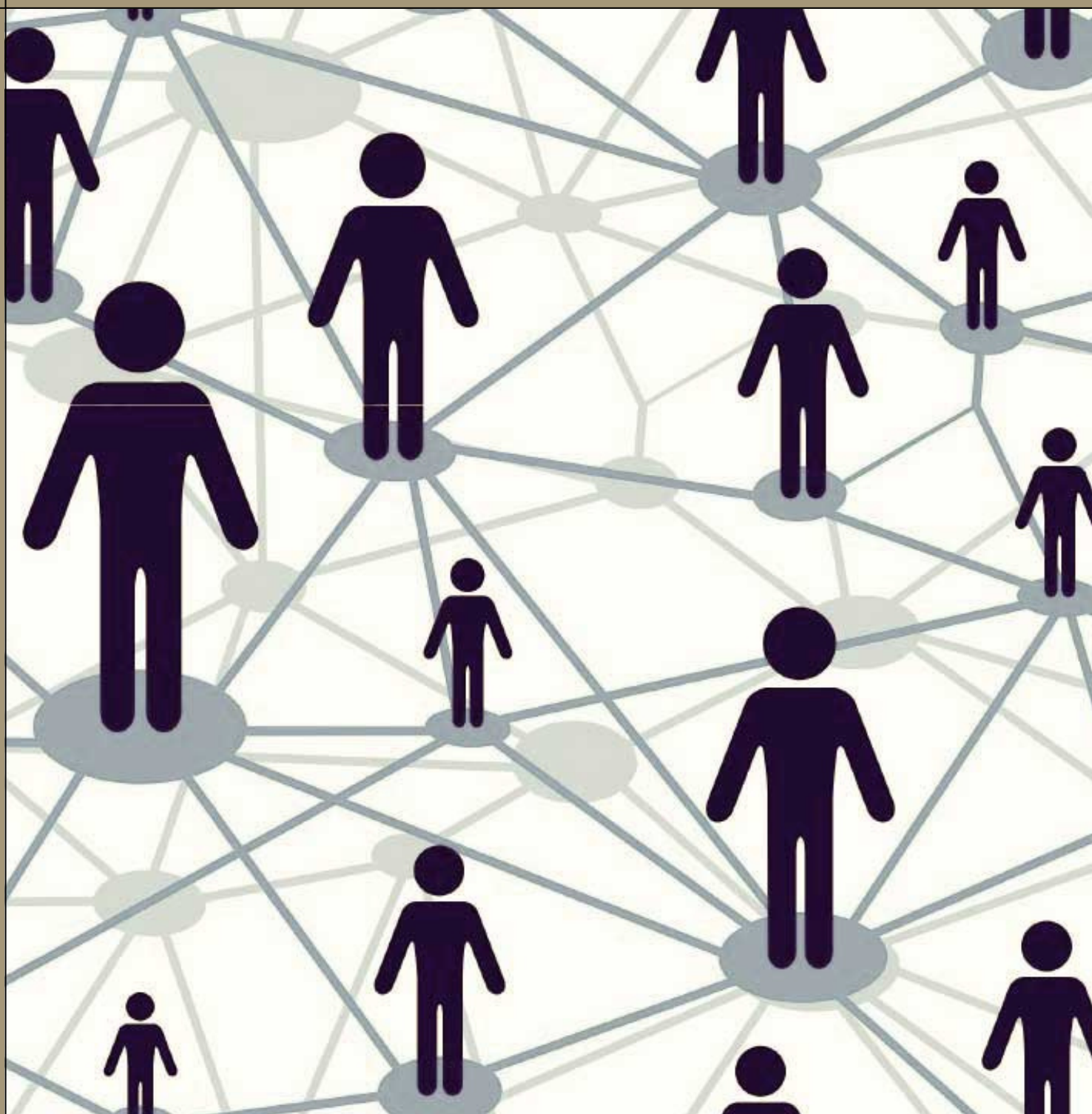


ALL TOGETHER NOW: CROWDSOURCED METADATA PROJECTS FOR CULTURAL HERITAGE ORGANIZATIONS

A DIGITAL WORKBOOK



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INTRODUCTION

THIS DIGITAL WORKBOOK IS CREATED FOR INFORMATION PROFESSIONALS, CURATORS, AND PUBLIC PROGRAMMERS WORKING IN CULTURAL HERITAGE ORGANIZATIONS (ARCHIVES, MUSEUMS, GALLERIES, AND LIBRARIES) WHO ARE CONSIDERING INITIATING A CROWDSOURCED METADATA PROJECT, OR WHO ARE SIMPLY INTERESTED IN LEARNING MORE ABOUT THE PROCESS, BENEFITS, RISKS, AND POSSIBLE OUTCOMES OF CROWDSOURCING AS AN INNOVATIVE FORM OF PUBLIC PROGRAMMING AND COMMUNITY OUTREACH.

