

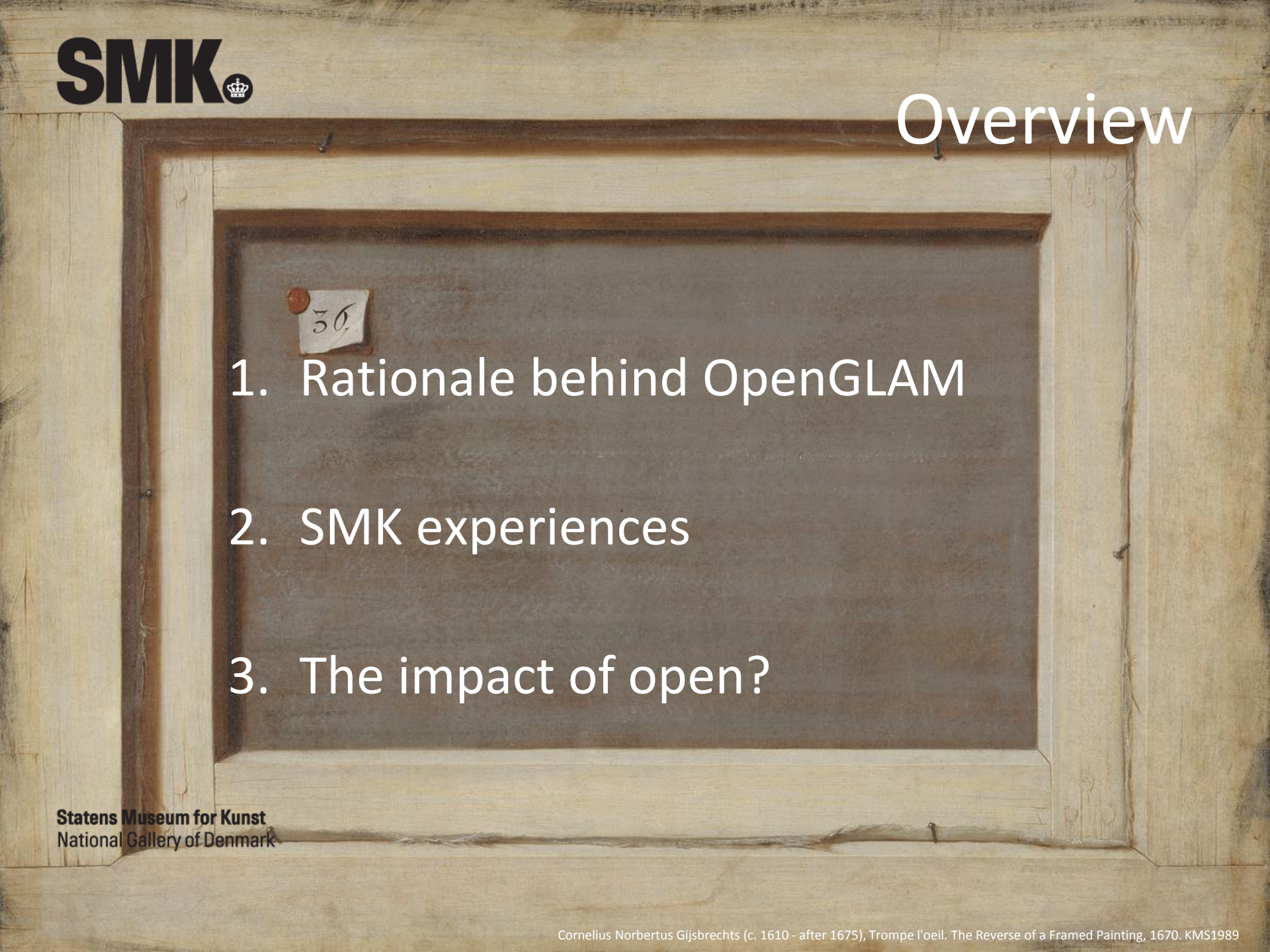
Reaching the world with open cultural heritage

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16 October 2017

Fundação Calouste | Gulbenkian, Lisboa

Statens Museum for Kunst
National Gallery of Denmark



- 
1. Rationale behind OpenGLAM
 2. SMK experiences
 3. The impact of open?

1. Rationale behind OpenGLAM



Museums were conceived as places
for enlightenment, learning, *Bildung*



Where does enlightenment,
learning, *Bildung* take place today?




COGNITIVE SURPLUS

CREATIVITY AND GENEROSITY
IN A CONNECTED AGE

**CLAY
SHIRKY**

Published in 2010

A close-up photograph of a man with glasses, looking upwards and to the right. He is wearing a dark suit jacket over a light-colored shirt. His right hand is raised, with fingers slightly curled, and a ring is visible on his ring finger. The background is dark and out of focus.

Among the educated, Internet connected inhabitants of planet Earth, there are 1 trillion hours of free time every year that could be used for community action, civic engagement, and learning.

And since 2010, a billion more people have come online.*

SMK



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Statens Museum for Kunst
National Gallery of Denmark



In 2017, there are more than
31 million registered
Wikipedians in the world

Browse the history of art



Prehistoric art



Ancient Near Eastern Art



Ancient Egyptian art



Ancient Aegean art



Ancient Greek Art



Nabataean art



Etruscan art



Ancient Roman art





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We created Smarthistory to provide students around the world with the highest-quality educational resources for art and cultural heritage—for free. Other resources can be prohibitively expensive. Smarthistory breaks through this cost barrier by creating accessible content with more than 200 professors, curators, and archaeologists—allowing many more learners to benefit. Our tiny team reaches millions of students.



Impressive reach

35 million views in 2016

200 academic contributors

1,800 essays and videos

80,000 YouTube subscribers



"Smarthistory has become essential to my teaching. It also makes the experience of art vivid to [students], with videos and discussions that bring them places, Luxor, the Pantheon, Hagia Sophia, they have never been."

—Rachel Kousser, Professor and Executive Officer, Ph.D. Program in Art History, CUNY Graduate Center

