



All and Each: The Dynamics of Scale in Digital Heritage Cultures

Explore 53,118,748 artworks, artefacts, books, videos and sounds from across Europe.

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Colourful bird, Kôno Bairai
Rijksmuseum
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THEMATIC COLLECTIONS

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EXHIBITION

WHAT'S NEW

START

The background features a repeating pattern of overlapping circles in shades of teal, pink, and purple. Within these circles are faint, semi-transparent portraits of historical figures, including a woman's face in the upper right and several men's faces in the lower half. The overall aesthetic is modern and cultural.

It was important that the solution chosen by Europeana should reuse existing standards and be flexible enough in its approach to interoperability to allow their coexistence with custom ones from across the sector. Because Europeana wants to reuse and be reused, a web-based open technology was ideal to make it simple to connect data together and share it.

-Isaac, Clayphan, Haslhofer 2012

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think culture think culture think culture

Europeana Data Model Primer

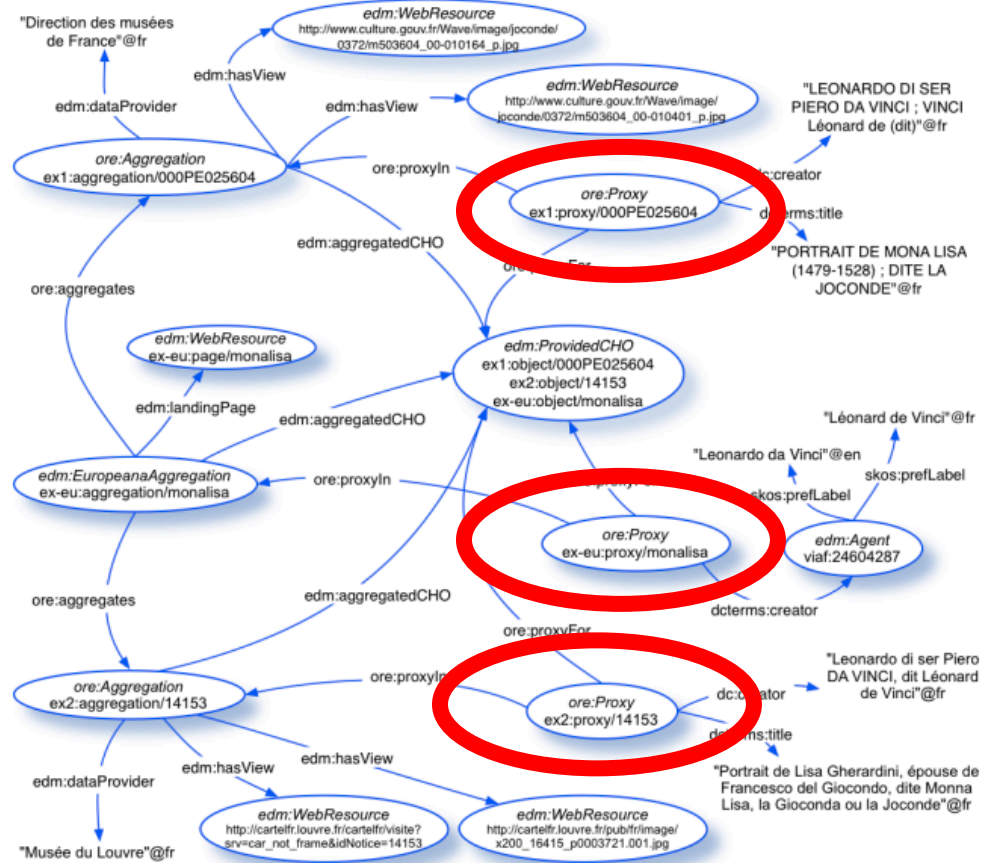
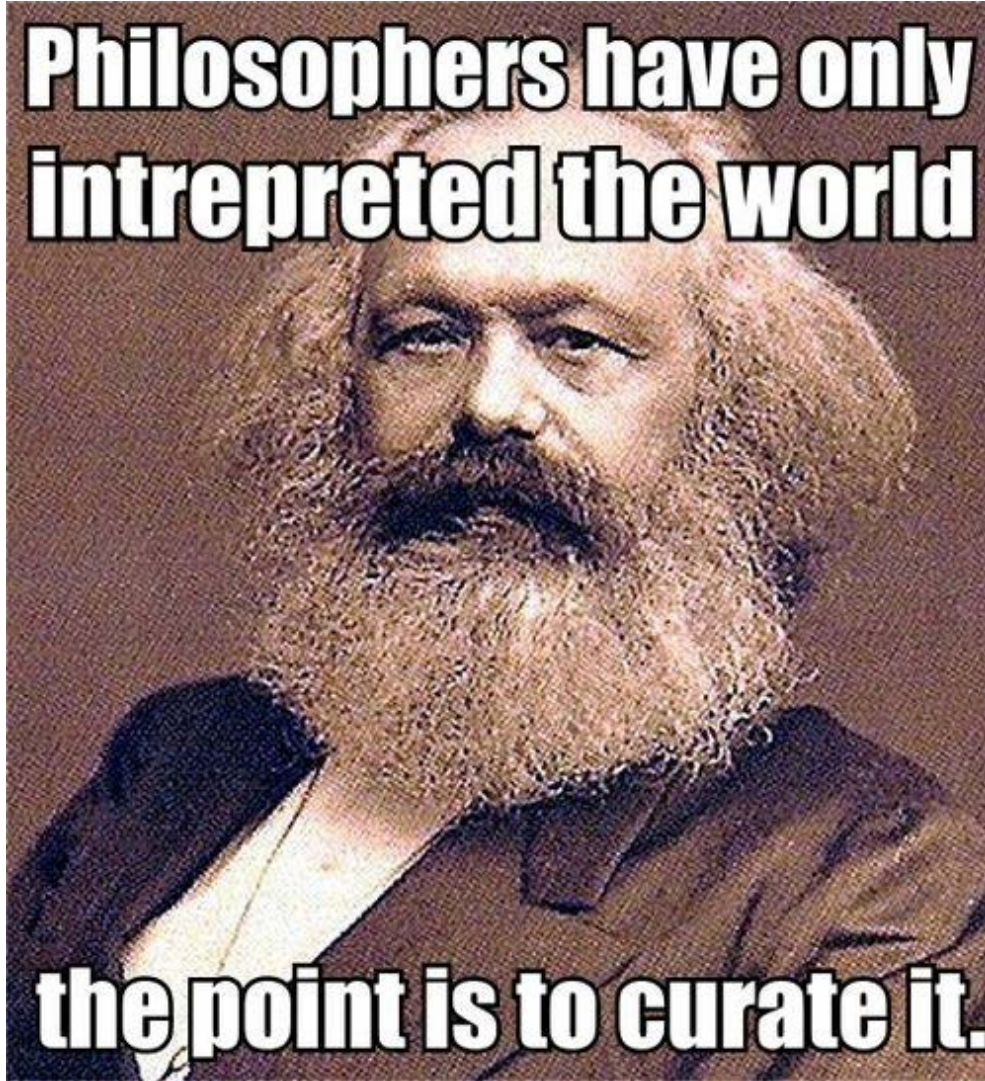


Fig. 17. Europeana aggregation—complex case with two providers for the object

It is my view that, up to this point, the process of putting collections online has militated against the idea of collective memory [...] In putting things online, we have written curatorship out of the process and in trying to automate storytelling, we have lost contact with the stories that accrete around the objects. From my experience working with digital projects, we are in the process of making an important transition [...] 'the next challenge is not mass-digitisation or mass-preservation, but mass-curation of the sheer volume of cultural content'. Most of the next generation of digital cultural channels are focussing much less on aggregating large bodies of undifferentiated content and much more on creating highly targeted niche experiences structured around cultural themes.

-Nick Poole, chair of the Europeana Network from 2010-2014

**Philosophers have only
intrepreted the world**



the point is to curate it.

Thank
You

Merci

Trevor Owens, 2016