WHAT IS "CROWDSOURCING"?

- A WAY FOR COMMUNITIES TO CREATE AND SHARE INFORMATION AND KNOWLEDGE
- A WAY FOR ORGANIZATIONS TO GENERATE LARGE QUANTITIES OF METADATA

DEFINITION OF CROWDSOURCING

"...an online, distributed problem-solving and production model that leverages the collective intelligence of online communities to serve specific organizational goals."

Source: "Crowdsourcing" by Daren C. Brabham. XVii–XiX.

Crowdsourcing is a portmanteau of "crowd" and "outsourcing." It typically refers to "crowds" of users in an online environment, whose labour is outsourced to achieve a common goal.



HISTORY

The term "crowdsourcing" dates back to 2006 when it was first used in the article "The Rise of Crowdsourcing," written by contributing editor Jeff Howe for Wired magazine. "Crowdsourcing" originally described the emergence of a new form of information-gathering that was enabled by the development of Web 2.0, otherwise known as the "participative web" or "social web." The formerly "static" websites of Web 1.0 were replaced by Web 2.0's "interactive" website functionalities, which supported user-generated content, participation, and interoperability for front end-users.

Today, the definition of crowdsourcing has expanded more broadly, as has its application as a sourcing method for individuals and organizations in both private and public sectors to obtain goods, services, information, and specialized knowledge. The internet is often used as a platform to attract participants, however, crowdsourcing activities may also have offline components, and can produce tangible results and effects.

Source: "Crowdsourcing" by Daren C. Brabham. XVii–XiX.

COLLECTIVE WISDOM

Jeff Howe's article followed the publication of the book "The Wisdom of Crowds: Why the Many are Smarter than the Few and How Collective Wisdom Shapes Business, Economies, Societies and Nations" in 2004 by James Surowiecki, who recognized the collective intelligence that emerges from the aggregated assessments and judgments of a group. Surowiecki argued that this phenomena, when applied as a methodology (crowdsourcing) is particularly effective for problem-solving and decision-making.

Source: "Crowdsourcing" by Daren C. Brabham. XVii–XiX

RECOMENDED READING

"Crowdsourcing" (2014) by Daren C. Brabham. The MIT Press Essential Knowledge Series.

COMMERCIAL CROWDSOURCING

"Commercial crowdsourcing involves paying participants for their work or awarding monetary prizes."

Source: <http://nonprofitcrowd.org/non-profit-crowdsourcing/>

NON-PROFIT CROWDSOURCING

"Non-profit crowdsourcing, involves unpaid volunteers contributing to crowdsourcing initiatives for the public good"

Source: <http://nonprofitcrowd.org/non-profit-crowdsourcing/>

RELATED TERMINOLOGY

PARTICIPATORY ARCHIVES

FROM: "THE ROLE OF PARTICIPATORY ARCHIVES IN FURTHERING HUMAN RIGHTS, RECONCILIATION AND RECOVERY." BY ANNE J. GILLILAND AND SUE MCKEMMISH. PG 1.

Participatory archives provide an alternative structure to the traditional archives model. "Participatory archives acknowledge that multiple parties have rights, responsibilities, needs, and perspectives with regard to the record. They are created by, for, and with multiple communities, according to and respectful of community values, practices, beliefs and needs. Participatory archives offer a space for negotiating different perspectives, experiences and needs and a mechanism for reconciling the dual nature of archives that has been critiqued by scholars and distrusted by those who have been disenfranchised, silenced, or otherwise marginalized or victimized by archives and record-keeping more generally" (1).

METADATA

FROM: "METADATA" BY JEFFREY POMERANTZ. PGS. 6, 11.

"Metadata comes from the term "metaphysics" and uses the prefix "meta" which suggests that it deals with "...something at a higher level of abstraction" (6). Metadata can be described as "a statement or statements about data" (6) and helps users discover information by providing contextual information about a record (6). To summarize, "metadata is a means by which the complexity of an object is represented in a simpler form" (11).

See: Metadata Types on pg. 4 of this workbook for more information.

FOLKSONOMIES

FROM: "MODERN KNOWLEDGE ORGANISATION SYSTEMS AND INTEROPERABILITY" (2012) BY RAJENDRA KUMBHAR AND "FOLKSONOMIES: INDEXING AND RETRIEVAL IN WEB 2.0" (2009) BY ISABELLA PETERS.