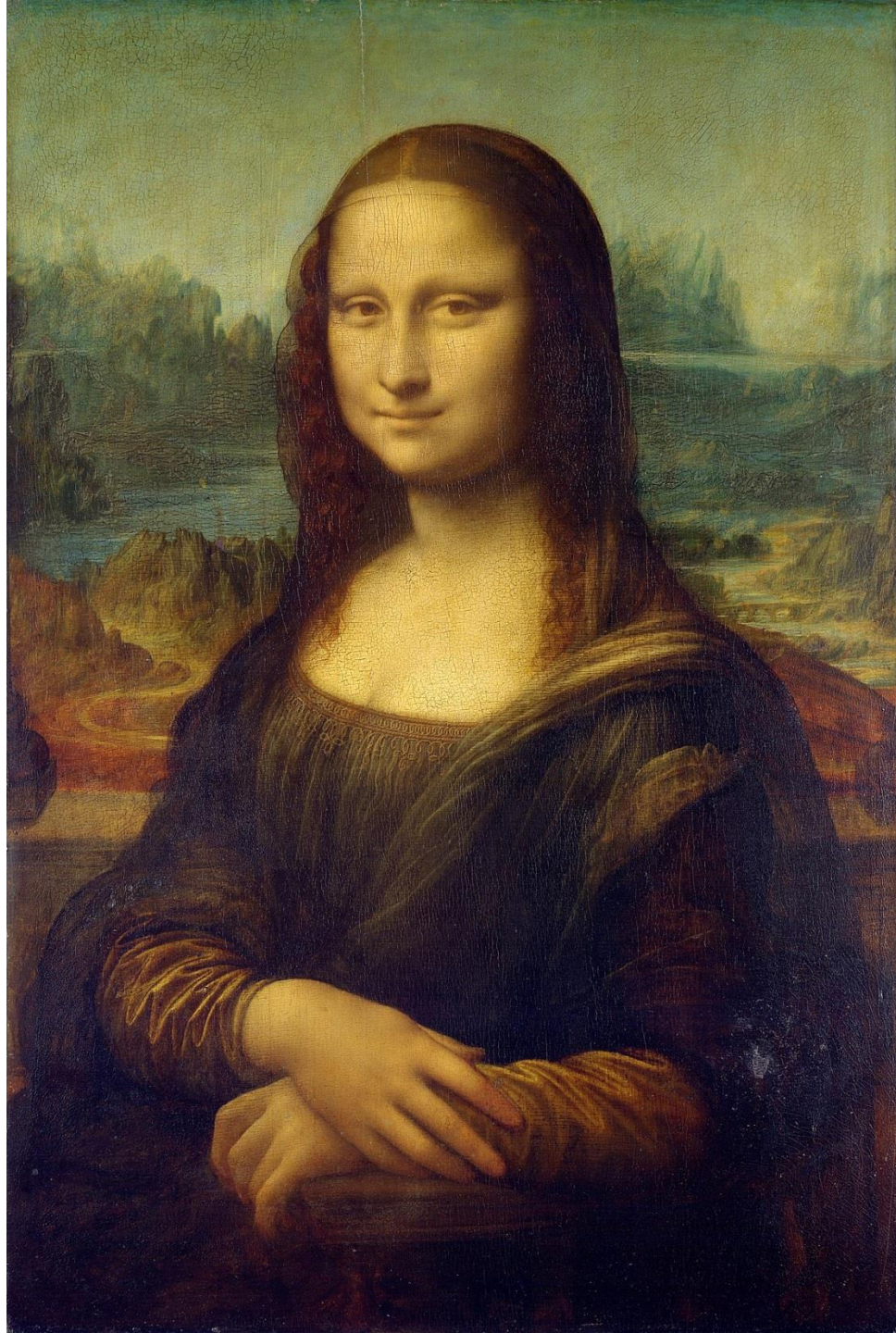
How can museums support – and benefit from – this cognitive surplus?



O P E N
G L A M

Statens Museum for Kunst
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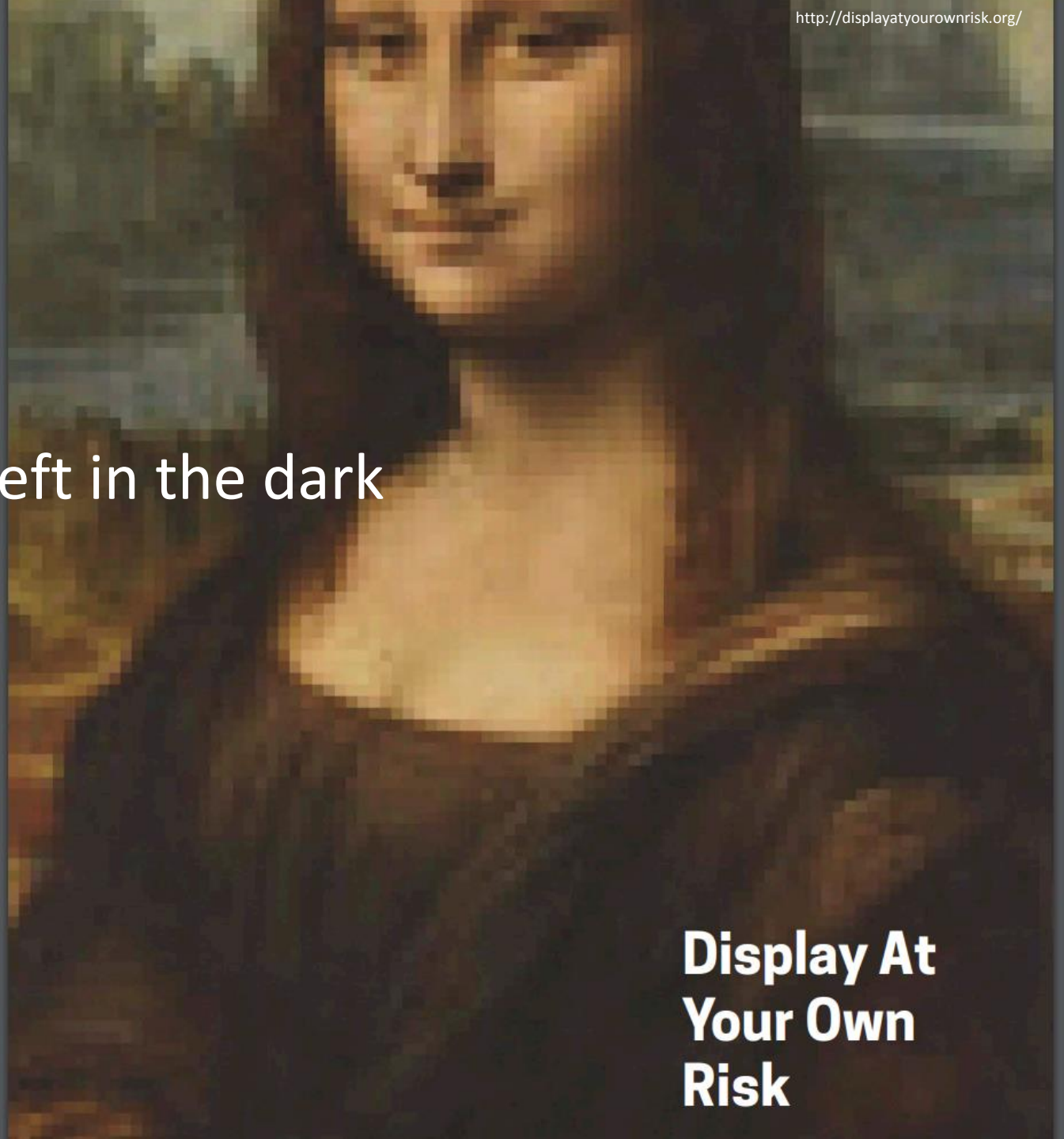




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2014
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136 x 200 px; 1.889 x
2.778 in; 72 px/in

Musée du Louvre, Paris,
France

MATERIAL SURROGATE

x200_84749_11-564761,
Musée du Louvre, 6.597 px/
in, 2016. Leonardo da Vinci
(Italian, 1452-1519), *Mona
Lisa*, created 1503-1519,
Oil, 77 x 53 cm, Musée du
Louvre, Paris

