage, access, data security and integrity and copyright protection in the long term. Therefore integrating digital preservation systems to large capacity networks or International NREN or Grids might rapidly become widespread worldwide.

The first step of this process would be to develop national and global preservation policies and strategies and to provide the interested institutions a set of guidelines on how to build a preservation system (including selection, acquisition, conversion, storage, backup, preferred file formats, etc.).

Workshops

- Ankara, 7-8 July 2011, INDICATE long-term presentation workshop
  Programme and presentations

Deliverables

- D3.3 Workshop proceedings - digital preservation (pdf, 203kb)
- D5.1 Case study report - Long Term Preservation (pdf, 2441 kb)

Survey template

- Preservation survey template (DOC, 138 kb)

Virtual exhibitions using e-infrastructures
Geocoded digital cultural content using e-Infrastructures

Aim of this case study is to define the requirements and to investigate how geo-location services could be applied to the creative industry. On the one hand the research reviews the current approaches and new R&D activities on geocoded heritage, e-learning, living arts and other cultural areas, identifying the possibilities and benefits of using the e-infrastructures and geotagging e-services in digital culture, preparing the recommendations for the content providers. The focus will be put in particular when dealing with geocoded digital cultural content.

Workshops

- Ljubljana, 7 February 2012, Workshop on Geocoded digital cultural content

Deliverables

- D3.4 Workshop proceedings - geocoded digital cultural content (pdf, 521 kb)
- D5.3 Case study report - Geocoded digital cultural content (Part 1 .pdf, 1469 kb) - (Appendices .pdf, 2422kb)
Geographic location is one of the most important attribute of any cultural heritage item especially when taking into account navigation support by mobile devices. The most valuable geographic description is in the form of digital geographic coordinates. Geographic coordinates are presented as \( x, y \) and possibly \( z \)-values which define a position in a coordinate system. Examples of coordinated systems are the system of latitude and longitude, used on the Earth's surface, and the Cartesian system.

The \textbf{added value} of the geocoded cultural content is in the:

- Browsing cultural portals efficiently through space and time
- Searching for content in a more user friendly way, without the necessity of typing geographical names
- The possibility of discovering overlapping cultural content
Geographic location is one of the most important attributes of any cultural heritage item especially when taking into account navigation support by mobile devices. The most valuable geographic description is in the form of digital geographic coordinates. Geographic coordinates are presented as x, y and possibly z-values which define a position in a coordinate system. Examples of coordinated systems are the system of latitude and longitude, used on the Earth's surface, and the Cartesian system.

The added value of the geocoded cultural content is in the:

- Browsing cultural portals efficiently through space and time
- Searching for content in a more user-friendly way, without the necessity of typing geographical names
- The possibility of discovering overlapping cultural content
The **added value** of the geocoded cultural content is in the:

- Browsing cultural portals efficiently through space and time
- Searching for content in a more user friendly way, without the necessity of typing geographical names
- The possibility of discovering overlapping cultural content at the same location but originating from different sources and at different times
- Mapping of the content
- Performing of GIS calculations and simulations
- Overlapping architectural/archaeological heritage with museum objects and intangible heritage
- Defining the protected areas of monuments
- Geovisualisation and historical simulations
The **added value** of the geocoded cultural content is in the:

- Browsing cultural portals efficiently through space and time
- Searching for content in a more user friendly way, without the necessity of typing geographical names
- The possibility of discovering overlapping cultural content at the same location but originating from different sources and at different times
- Mapping of the content
- Performing of GIS calculations and simulations
- Overlapping architectural/archaeological heritage with museum objects and intangible heritage
- Defining the protected areas of monuments
- Geovisualisation and historical simulations
crowdsourcing
distributed work
incremental growth
crowdsourcing tasks: generic vs specific
generic vs specific: transcribing vs geotagging
geotagging
embedding geographic information
(longitude, latitude) in metadata
geotagging
what?
approximate geotag city center
object geotag building
camera’s geotag
point \((\text{lat}, \text{lon})\) + direction \((\text{azimuth})\)
Tartu vaade
Copyright status unknown Eesti Rahva Muuseum ERM Fk 2994:1958

Be the first of your friends to like this.