Folksonomies are crowdsourced collections of user-generated tags or terminologies allocated by untrained, non-subject expert individuals. Folksonomies are also known as "Social Tagging" or "Tagging."

CONTROLLED VOCABULARY

FROM: "METADATA" BY JEFFREY POMERANTZ. PG. 32-35 AND GETTY VOCABULARIES

"A controlled vocabulary is a set of rules (words and phrases) that dictate how to represent and exert control over a specific type of data or data element. Controlled vocabularies can include subject headings, thesauri, ontologies, and taxonomies. They can also be an established list, an organized arrangement, or database of preferred terms and phrases.

Using a controlled vocabulary will make your research more findable and shareable through consistency and cross-compatibility.

Examples: Library of Congress Subject Headings, Art & Architecture Thesaurus, Cultural Objects Name Authority, Getty Iconography Authority, Getty Thesaurus of Geographic Names, Union List of Artist Names, Categories for the Description of Works of Art.

CULTURAL HERITAGE

FROM: UNESCO'S "UNDERSTANDING INTANGIBLE CULTURAL HERITAGE" & CULTURE IN DEVELOPMENT "WHAT IS CULTURAL HERITAGE"

Cultural heritage can be expressed in tangible and intangible forms which are often inextricably connected. Cultural heritage are manifestations of cultural expressions, beliefs, traditions, and lifestyles.

Tangible cultural heritage includes: built environments (buildings, towns, archeological remains), natural environments (rural landscapes, coasts and shorelines, agricultural heritage), and artefacts (books, documents, artefacts, objects, photographs)

Intangible cultural heritage includes: oral traditions and expressions, performing arts, social practices, rituals and festival events, knowledge and practices concerning nature and the universe, and traditional craftsmanship.

	<h1>METADATA TYPES</h1>	"DATA ABOUT DATA"	
	<h2>DESCRIPTIVE METADATA</h2> <p>Provides descriptive information about the object. Most commonly used and referenced metadata type.</p> <p>Example: Titles, dates, keywords, and names.</p> <p>Source: "Metadata" by Jeffrey Pomerantz. Pg. 17, 65– https://www.canto.com/blog/types-of-metadata/</p>	<h2>STRUCTURAL METADATA</h2> <p>Provides information about how an object is organized.</p> <p>Example: The chapters of a book.</p> <p>Source: "Metadata" by Jeffrey Pomerantz. Pg. 17, https://www.canto.com/blog/types-of-metadata/</p>	
	<h2>PRESERVATION METADATA</h2> <p>Provides information necessary to support the process of preserving and maintaining an object throughout its lifecycle.</p> <p>Examples: Often based on the PREMIS (Preservation Metadata Implementation Strategies) data model, which captures information about actions taken on a digital object and the rights attached to it.</p> <ul style="list-style-type: none"> • Who has had custody/ownership of the digital object? • What has been done to preserve the digital object? <p>Source: "Metadata" by Jeffrey Pomerantz. Pg. 17, https://www.canto.com/blog/types-of-metadata/</p>	<h2>PROVENANCE METADATA</h2> <p>Provides context by capturing the history of actions taken on an object in order to help the user evaluate its trustworthiness in the future.</p> <p>Example: Information about the user who altered the digital object, what they did, and what methodologies they used to alter the object.</p> <p>Source: "Metadata" by Jeffrey Pomerantz. Pg. 103, https://www.canto.com/blog/types-of-metadata/</p>	
	<h2>USE METADATA</h2> <p>Provides information about how an object has been used.</p> <p>Example: Information about each time a user accesses and uses a specific digital piece of data attached to the object.</p> <p>Source: "Metadata" by Jeffrey Pomerantz. Pg. 18, 117– https://www.canto.com/blog/types-of-metadata/</p>	<h2>ADMINISTRATIVE METADATA</h2> <p>Provides information about the origin (provenance) and maintenance of an object. Can help inform access rights.</p> <p>Example: Rules, restrictions, and instructions that regulate the object.</p> <p>Source: "Metadata" by Jeffrey Pomerantz. Pg. 17, 93– https://www.canto.com/blog/types-of-metadata/</p>	
4			

METADATA TYPES

"DATA ABOUT DATA"

DESCRIPTIVE METADATA

Provides descriptive information about the object. Most commonly used and referenced metadata type.

Example: Titles, dates, keywords, and names.