MATERIAL OBJECT

Mona Lisa, created 1503-
1519

Leonardo da Vinci,
1452-1519
Oil
77 x 53 cm

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Musée du Louvre

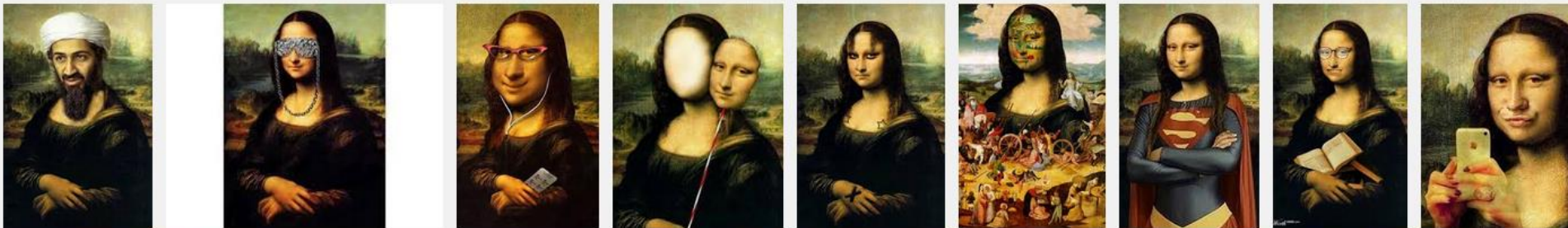
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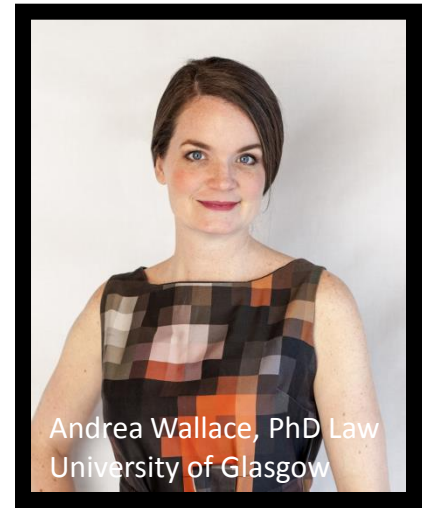
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Xmp.xmpMM.History[1]/stEvt:changed	/
Xmp.xmp.CreatorTool	Adobe Photoshop CS6 Windows
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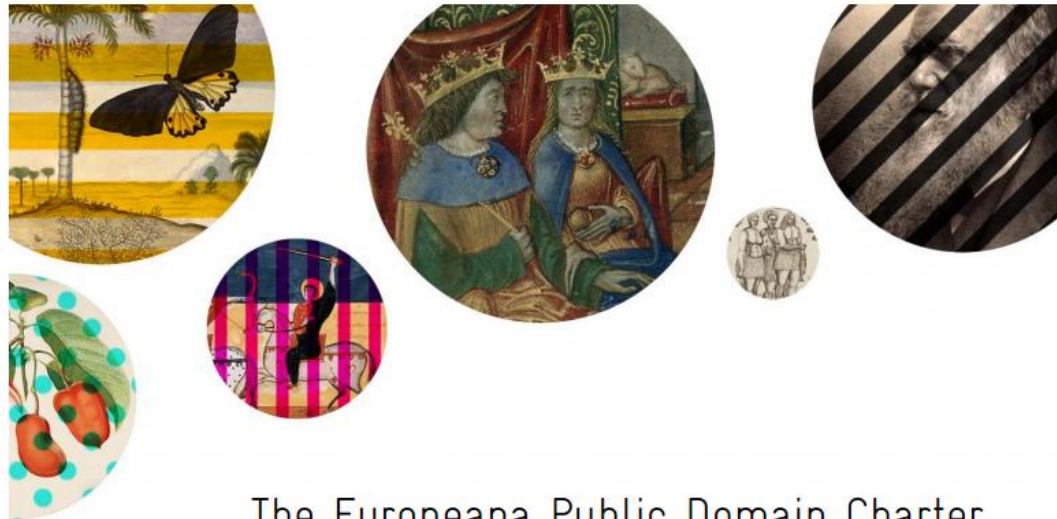


4:29 PM - 11 Nov 2014



A woman with dark hair and a man with a beard and long hair are standing in a museum. The woman is on the left, wearing a dark sleeveless top, with her arms crossed. The man is on the right, wearing a dark button-down shirt, with his hand resting on a pedestal. Between them is a white bust of Nefertiti, which is mounted on a dark pedestal. The background is a light-colored wall with a grid pattern on the left and a textured wall on the right.

There are ways where we don't even need any
topdown effort from institutions or museums,
but where the people can reclaim the museums
as their public space through alternative virtual
realities, fiction, or captivating the objects like
we did.



The Europeana Public Domain Charter

Works that are in the Public Domain in analogue form continue to be in the Public Domain once they have been digitised.

OpenGLAM pioneers



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Statens Museum for Kunst
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On a search of Google Images, the NGA's authoritative image was nowhere near the top of the returned images, and many of those were poor representations. The NGA had already lost control of many images of its most famous works of art, and it was better to make a high-quality, high-resolution image available.

The background of the slide is a reproduction of the painting 'The Rue Mosnier with Flags' by Édouard Manet. It depicts a busy Parisian street scene with numerous flags flying from buildings and trees. The painting is characterized by its loose, visible brushstrokes and vibrant colors, capturing a moment of national celebration.

The Getty realized that the revenue they were collecting to license use of their images was outpaced by the expense of doing so (...) There were initial concerns that open access would cause huge increase in workloads, but since the delivery of images is largely automatic via their website, this worry was unfounded. The change in policy has freed up a number of staff members to concentrate on more mission-critical projects.