Approximate address: Narva maantee 2,
51013 Tartu, Estonia

Leopold Matti Tartu vaated
Camera location is needed for rephotography
(then and now)
Currently most of the content from Estonia
Ajapaik shows how places have changed over time

Discover how places looked like years ago by
* searching historic view pictures from Estonian museums' collections and curating selected images to Ajapaik,
* geotagging pictures from places you are familiar with and
* rephotographing the historic views from places you visit.

Ajapaik has 115418 historic pictures, out of which 61546 pictures have been put on the map by 7558 users and 5380 rephotographs for 4945 pictures made by 180 users.

You have suggested locations for 3767 pictures.
You have made 249 rephotos for 241 pictures.

Ajapaik is a gift for the 100th birthday of the Republic of Estonia
Show us your support by signing up as a contributor at the EV100 page

Supporters of Ajapaik

[Logos of various organizations]
Discover how places looked like years ago by
* searching historic view pictures from Estonian museums' collections and curating selected images to Ajapaik,
* geotagging pictures from places you are familiar with and
* rephotographing the historic views from places you visit.

Ajapaik has 115418 historic pictures, out of which 61546 pictures have been put on the map by 7558 users and 5380 rephotographs for 4945 pictures made by 180 users.

You have suggested locations for 3767 pictures.
You have made 249 rephotos for 241 pictures.

Ajapaik is a gift for the 100th birthday of the Republic of Estonia
Show us your support by signing up as a contributor at the EV100 page
Discover how places looked like years ago by
* searching historic view pictures from Estonian museums' collections and curating selected images to Ajapaik,
* geotagging pictures from places you are familiar with and
* rephotographing the historic views from places you visit.

Ajapaik has 115418 historic pictures, out of which 61546 pictures have been put on the map by 7558 users and 5380 rephotographs for 4945 pictures made by 180 users.

You have suggested locations for 3767 pictures.
You have made 249 rephotos for 241 pictures.

Ajapaik is a gift for the 100th birthday of the Republic of Estonia
Show us your support by signing up as a contributor at the EV100 page
Number of historic photos and geotagged photos on Ajapaik.ee (since 2014)
Number of historic photos and geotagged photos on Ajapaik.ee (since 2014)
Foto

Description: pealkiri: ENSV- Gruusia maavööstus kergejoustikus Tbilisi Gruusia
viited: KK nr. 20, 1948.a, lk. 536

Author:

Source: Eesti Spordi- ja Olümpiamuuseum SA, MuS

Source ID: ESM F 564.28/A9932

Size: 1251x800

Picture already in album(s): Transport

Add this picture to album (not the whole set)

Turised Tbilisis, gruppiit

Description:

Author:

Source: Eesti Rahva Muuseum, MuS
plan: more social features

enabling discussion between users
(e.g. when different locations suggested for same image),
subscribing to places
(notification when new image added to your home street),

etc
<table>
<thead>
<tr>
<th>Album London leaderboards</th>
<th>Recent activity leaderboard</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Lauri Elias 6671</td>
<td>1. Tauno Rahnu 821189</td>
</tr>
<tr>
<td>2. Vahur Puik 3926</td>
<td>2. Vahur Puik 87374</td>
</tr>
<tr>
<td>3. James Morley 1153</td>
<td>3. Igor Art 85689</td>
</tr>
<tr>
<td>5. Anonymous user 478</td>
<td>5. Toomas Li 9750</td>
</tr>
<tr>
<td>7. Anonymous user 219</td>
<td>7. Riho Vareth 8861</td>
</tr>
</tbody>
</table>

User Vahur Puik. Log out.
plan: integration with wiki...
wikidata, Wikimedia Commons
plan:

machine learning

image recognition (detecting duplicates, similar images) etc
Norwegian instance of Ajapaik platform: fotodugnad.ra.no
Currently Ermakov’s collection of 25,819 prints, 15,536 glass plate negatives and 119 photo albums are stored at the Georgian National Museum. From 1999 to 2010, the restoration studio of the Nederlands Fotomuseum (Rotterdam) worked with the Georgian National Museum on the restoration, conservation and inventory of the Ermakov archives, supported by a generous financial contribution from Stichting Horizon.

After successful exhibitions in the Netherlands and Germany, a part of Ermakov’s vast collection will be presented in Georgia until October 18.
Presentation:

bit.ly/puik2017cidoc

NB! most images/screenshots in the presentation have links behind them

Ajapaik.ee

vahur@ajapaik.ee
@puik, @Ajapaik