Source: "Metadata" by Jeffrey Pomerantz. Pg. 17, 65–
<https://www.canto.com/blog/types-of-metadata/>

STRUCTURAL METADATA

Provides information about how an object is organized.

Example: The chapters of a book.

Source: "Metadata" by Jeffrey Pomerantz. Pg. 17,
<https://www.canto.com/blog/types-of-metadata/>

PRESERVATION METADATA

Provides information necessary to support the process of preserving and maintaining an object throughout its lifecycle.

Examples: Often based on the PREMIS (Preservation Metadata Implementation Strategies) data model, which captures information about actions taken on a digital object and the rights attached to it.

- Who has had custody/ownership of the digital object?
- What has been done to preserve the digital object?

Source: "Metadata" by Jeffrey Pomerantz. Pg. 17,
<https://www.canto.com/blog/types-of-metadata/>

PROVENANCE METADATA

Provides context by capturing the history of actions taken on an object in order to help the user evaluate its trustworthiness in the future.

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ADMINISTRATIVE METADATA

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Example: Rules, restrictions, and instructions that regulate the object.

Source: "Metadata" by Jeffrey Pomerantz. Pg. 17, 93-
<https://www.canto.com/blog/types-of-metadata/>

MRAI METADATA-THON DTES RESEARCH ACCESS PORTAL

LOCAL

THE MRAI METADATA-THON WAS ORGANIZED ON JUNE 2019 BY THE MAKING RESEARCH ACCESS INITIATIVE (MRAI), A GROUP OF LIBRARIANS, SCHOLARS, AND COMMUNITY WORKERS COMMITTED TO MAKING RESEARCH IN AND ABOUT VANCOUVER'S DOWNTOWN EASTSIDE (DTES) EASIER TO DISCOVER AND ACCESS. THE METADATA-THON WAS ATTENDED BY MORE THAN 20 ACADEMIC AND PUBLIC LIBRARY STAFF, COMMUNITY MEMBERS, UBC GRADUATE STUDENTS AND FACULTY. THE EVENT WAS SUPPORTED BY THE DTES RESEARCH ACCESS PORTAL (DTES RAP), WHICH PROVIDES ACCESS TO COMMUNITY AND SCHOLARLY RESEARCH MATERIALS CONCERNING VANCOUVER'S DTES. DTES RAP WAS LAUNCHED IN MARCH 2020, AS A PARTNERSHIP BETWEEN UBC AND THE LEARNING EXCHANGE LIBRARY.



From: MRAI Metadata-thon. Image by Zachary Foote.
<https://dtesresearchaccess.ubc.ca/news/details/1370>.

"Are we considering that persons who have been the subject of research are part of our user community, and... how they would want to access those materials?"
– MRAI Metadata-thon Participant, June 2019

KEY TAKEAWAYS

- The Metadata-thon was modelled after Hack-a-thons, Wikipedia Edit-a-thons, and research sprints.
- A collaborative, in-person event enabled community connection and networking opportunities.
- The Metadata-thon used gamification and prizes for motivation.
- The event asked participants to search for DTES-related research in the DTES RAP and record their findings in a shared document. Participants were then asked to use the MRAI's metadata schema to describe items in the MRAI collection to simulate a search and an entry.
- Participants from the Metadata-thon added over 200 new items to the DTES RAP and described 150 existing items.
- Required metadata included: the title, author, topic, format, and specific information about the material.
- "The Metadata-thon demonstrated the power of the collective to advance its goals of providing a rich and diverse portal to information relevant to the DTES community, and making materials easy to locate in the collection." (From: <https://dtesresearchaccess.ubc.ca/news/details/1370>)

[HTTPS://DTESRESEARCHACCESS.UBC.CA/NEWS/DETAILS/1370](https://dtesresearchaccess.ubc.ca/news/details/1370) AND [HTTPS://ISCHOOL.UBC.CA/EVENTS/EVENT/MAKING-RESEARCH-ACCESSIBLE-METADATA-THON/](https://ischool.ubc.ca/events/event/making-research-accessible-metadata-thon/) AND [HTTPS://DTESRESEARCHACCESS.UBC.CA/](https://dtesresearchaccess.ubc.ca/)

PROJECT NAMING

LIBRARY & ARCHIVES CANADA (LAC)

NATIONAL

PROJECT NAMING IS AN ONGOING DIGITIZATION AND DIGITAL CROWDSOURCING INITIATIVE THAT BEGAN IN 2002 WHICH SEEKS TO GATHER MISSING INFORMATION ABOUT INDIGENOUS PEOPLES IN THE LAC'S ARCHIVES. MANY INDIVIDUALS DEPICTED IN PHOTOGRAPHS AT LAC WERE NEVER IDENTIFIED, AND SUPPORTING DESCRIPTIVE INFORMATION ABOUT PLACE, EVENTS, AND ACTIVITIES IS OFTEN ABSENT OR OUTDATED. LAC INVITES CONTRIBUTIONS FROM COMMUNITY MEMBERS AND THE PUBLIC TO HELP POPULATE THEIR DATABASE TO GIVE GREATER ACCESS TO COMMUNITY MEMBERS SEEKING TO CONNECT WITH THEIR FAMILY HISTORIES AND CULTURAL HERITAGE.