RIJKS MUSEUM

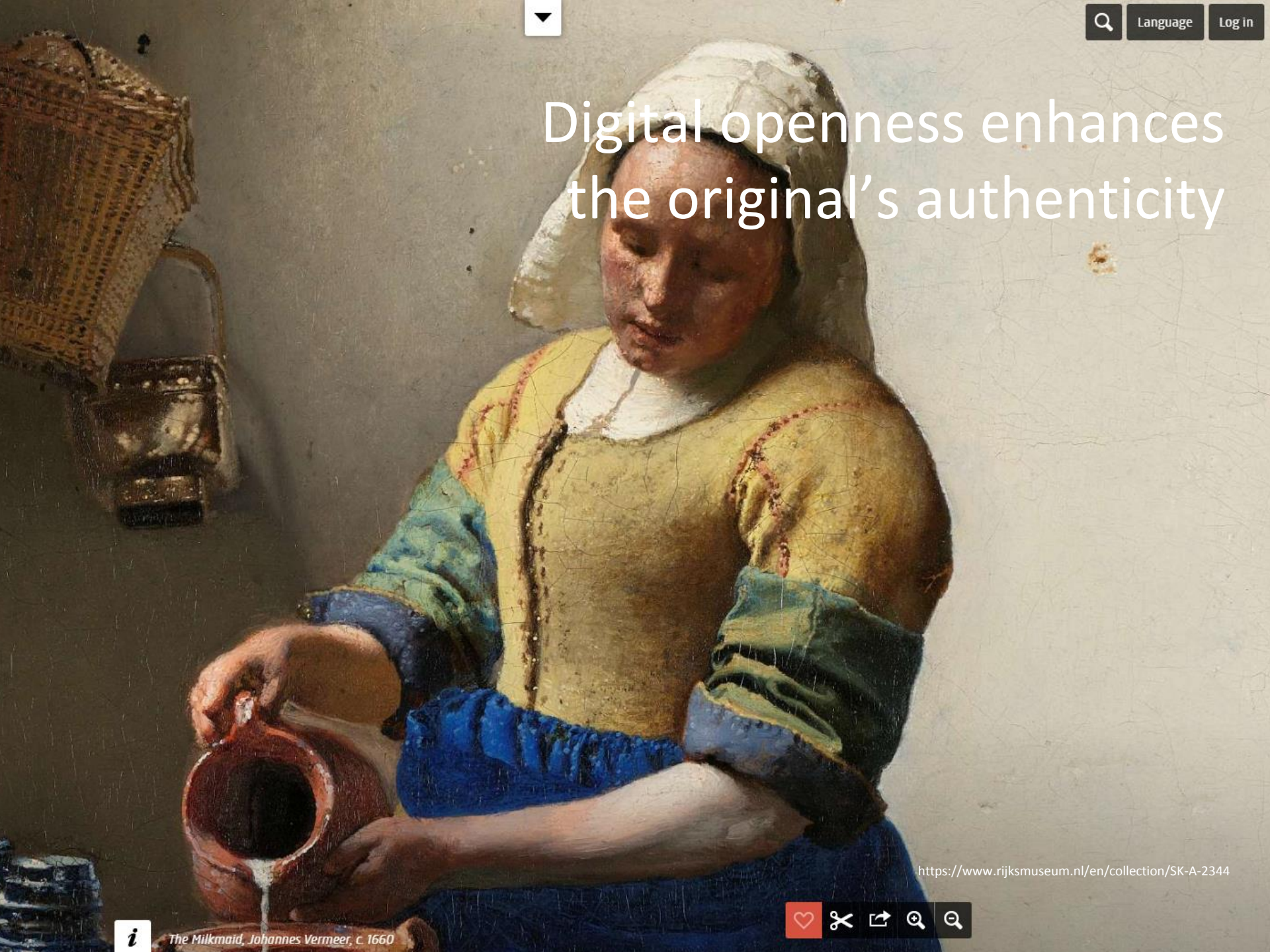
As the images came from a trusted source, the good digital copies were quickly adopted by large knowledge-sharing platforms such as Wikipedia, making the bad quality images drop in popularity. The Rijksmuseum version now shows up first in a Google image search.



Language

Log in

Digital openness enhances
the original's authenticity



<https://www.rijksmuseum.nl/en/collection/SK-A-2344>



The Milkmaid, Johannes Vermeer, c. 1660





RIJKS MUSEUM



If they want to have a Vermeer on their toilet paper, I'd rather have a very high-quality image of Vermeer on toilet paper than a very bad reproduction.

Regaining control by sharing



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The Milkmaid (Vermeer)

From Wikipedia, the free encyclopedia

The Milkmaid (Dutch: *De Melkmeid* or *Het Melkmeisje*), sometimes called *The Kitchen Maid*, is an oil-on-canvas painting of a "milkmaid", in fact, a domestic kitchen maid, by the Dutch artist Johannes Vermeer. It is now in the Rijksmuseum in Amsterdam, the Netherlands, which regards it as "unquestionably one of the museum's finest attractions".^[1]

The exact year of the painting's completion is unknown, with estimates varying by source. The Rijksmuseum estimates it as circa 1658. According to the Metropolitan Museum of Art in New York City, it was painted in about 1657 or 1658.^[2] The "Essential Vermeer" website gives a broader range of 1658–1661.^[3]

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- Descriptions and commentary
 - Dutch iconography of maids
 - Narrative and thematic elements
 - Compositional strategy
 - Technique and materials
- Provenance
- Exhibitions
- See also
- References
- Further reading
 - Monographs
 - Multimedia
- External links

Descriptions and commentary [[edit source](#)]

Despite its traditional title, the picture clearly shows a kitchen or housemaid, a low-ranking indoor servant, rather than a milkmaid who actually milks the cow,^[3] in a plain room carefully pouring milk into a squat earthenware container (now commonly known as a "Dutch oven") on a table. Also on the table are various types of bread. She is a young, sturdily built woman wearing a crisp linen cap, a blue apron and work sleeves pushed up from thick forearms. A foot warmer is on the floor behind her, near Delft wall tiles depicting Cupid (to the viewer's left) and a figure with a pole (to the right). Intense light streams from the window on the left side of the canvas.^[4]

The painting is strikingly illusionistic, conveying not just details but a sense of the weight of the woman and the table. "The light, though bright, doesn't wash out the rough texture of the bread crusts or flatten the volumes of the maid's thick waist and rounded shoulders", wrote Karen Rosenberg, an art critic for *The New York Times*. Yet with half of the woman's face in shadow, it is "impossible to tell whether her downcast eyes and pursed lips express wistfulness or concentration," she wrote.^[4]

"It's a little bit of a *Mona Lisa* effect" in modern viewers' reactions to the painting, according to Walter Liedtke, curator of the department of European paintings at The Metropolitan Museum of Art, and organizer of two Vermeer exhibits. "There's a bit of mystery about her for modern audiences. She is going about her daily task, faintly smiling. And our reaction is 'What is she thinking?'"^[5]

Dutch iconography of maids [[edit source](#)]



The woman would have been known as a "kitchen maid" or maid-of-all-work rather than a specialised "milkmaid" at the time the painting was created: "milk maids" were women who milked cows; kitchen maids worked in kitchens.^[5] For at least two centuries before the painting was created, milkmaids and kitchen maids had a reputation as being predisposed to love or sex, and this was frequently reflected in Dutch paintings of kitchen and market scenes from Antwerp, Utrecht and Delft.^[6] Some of the paintings were slyly suggestive, like *The Milkmaid*, others more coarsely so.^[2]

The leading artists in this tradition were the Antwerp painters Joachim Beuckelaer (c. 1535–1575) and Frans Snyders (1579–1657), who had many followers and imitators,




Regaining control by sharing

So far 6,499 images from the Rijksmuseum have been uploaded to Wikimedia Commons (...)

2,175 of these images are currently used in various Wikipedia articles.

These images have been shown 10,322,754 times to users visiting the articles where the material is used.