"The project started modestly with the digitization of 500 photographs taken in 4 Nunavut communities. Elders identified 75% of the people depicted in those images, exceeding all expectations."

– LAC, <https://www.bac-lac.gc.ca/eng/discover/aboriginal-heritage/project-naming/Pages/introduction.aspx>



Roger Avrana and Taktogon, Kugluktuk, Nunavut, ca. 1949–50.
Library and Archives Canada. <https://data2.archives.ca/ap/a/a146456.jpg>

KEY TAKEAWAYS

- Collaboration between LAC, Nunavut Sivuniksavut College, and the Government of Nunavut. Downloadable promotional materials for easy and consistent promotion.
- Uses social media (Twitter, Facebook, Flickr) to reach new audiences and to support project activities.
- Includes tutorials on how to search for images in the LAC database (high-level, fonds-level, item-level).
- Provides contact information (email) and a form for ordering digitized images.
- Created a standardized template for submitting information about an item, as well as information about the user (name, contact info, community) with a confidentiality disclosure.
- Shares examples of images that have been digitized and successfully identified.
- Includes historical context about the project and notable milestones since its original inception.
- Supports supplementary promotion and writing about the project through blogs and a podcast.
- Created a promotional video (transcribed) with personal testimonies to describe the cultural and familial impacts of the project and its contributions to government reconciliation efforts.

[HTTPS://WWW.BAC-LAC.GC.CA/ENG/DISCOVER/ABORIGINAL-HERITAGE/PROJECT-NAMING/PAGES/INTRODUCTION.ASPX](https://www.bac-lac.gc.ca/eng/discover/aboriginal-heritage/project-naming/Pages/introduction.aspx)

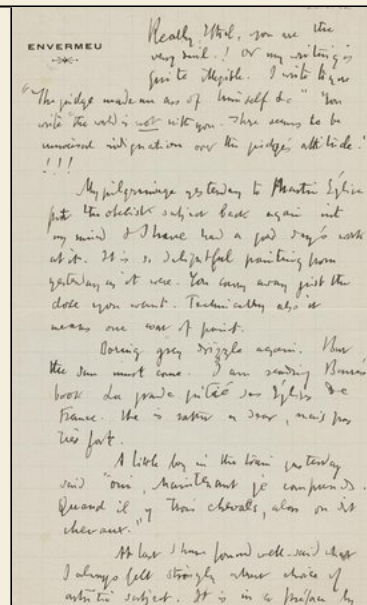
ANNOTATE TATE BRITAIN

INTERNATIONAL

ANNOTATE WAS A MULTI-YEAR ARCHIVAL PROJECT THAT INVITED VOLUNTEERS TO READ AND TRANSCRIBE OVER 17,000 HAND-WRITTEN PERSONAL PAPERS (SKETCHBOOKS, LETTERS, AND DIARIES) CREATED BY NOTABLE BRITISH-BORN AND IMMIGRANT ARTISTS THAT ARE NOW HELD IN THE TATE ARCHIVE. AFTER BEING VERIFIED BY THE TATE'S ARCHIVISTS, THE CROWDSOURCED TRANSCRIPTIONS WERE PUBLISHED ON THE TATE'S WEBSITE, ALONGSIDE THE ORIGINAL MATERIALS. ANNOTATE WAS THE FIRST ART GALLERY TO COLLABORATE WITH ZOONIVERSE. THE PROJECT CONCLUDED IN 2017 AFTER LAUNCHING IN 2015.

"Visitors on AnnoTate can browse the collections and type up anything from Francis Bacon's letters to his art dealer, to the notes in Donald Rodney's sketchbooks, and in doing so may be amongst the first to encounter the details therein."

-- Tate Britain, <https://www.tate.org.uk/about-us/projects/transforming-tate-britain-archives-access/archives-access-project-annotate>



Letter from Walter Sickert to Ethel Sands, addressed Envermeu. © Henry Lessore. Tate Archive. <https://www.tate.org.uk/about-us/projects/transforming-tate-britain-archives-access/archives-access-project-annotate>

KEY TAKEAWAYS

- Annotate was a part of Archives & Access (2012–2017), a five-year program initiated by Tate Britain that was funded by a £1.9 million grant from the Heritage Lottery Fund (HLF).
- Archives & Access was a partnership with Josef Herman Art Foundation Cymru, Tate Liverpool, Tyne and Wear Archives and Museums, Turner Contemporary, Margate, and Tate Collective.
- The Archives & Access program enabled over 52,000 archival materials from the Tate Archive to be published online.
- In addition to AnnoTate, Archives & Access helped subsidize the creation of two other resources: An "Albums" feature, which allows users to collate and share collection pieces published on the Tate's website, and "Animating the Archives," a film series that explores artists and themes in the Tate collection.
- The program sought to foster engagement with new audiences through public programs, such as workshops and event-based engagement with the archives.
- Participants worldwide contributed to an online digital resource that made materials from the Tate's Archive accessible and their collective efforts visible.
- By developing a crowdsourced transcription tool, the Tate can re-use AnnoTate to assist with transcribing digitized materials from the Tate Archive in the future.

[HTTPS://ANNO.TATE.ORG.UK/](https://anno.tate.org.uk/) & [HTTPS://WWW.TATE.ORG.UK/ABOUT-US/PROJECTS/TRANSFORMING-TATE-BRITAIN-ARCHIVES-ACCESS](https://www.tate.org.uk/about-us/projects/transforming-tate-britain-archives-access)

TOOLS & PLATFORMS

ZOONIVERSE

[HTTPS://WWW.ZOONIVERSE.ORG/](https://www.zooniverse.org/)

FREE OPEN SOURCE WEB PLATFORM

Developed by the University of Oxford, the Zooniverse is considered to be "the world's largest and most popular platform for people-powered research." Zooniverse's goal is to "...enable research that would not be possible or practical" by inviting volunteers to contribute to partnering projects posted on the Zooniverse website. The results of volunteer efforts assist institutions and researchers worldwide by saving time and resources which would otherwise pose a barrier for completion.

See Also: Zooniverse Project Builder

(<https://www.zooniverse.org/lab>) and

How to Create a Project with our Project Builder

(https://help.zooniverse.org/getting-started/?_ga=2.268883057.1034496019.1638151826-1349960817.1636513582)

METADATA GAMES

[HTTPS://METADATAGAMES.ORG/](https://metadatagames.org/)

FREE OPEN SOURCE WEB PLATFORM

Metadata Games is a crowdsourcing game platform that renders archival records more accessible by inviting participants to partake in "games" that help tag digital media assets (images, audio, moving image video). Metadata Games features a variety of games that use archival materials in unique ways to engage users to help with identification / tagging. The games vary to appeal to a wide range of audiences. All of the information contributed by users is then added to the metadata of the archival record. Metadata Games has been used by over 44 collections from 10 different institutions.

HISTORYPIN

[HTTPS://WWW.HISTORYPIN.ORG/EN/](https://www.historypin.org/en/)

FREE WEB PLATFORM & APP

HistoryPin is a storytelling software that allows cultural heritage institutions to "pin" archival photos, sounds, and videos to a digital map, such as Google Maps and Street Views, through geotagging. Cultural heritage organizations can make thematic "Collections" to create historical "tours" of different neighbourhoods and regions. HistoryPin is a great way for cultural heritage organizations to expand their audiences by engaging different communities out in the real world. HistoryPin also has a free app which allows users to instigate their own "tours" and where users can build their own "Collections." The HistoryPin app also offers an augmented reality function that layers historical photos with the modern day scene.