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The Milkmaid (Vermeer)

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 - 6.1 Monographs
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Despite its traditional title, the picture clearly shows a kitchen or housemaid, a low-ranking indoor servant, rather than a milkmaid who actually milks the cow.^[3] In a plain room carpeted with a milkmaid's usual earthenware container (now commonly known as a "Dutch oven") on a table, and on the table are "all the types of bread. She is a young, slender, well-dressed woman, her line of jaw, high forehead and nose revealing she is young, in her twenties. Her eyes are turned away from the viewer, but rather, near Delft wall tiles depicting "Cupid (to the viewer's left) and a figure with a pole (to the right). Intense light streams from the window on the left side of the canvas."^[4]

The painting is strikingly illusionistic, conveying not just details but a sense of the "weight of the woman" and the table. "The light, though bright, doesn't wash out the rough texture of the bread crusts or flatten the volumes of the maid's torso. The wash of color and texture of the kitchen maid's earthenware container, the light of the window, the shadow of the table, the shadow of the woman, it is "impossible to tell whether her downcast eyes and pursed lips express wistfulness or concentration," she wrote.^[4]

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Dutch iconography of maids



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The Impact of Open Access on Galleries, Libraries, Museums, & Archives, Effie Kapsalis, Smithsonian, April 2016

Democratising the Rijksmuseum. Why did the Rijksmuseum make available their highest quality material without restrictions, and what are the results? Joris Pekel, Europeana Foundation, July 2014

Images of Works of Art in Museum Collections: The Experience of Open Access. A Study of Eleven Museums. Prepared for the Andrew W. Mellon Foundation by Kristin Kelly, April 2013

2. SMK experiences



We want to be a
catalyst for
users' creativity

Statens Museum for Kunst
National Gallery of Denmark

SMK's first digital strategy, 2009

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**Artemis and Ifigenia**

Date: Circa 125 BC
 Inventory number: KAS2207
 To be viewed by appointment



Ubekendt italiensk 1300-tallet

Christ as Man of Sorrows. Virgin and Child

Date: 14th century
 Inventory number: DEP63



NCG 1230 Ubekendt

En døende sjæl forlader legemet som sommerfugl

Date: 1301-1400
 Inventory number: DEP59



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Ubekendt græsk virksom 1301...

The Priest Zacharias is slaughtered at the Command of King Herod

Date: 1301-1400
 Inventory number: KMS3747



Mesteren fra Citta di Castello

The Virgin and Child

Date: 1305-1320
 Inventory number: DEP3
 On display in Gallery 201B



Giovanni Pisano

Hoved af en skægget mand

Date: 1212-1214



Ambrogio Lorenzetti

St. John the Baptist

Date: 1227-1242



KMS 6989 Ubekendt

Christ on the Cross

Date: 1248-1255



Ubekendt fransk midten af 130...

The Virgin with Child

Date: 1248-1255


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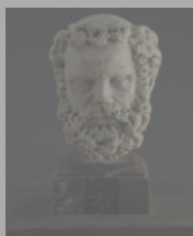
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The Presychon is labeled with the command of King Herod

Date: 1301-1400
Inventory number: KMS3747



Mesteren fra Citta di Castello
The Virgin and Child

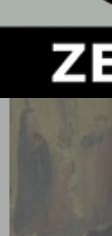
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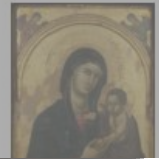
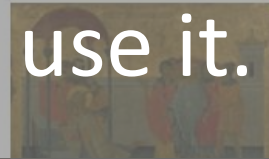
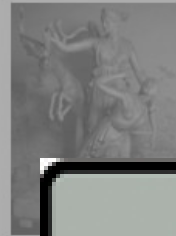


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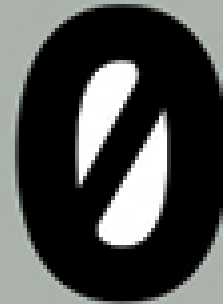
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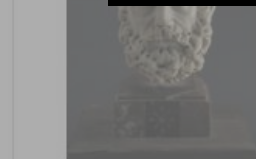
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To be viewed

ello



ZERO



Giovanni Pisano

Hoved af en skægget mand

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St. John the Baptist

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KMS 6989 Ubekendt

Christ on the Cross

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Ubekendt fransk midten af 130...

The Virgin with Child

Date: 1248-1255

Andrea da Firenze

Jacopo di Cione (earlier ascrib...

The Virgin and Child with Saints

Open digitised collections
are like a toolbox



SMK 

For research
and education



WIKIPEDIA
en frie encyklopædi



Statens Museum for Kunst
National Gallery of Denmark



We are all in the attention business, and we have to play to win. (...)

To direct attention to the real knowledge that we produce, publishing our material online for free use and reuse is the first step.

It is in keeping with our mission as educators that we have to fight back — and infuse this new ecosystem with all the antibodies we have in hand, especially facts and knowledge.

Peter B. Kaufmann, *In the Post-Truth Era*, 2017

Versionen fra 27. mar 2016, 08:47

Laurits Andersen Ring (født *Laurits Andersen*) (15. august 1854 i Ring – 10. september 1933 i Skt. Jørgensbjerg) var en tidlig dansk symbolistisk maler. Han koncentrerede sig siden med vennen *H.A. Brendekilde* om maleri af *socialrealistiske* scener af blandt andet husmænd og deres boliger. I 1881 tog han navn efter sin fader, *Laurits Andersen Ring*, og kendes siden som *L.A. Ring*.

Indholdsfortegnelse [skjul]

- Biografi
- Galleri
- Litteratur
- Ekstern henvisning

Biografi

Ring opvoksede under beskedne kår på et husmandssted og kom efter *konfirmationen* i lære som håndværksmaler i *Præstø*. I kort tid gik han på *Kunstakademiet* i *København*, men færdiggjorde aldrig uddannelsen. Han tilbragte kort tid på *Kunstnernes Studieskole* under skagensmaleren *P.S. Krøyer*.

Han boede en tid i *Baldersbrønde* ved *Hedehusene* i den gamle skolebygning, der senere blev beboet af en anden maler, *Ludvig Find*. Han har malet flere billeder med motiv fra disse byer og Fløng.

De fleste af hans malerier skildrer det sydsjællandske landsbyliv og landskabet fra *Præstø* til *Næstved*. Der findes eksempler på hans værker på stort set alle danske kunstmuseer, bl.a. Statens Museum og Den Hirschsprungske Samling i *København*.

Den 25. juli 1896 blev han gift med kunstmaleren *Sigrid Kähler*, der var datter af *Næstved*-keramikeren *Herman Kähler*. Deres søn *Ole Ring* malede til forveksling i faderens stil.

Galleri

Se også et større udvalg *Værker af L.A. Ring*



Statens Museum for Kunst
National Gallery of Denmark
L.A. Ring, *Banevogteren. Landsbyen Ring*, 1884, Nationalmuseum

L.A. Ring, *Aften. Den gamle kone og døden*, 1887, Statens Museum for Kunst

L.A. Ring, *Landevejen ved Maagenstrup*, 1888, Statens Museum for Kunst

L.A. Ring, *Forår*, 1895, Den Hirschsprungske Samling

L.A. Ring, *Maleren i landsbyen*, 1897, Statens Museum for Kunst

L.A. Ring



Portræt malet Knud Larsen (1901)

Fødselsnavn	Laurits Andersen
Fødselsdato	15. august 1854
Fødselsted	Ring
Død	10. september 1933 (79 år)
Dødssted	Skt. Jørgensbjerg
Nationalitet	 Dansk
Felt	Maleri
Uddannelse	Kunstmaler
Periode	Symbolisme
Hovedværker	<i>Banevogteren. Landsbyen Ring</i> , <i>Forår</i> , <i>Ebba og Sigrid Kähler</i> , <i>I Høst</i> , <i>Sommerdag ved Roskilde Fjord</i> , <i>I havedøren</i> , <i>Kunstnerens hustru</i> , <i>Kalkemanden</i> , <i>Det gamle hus bliver pudset op</i> , <i>Forår i Hals</i> , <i>Efter solnedgang</i> , <i>"Nu skridter Dagen under, og Natten vælder ud"</i> , <i>Stygt vejr. Baldersbrønde</i> , <i>Ved frokostbordet og morgenaviserne</i> og <i>På kirkegården i Fløng</i>
Beskyttere	Heinrich Hirschsprung
Inspirerede	Ole Ring
Udstilling	Den Hirschsprungske Samling

Onsdag den 6. april er der [WikiWednesday](#) - vi mødes kl. 17.00 under [Langebro](#)
I april har vi fokus på [Nobelprisen](#)
([Læs her om sitenotice](#))

[\[Luk\]](#)

L.A. Ring

Fra Wikipedia, den frie encyklopædi

Laurits Andersen Ring (født *Laurits Andersen*) (15. august 1854 i Ring – 10. september 1933 i Skt. Jørgensbjerg) var en af dansk kunsts fremmeste malere ved indgangen til det 20. århundrede. I 1881 tog han navn efter sin fødeby, landsbyen Ring syd for [Næstved](#), og kendes siden som L.A. Ring. Han var en pioner inden for såvel [symbolisme](#) og [socialrealisme](#) i dansk kunst. Hans maleri *Sommerdag ved Roskilde Fjord* regnes blandt et af dansk kulturhistories absolutte [hovedværker](#) og blev i 2006. Ring var erklæret [ateist](#) og dybt engageret i bøndernes og arbejderens kamp for sociale og økonomiske forbedringer.

Indholdsfortegnelse [\[skjul\]](#)

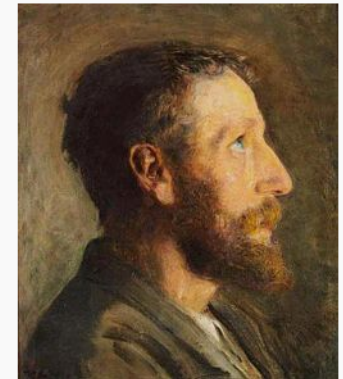
- Uddannelse
- Navneforandring og revolutionær
- Ulykkelig forelskelse
 - Nattevagten*
- Rings "forår"
- Eftermæle
- Stil og motiver
- Rings motivkredse
 - Arbejderskildringer
 - Døden
 - Vejen
 - Tærskel
 - Landskaber
- Hovedværker
- Gengivelser af kunstneren
- Hæder
- Et lille udvalg af værker af L.A. Ring
- Noter
- Litteratur
- Ekstern henvisning

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Uddannelse [\[redigér\]](#) [\[redigér wikikode\]](#)

Kunstneren blev født som Laurits Andersen i landsbyen Ring på [Sydsjælland](#). Rings forældre var hjulmager og tømrer Anders Olsen (1816–83) og landmandsdatter

L.A. Ring



Portræt malet Knud Larsen (1901)

Fødselsnavn	Laurits Andersen
Fødselsdato	15. august 1854
Fødselsted	Ring
Død	10. september 1933 (79 år)
Dødssted	Skt. Jørgensbjerg
Nationalitet	 Dansk
Felt	Maleri
Uddannelse	Kunstmaler
Periode	Symbolisme
Hovedværker	<i>Banenvogteren</i> , <i>Landsbyen Ring</i> , <i>Forår</i> , <i>Ebba og Sigrid Kähler</i> , <i>I Høst</i> , <i>Sommerdag ved Roskilde Fjord</i> , <i>I haven</i> , <i>Kunsthøsten</i> , <i>Kalkemanden</i> , <i>Det gamle hus bliver pudset op</i> , <i>Forår i Hals</i> , <i>Efter solnedgang</i> , <i>Nu</i>

SMK 



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National Gallery of Denmark

For urban and
social development

SMK 



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Drug injection room
SKYEN in central
Copenhagen

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Søstergaard Museum for Kunst
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Copenhagen, Denmark



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Google Cultural Institute

europeana 280 ✕ Tilføj en søgeterm



OPRINDELSESLAND: Danmark ✕

AGGREGATOR: Europeana 280 ✕

ORGANISATION: Statens Museum for Kunst ✕

FORFIN DIN SØGNING

SAMLINGER

- ☒ All Items
- ☐ 1914-1918
- ☐ Art
- ☐ Fashion
- ☐ Maps and Geography

Mere ▾

MEDIER

- ☐ Billede (8)

KAN JEG BRUGE DET? ?

- ☐ Må bruges igen gratis (8)

Skjul specifikke udsagn rettigheder ▾

OPRINDELSESLAND

- ☒ Danmark (8)

SPROG

AGGREGATOR

1 - 8 ud af 8 resultater

Per side: 24

[GITTER](#)
[LISTE](#)



Faun og nymfe
 Edvard Weie



I hovedøren. Kunstnerens hustr...
 L. A. Ring



Amalienborg Plads (1896)
 Vilhelm Hammershøi



Kunstnerens mor Ane Hedvig B...



For creativity
and innovation

madpixel

...

SECOND CANVAS

LAURITS ANDERSEN RING

The Artist's Wife

HIGHLIGHTS OF THE EUROPEAN ART 1300-1800





Engage with art in a new way

Coming soon:



Discover information and stories
behind the art



Art Jewels design contest

shapeways*

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JOIN

National Gallery of Denmark Collection Jewelry Design Contest

Create jewelry based on the collection and have your jewelry displayed in the National Gallery of Denmark

DETAILS

<http://www.shapeways.com/contests/smk-open-jewelry>

Details & Prizes

The National Gallery of Denmark (SMK)'s Open project makes their public domain (that means copyright-free) works available to everyone. SMK's curators have picked six





250+ entries from all over the world

shapeways*

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Make A Product

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smk



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- Sterling Silver
- Bronze
- Precious Plated Metal
- Brass
- Gold

All Products Tagged: Smk

Most Popular ▼



Symbol Of Strength SMK Contest

€340.64 by Adrienne Brooks

♥ 5



Apple Ile Keyboard - SMK Long St...

€3.35 by RetroConnector

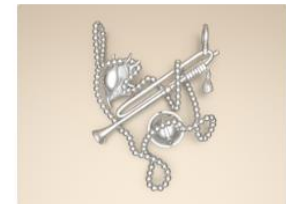
♥ 2



Melancholia Ring. SMK Contest.

€134.34 by Pinelas

♥ 2



Haphazard Trompe l'Oeil Necklace

€179.02 by Ontogenie

♥ 2



Ball HOOP Ring

€402.38 by mara mo.

♥ 2



BlowFish Pendant

€52.52 by Sasis-Art

♥ 1



Jerichau

€66.84 by Chris Marcet

♥ 2



Fortuna's Ring

€37.72 by IFUJI DESIGN

♥ 1



Hammershøi's Ring - SMK contest

€77.93 by IJewelCad.com

♥ 0



Palm Bracelett SMK Contest

€195.93 by mara mo.

♥ 0



Mother and child

€165.98 by KoenVanDaele

♥ 0



Satellite Ring

€19.12 by Chris Granneberg

♥ 0

Statens Museum for Kunst
National Gallery of Denmark



3different have ingeniously highlighted the source of their design in the original artwork by Lucas Cranach the Elder.