	<h1>TOOLS & PLATFORMS CONT'D</h1>	<h2>SIFTR</h2> <p>HTTPS://SIFTR.ORG/ FREE APP</p> <p>"Siftr is a "citizen science app" created by Field Day Lab at the University of Wisconsin that enables institutions to create thematic or subject-based projects. It invites participants to gather and contribute data through an app by bringing them outside of a traditional classroom or lab into the real world. The collected data is then transferred to a shareable website that visualizes the data. Gathered project data can also be downloaded as a .CSV file. Siftr is commonly used by teachers and students. The basic version of Siftr is free, and add-on features are available for greater customizability for an extra cost.</p>	
	<p>OTHERS:</p> <ul style="list-style-type: none"> • THE COMMONS (FLICKR) • OPENSTREETMAP • OMEKA 		
	<h2>WIKIPEDIA EDIT-A-THON</h2> <p>HTTPS://ARTANDFEMINISM.ORG/RESOURCES/GETTING-STARTED/ORGANIZE/ EVENT-BASED</p> <p>Organized by Art+Feminism, Wikipedia Edit-a-thons are self-organized events that invite participants to bridge representational and diversity gaps by teaching participants how to edit and contribute new entries for women and QTBIPOC2S+ on Wikipedia. Art+Feminism is an organization committed to information advocacy, knowledge-sharing, and seeks to build a community of digital activists internationally. The Art+Femimism website also offers plenty of educational guides and resources on how to host events at your own institution, both virtually and in-person.</p>	<h2>CROWDHERITAGE</h2> <p>HTTPS://WWW.CROWDHERITAGE.EU/EN/ABOUT OPEN-SOURCE WEB PLATFORM (EU ONLY)</p> <p>CrowdHeritage is an open, web-based platform for cultural heritage institutions to share their collections' metadata which allows contributors to improve or enrich it. The results of these efforts will be greater discoverability and awareness of cultural heritage collections thanks to improved metadata quality. CrowdHeritage was developed as a part of the Connecting Europe Facility (CEF) program, and is specifically designed to improve digital cultural heritage content stored in Europeana, the European portal for cultural heritage, and in the databases of cultural heritage institutions across Europe.</p>	
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BENEFITS, RISKS, & CONSIDERATIONS

1. BENEFITS

- Increased use and visibility of hidden archival collections
- Increased understanding of the value of cultural heritage collections
- Expanded audiences and development of community support
- Increased awareness of institution and institutional activities
- Community engagement and relationship-building
- Captures diverse knowledge and information from multiple sources that may otherwise be lost
- Enhanced metadata creation
- Allows for greater accessibility and findability in archival collections to better serve user communities and researchers
- Skill- and knowledge-building
- Saves time and institutional costs
- Supports digitization efforts
- Innovate solution to public programming and outreach

2. RISKS

- **Project Funding** – Many crowd-sourced initiatives are funded through project-based grants, meaning ongoing, and long-term sustainability can be an issue. Determine a project scope that is realistically achievable based on the amount of time and funding available. If the project is too large, break it down into feasible, multi-year parts.
- **Inconsistent Metadata** – A key issue for crowd-sourced metadata projects is inconsistent metadata entries. Providing a controlled vocabulary for users to refer to when entering information will help maintain a baseline of consistency. In some cases, controlled vocabularies can be enforced through the databases themselves, such as drop down menus. Consider building in a metadata quality control position into the project to standardize, regulate, and review metadata entries.

BENEFITS, RISKS, & CONSIDERATIONS

2. RISKS CONT'D

- **Malicious Intent** – Incorrect metadata may be intentionally uploaded by users to sabotage the project. This can have a disheartening or even traumatic effect for organizations and users. Identify potential risks and response plans to them early on, during project creation, before they actually happen. Remember that such incidents do not diminish the value or the overall positive impacts the project has made.
- **Legal Risks** – Crowdsourcing can come with legal risks, particularly in the area of intellectual property. Find ways to minimize and mitigate risks before beginning your project. If possible, consult a lawyer on any grey areas or legal questions.

3. CONSIDERATIONS

- **Educational Resources** – Consider providing educational materials (such as guides and tutorial videos) for users. This will help explain more clearly the specific type(s) of information you are looking for and how to enter it correctly.
- **The Digital Divide** – Be mindful that technological barriers may prevent users / user-communities from participating in crowd-sourced projects. Consider providing on-site resources or build partnerships that can contribute hard-ware technologies to help mitigate the digital divide.
- **Volunteer Labour** – Be mindful that crowdsourcing often uses free labour and volunteer time. Be considerate of what you're asking of contributors and how they are being treated. Create guidelines to ensure volunteers aren't taken advantage of. Show your appreciation and share results with contributors.
- **Gathering Data** – Consider gathering quantitative and qualitative data about your program for reporting and future grant writing purposes. Monitoring and recording successes (and challenges / failures) will help shape new projects in the future.

BENEFITS, RISKS, & CONSIDERATIONS

3. CONSIDERATIONS CONT'D

- **Contributor Information** – Consider gathering information about your contributors (geographic location, age, etc.) to learn more about your user-base. Ensure users have an opportunity to consent to the collection of their personal information and that their privacy will be protected and respected.
- **Requests & Consent** – Be open to feedback and community responses. If community / family members request images to be removed from public access / distribution, be considerate, responsive, and proactive about these requests.
- **Cultural Sensitivity and Traditional Knowledge** – When working with cultural heritage materials, be aware that you may stumble upon culturally sensitive materials or information. Indigenous materials may also contain Traditional Knowledge, which may have specific protocols that dictate how an item should be managed, accessed, disseminated, or used and by whom. Be thoughtful about what materials you are making public and what materials may require community consultation or privacy restrictions.
- **Digital Repatriation** – Consider digital repatriation as an opportunity to develop relationships, add metadata, and return materials back to communities, while also learning more about how those materials should be respectfully and appropriately cared for in your own collection.
- **Unexpected Costs** – Extra staff time may be necessary to deal with and mitigate the "Risks" listed above. Unexpected technical difficulties and compatibility hurdles may also pose extra costs. Build in a contingency fund into the budget to support any additional staff labour for unexpected costs that might arise.

PROJECT TEMPLATE

PROJECT DESCRIPTION

DESCRIBE THE PROPOSED PROJECT

PROJECT OBJECTIVES

LIST THE PRIMARY PROJECT MOTIVATIONS, GOALS, AND TARGET DATA

-
-
-
-
-

PROJECT TIMELINE

CREATE A PROJECT TIMELINE THAT BREAKS DOWN HIGH-LEVEL TASKS AND DELIVERABLES INTO MANAGEABLE PARTS.

PROJECT ROLES & JOB TITLES

DETERMINE KEY TASKS AND SKILLS REQUIRED TO EXECUTE VARIOUS PARTS OF THE PROJECT. THIS WILL HELP WRITE JOB DESCRIPTION(S) AND TITLE(S), IF NECESSARY.

- SUGGESTED POSITIONS: PROJECT MANAGER, COMMUNITY OUTREACH COORDINATOR, COMMUNICATIONS COORDINATOR, METADATA / CONTENT SPECIALIST / MANAGER, DATABASE / WEB DEVELOPER, GRAPHIC DESIGNER

PROJECT TEMPLATE CONT'D

TARGET AUDIENCES

IDENTIFY YOUR TARGET AUDIENCE(S)

-
-
-
-
-

MOTIVATIONS

GENERATE A LIST OF MOTIVATIONS FOR YOUR TARGET AUDIENCE(S) TO ENCOURAGE USER PARTICIPATION.

-
-
-
-
-
-

PARTNERSHIPS

LIST POTENTIAL PARTNERS TO WORK WITH, CONTACT INFORMATION, AND WHAT CONTRIBUTIONS THEY COULD BRING TO THE PROJECT, INCLUDING PEOPLE POWER, TECHNOLOGY, FINANCIAL RESOURCES, SKILLS, AND CONTEXT.

-
-
-

DOCUMENTATION

DOCUMENT THE KEY PROCESSES AND RESULTS THAT TRANSPIRE FROM YOUR PROJECT.

PROJECT TEMPLATE CONT'D

NOTES

EXTRA BRAINSTORMING SPACE FOR NOTES, THOUGHTS, AND IDEAS

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PROJECT TEMPLATE CONT'D

PROJECT BUDGET

[illegible]

CREATED BY EMMA METCALFE HURST



ADDITIONAL RESOURCES

- **Website** – "The Collective Wisdom Handbook: Perspectives on Crowdsourcing in Cultural Heritage (community review version)" – <https://britishlibrary.pubpub.org/the-collective-wisdom-handbook-perspectives-on-crowdsourcing-in-cultural-heritage---community-review-version>
- **Website** – "Crowdsourcing Cultural Heritage" by Non-Profit Crowd. <http://nonprofitcrowd.org/crowdsourcing-cultural-heritage/>
- **Website** – Zooniverse Project Builder – <https://www.zooniverse.org/lab>
- **Article** – "The ZOONIVERSE is Expanding: Crowdsourced Solutions to the Hidden Collections Problem and the Rise of the Revolutionary Cataloging Interface" (2018) by Samuel T. Barber. Journal of Library Metadata, 18:2, 85–11.
- **Article** – "CrowdHeritage: Crowdsourcing for Improving the Quality of Cultural Heritage Metadata" (2021) by E. Kaldeli *, O. Menis-Mastromichalakis, S. Bekiaris, M. Ralli, V. Tzouvaras and G. Stamou. Information, 12:64, 1–18.
- **Book** – "Metadata" (2015) by Jeffrey Pomerantz. The MIT Press Essential Knowledge Series.
- **Book** – "Crowdsourcing" (2014) by Daren C. Brabham. The MIT Press Essential Knowledge Series.