'Melancholy' necklace by 3different

Statens Museum for Kunst
National Gallery of Denmark



The 'Melancholy' necklace elegantly turns the artwork's motif into an original and wearable piece which allows the wearer to play the game which is depicted in Cranach's painting.

<https://medium.com/smk-o-jewels-has-a-winner-f2a2db>

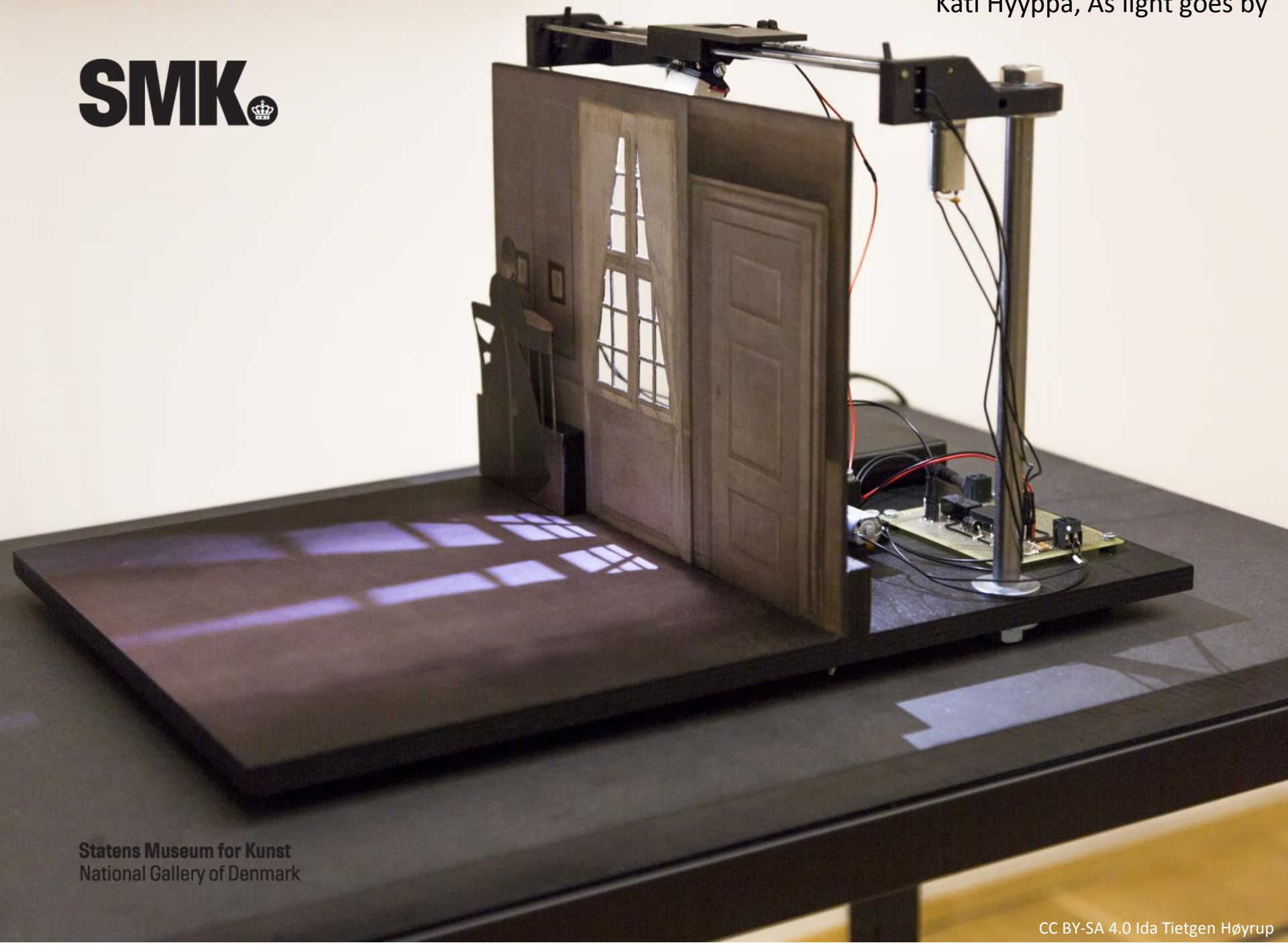


Harald Slott-Møller, Danish landscape, 1891



SMK 

Kati Hyyppä, As light goes by



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National Gallery of Denmark

CC BY-SA 4.0 Ida Tietgen Høyrup

It is a giant toolbox with a fantastic amount of materials to work with.

75

DIGITAL SURROGATE

x200_84749_11-564761,
2014
RGB/jpg, 27.2KB, 27.2K px
136 x 200 px; 1.889 x
2.778 in; 72 px/in

Musée du Louvre, Paris,
France

MATERIAL SURROGATE

x200_84749_11-564761,
Musée du Louvre, 6.597 px/
in, 2016. Leonardo da Vinci
(Italian, 1452- 1519), *Mona
Lisa*, created 1503-1519,
Oil, 77 x 53 cm, Musée du
Louvre, Paris

MATERIAL OBJECT

Mona Lisa, created 1503-
1519

Leonardo da Vinci,
1452- 1519
Oil
77 x 53 cm

LICENCE INFORMATION

Price available upon
request: [agence.photo@
rmngp.fr](mailto:agence.photo@rmngp.fr)



Musée du Louvre

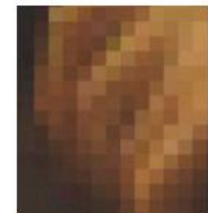
x200_84749_11-564761,
created 2014

METADATA HIGHLIGHTS

Exif.Image.ImageWidth	442
Exif.Image.ImageLength	650
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Exif.Image.PhotometricInterpretation	RGB
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Exif.Image.YResolution	72
Exif.Image.ResolutionUnit	inch
Exif.Image.Software	Adobe Photoshop
CS6 (Windows)	
Exif.Image.DateTime	2014:04:29
10:08:28	
Exif.Image.ExifTag	232
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Xmp.xmpMM.History[1]/stEvt:changed	/
Xmp.xmp.CreatorTool	Adobe Photoshop CS6 Windows
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Xmp.xmp.ModifyDate	2014-04-29T10:08:28+02:00
Xmp.xmp.MetadataDate	2014-04-29T10:08:28+02:00
Xmp.dc.format	image/jpeg
Xmp.photoshop.ColorMode	3
lptc.Envelope.CharacterSet	%G
lptc.Application2.RecordVersion	0

Remember this?



You know, sometimes art can feel a bit inaccessible. And when it is just set free like this, then people can do with it what they want. I think that's pretty nice.



Bildung ~ Building

Statens Museum for Kunst
National Gallery of Denmark



Statens Museum for Kunst
National Gallery of Denmark

NORDEA
FONDEN

SMK Open

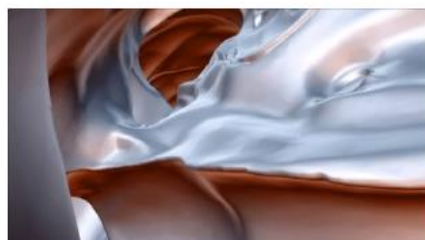
Making art available for everyone

<https://medium.com/smk-open>



Recommended by Antje Schmidt, Micah Walter,
and 7 others

**Open access can never be
bad news**



Recommended by you, Madeleine Schlawitz,
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**Ghost in the scan — 3D scans of
costs in the SMK's collections**



Recommended by Antje Schmidt, Elias
Kreyenbuehl, and 19 others

The only way is open



SMK Open
Making art available for everyone

2016-2020

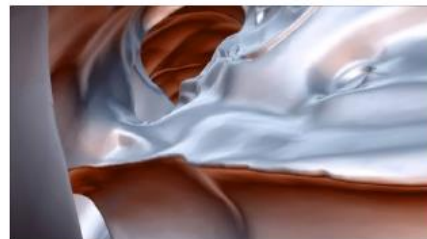
Open up the SMK digitised
collection and knowledge
at scale to the public

<https://medium.com/smk-open>



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The only way is open

3. The impact of open?

“Measure what is important;
don’t make important what you
can measure.”

Robert McNamara



I wish we would measure cultural
heritage on learning and happiness.

How can we assess
the impact of open art?

For education,
for welfare,
for society?



If you work in a purpose driven, non-profit organisation and more specifically in the digital Cultural Heritage sector, we share a problem: we should be feeling fine and dandy because we work for a great cause, but we have very few instruments at our disposal to assess the results of our actions and be happy about it.



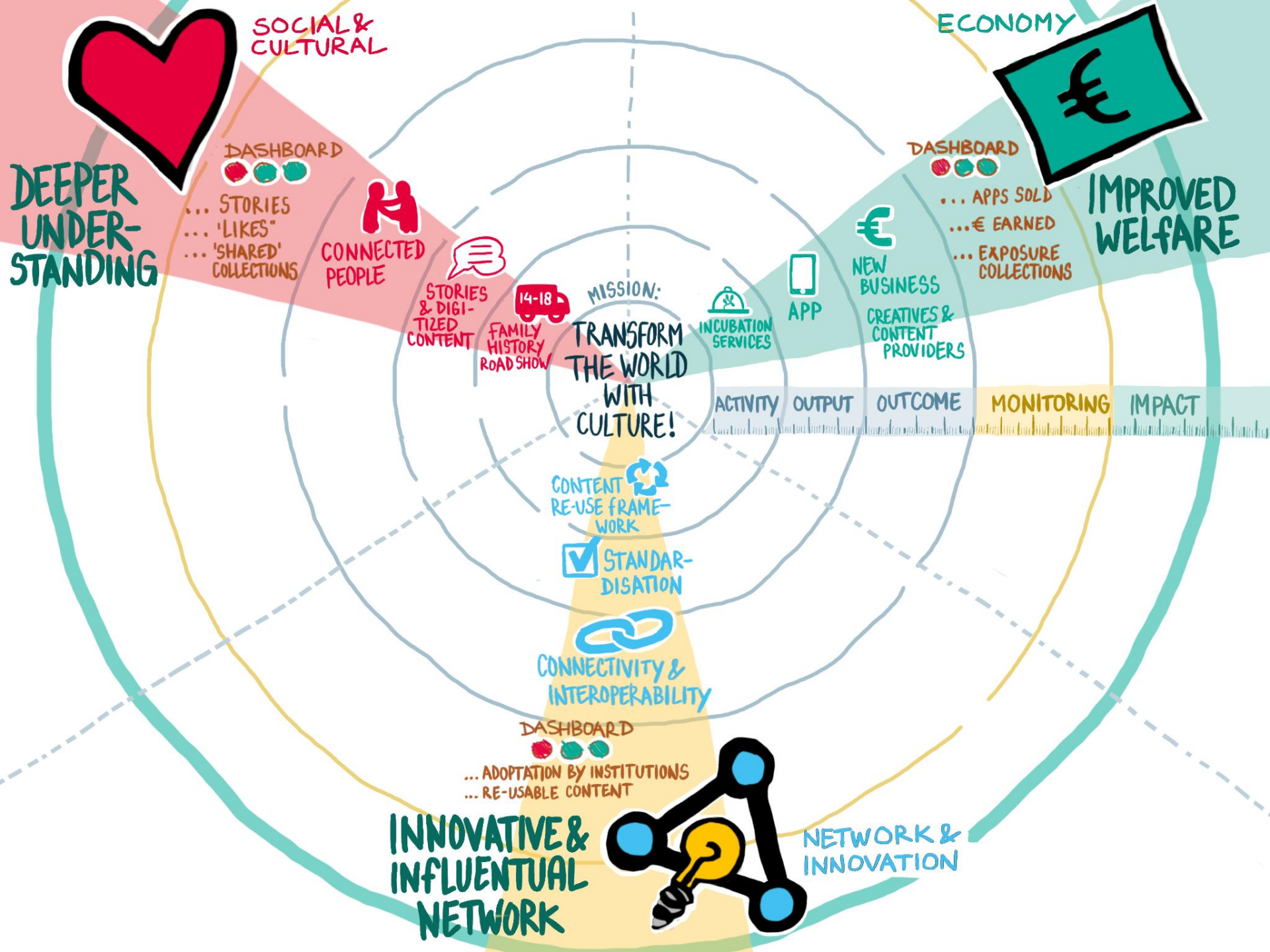
This leaves us in a very unsatisfying and vulnerable position: the work we do comes at a significant cost to society but we can't systematically assess that it was worth it.

Did it improve the way our children are educated? Did it result in a stronger, more cohesive society? Did it enable artists to create groundbreaking new creative works? What positive change in society have we contributed to?

In one word: did we have impact?

What does 'impact' mean?

Changes that occur for stakeholders in society, as a result of activities for which the organisation is accountable.



Playbook Impact

For Museums, Libraries, Archives and Galleries

Part I: Impact Design



Authors

Playbook Impact

For Museums, Libraries, Archives and Galleries

Part I: Impact Design

A toolbox for any type of cultural heritage institution independent of its size, scope and resources

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impact

design, assessment & narration for cultural heritage professionals

Learn how to understand your impact. Share experiences & ask questions.

Work together to develop common standards.

[Join our community](#)

[Read a recent case study](#)

a toolkit: under development

We are developing a toolkit to help professionals use a common standard when undertaking an impact assessment within the cultural heritage sector. The toolkit guides you through the process of designing, assessing and narrating the impact of your activities.

Sharing is Caring Digitisation and Social Impact?

Aarhus, Denmark
19-21 Nov 2017

SharingisCaring

#sharecare17
sharecare.nu

MMEX

SMK



Statens Museum for Kunst
Nationalmuseum Danmark



**CITY OF
AARHUS**

midt
Central Denmark Region





As museums, we do not hold any patent on how cultural heritage can and should be interpreted and used. Our role is increasingly to facilitate the general public's use of cultural heritage for learning, creativity and innovation. Today, the museum as a place of enlightenment is based on interaction. We are all part of this web. We enlighten each other.

Thank you.

Acesso Aberto | Open Access
16 October 2017

Fundação Calouste | Gulbenkian, Lisboa

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