



LOTTERY FUNDED

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Curator questionnaire results

10 Most Wanted evaluation

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1. Background

The 10 Most Wanted project develops a game-based approach to crowd-sourcing aspects of curatorial research concerned with the discovery and verification of previously undocumented facts about collection items.

Key research questions in the project include how to turn contributed information into evidence trails for collection meta data in way that satisfies professional requirements, and how to address IP issues along the way in the interests of both, contributors and organisations. Furthermore, as the overall remit of the project is to research and develop best practice to the benefit of the wider arts sector, it seeks to identify other contexts in which the 10 Most Wanted concept of complex game-based crowdsourcing could be put to use.

This document reports on a survey exploring these questions from the viewpoint of arts organisations. It is based on a questionnaire addressing IP related issues and eliciting museum professionals' views on the validity and applicability of the 10 Most Wanted approach. The aims of the survey are to inform the on-going iterative design and development of the game and website and to find answers towards the research questions relating to IP, informed consent and the process of turning player contributions into evidence trails for collection meta data.

2. Instrument

Reflecting the fact that the respondents are dispersed all over the UK and that they should be able to access the 10 Most Wanted website, an online questionnaire was created for convenient access by participants. The questionnaire is based on Google Forms¹ and has the following structure:

- | | |
|------------------|--|
| Questions 1-2: | Background information about participants and their organisation |
| Questions 3-4: | Questions about the organisation's website |
| Questions 5-10: | Questions about the organisation's handling of user-generated content on their website |
| Questions 11-17: | Questions about how the organisation's policies and practices relating to intellectual property |
| Questions 18-20: | Questions about awareness and use of Creative Commons licensing in the participant's organisation |
| Questions 20-22: | Questions about the participant's views on crowdsourcing and the particular approach implemented in 10 Most Wanted |
| Question 23: | Any other comments or feedback |

(Actual questions and answers are available in the Appendix)

¹ Google Forms. Available <http://www.google.com/google-d-s/createforms.html>

The head section of the questionnaire provided participants with an overview of questions and advised them to skip questions which did not apply to them or their organisation (e.g. if the organisation does not have a website). It also advised participants to get in touch via the 10 Most Wanted project website if they were interested in the results of the study.

3 Sampling

The study targeted curators and other professionals working with collections. Apart from the requirement for appropriate background knowledge, no particular participant screening took place, resulting in effect in convenience sampling that included anyone within this segment willing to complete the questionnaire. Participants include members of the projects' advisory board as well as professional contacts of the project partners.

Despite several appeals for participation, the questionnaire was completed by only 11 participants between 24 February and 10 April 2014. Results are therefore not representative but instead should be seen as indicative pending a repeat study with a larger sample.

4. Findings

4.1 Participant characteristics

Participants were affiliated with a range of organisations of different sizes, ranging from 1-5 (3), 21 to 50 (1), 51 to 100 (2) and more than 100 employees (5).

Participants' job titles included:

- Director
- Head of Digital Programmes
- Curator (x 2)
- Senior Curator
- Consultant Curator
- Collections Development Officer
- Collections Manager
- Information Officer

4.2 Making copyrighted materials available online

Questions relating to outbound IP on museum websites were only completed by participants whose organisation actually has a website (10 out of 11 respondents). 10 out of 10 respondents answered that their website shows copyrighted materials and 8 out of 10 respondents were positive that their respective website included a copyright notice for such content, suggesting good awareness of issues concerning outbound IP in an online context.

4.3 Collecting user-generated content

Questions relating to inbound IP from user-generated content were only completed by participants whose organisation's website involves user-generated content, e.g. in the form of comments or discussion areas or calls for contributions (7 out of 11 respondents).

2 out of 7 respondents answered that user-generated content is not only collected but also displayed on their website, one using pre-moderation and the other post-moderation to screen content. Similarly, only 2 out of 7 respondents answered that it would be of interest to their organisation to reuse user-generated content from the website in other contexts, for instance in the gallery space or in marketing materials. None of the respondents could confirm that their organisation's website clarifies how user-generated content is used or archived.

The results suggest limited awareness among participants or their organisations of the potential of user-generated content to engage audiences and, possibly related, a lack of clarity towards potential contributors about how their content might be stored or used.

4.4 Threats and potential value

In this section, participants were asked to rate a) the threat from others infringing on their organisation's IPR when content is made available online, and b) the thread from their own organisation unwittingly infringing on others' IPR.

While participants' individual perceived threat levels varied between these questions, combined answers to both questions produced a mean of $\bar{x} = 5.1$ on a scale from 1 to 10, suggesting that overall both, outbound and inbound IPR infringement, are taken seriously by organisations.

All respondents rated the potential benefits of making their organisation's content available online very highly, with a mean of $\bar{x} = 9.5$ on a scale of 1 to 10. This contrasts strongly with participants' views on the usefulness of user-generated content, which only 2 out of 7 respondents answered was displayed on their organisation's website or would be of interest to reuse in other contexts.

4.5 Organisational support for IPR issues

Questions in this section explored how organisations are set up to deal with IPR issues. Only 6 out of 10 respondents answered that their organisation has an IPR policy, 5 of which were sure that the policy also extended to their organisation's online presence.

4 out of 10 respondents answered that their organisation has dedicated staff dealing with IPR issues, 3 of which were from organisations with more than 100 staff, and 2 out of 10 answered that their organisation has a budget to deal with IPR issues, both from large organisations with more than 100 staff.

4.6 Creative Commons

This section of the questionnaire explored awareness and knowledge of Creative Commons (CC) licensing models and their use in organisations. It was completed by 7 participants.

6 out of 7 respondents answered that CC licensing models had been discussed in their organisation and 3 out of 7 answered that their organisation's website makes some content available under a CC license, suggesting overall good awareness and considerable uptake of CC licensing among organisations.

Participants' self-rating of their understanding of CC licensing varied strongly with a mean of $\bar{x} = 4.86$ on a scale of 1 to 10 and a standard deviation of $\sigma = 2.64$. The results suggest that while many respondents only have a very vague understanding of CC licensing, a significant proportion has detailed knowledge enabling them to make informed decisions about the use of CC licenses.

4.7 Crowdsourcing in 10 Most Wanted

The final section of the survey explored participants' views on the current implementation of the 10 Most Wanted concept and in particular on the process developed to turn contributed information into evidence trails for collection meta data. It was completed by 8 participants (with one question receiving only 7 responses).

Results show that 4 out of 8 respondents feel comfortable about crowdsourcing the documentation of collection artefacts, with other respondents being not sure about (3) or disagreeing (1) with this aspect altogether, suggesting that this aspect is controversial but has substantial support among professionals.

Similarly, 4 out of 7 respondents feel comfortable with the way how 10 Most Wanted converts user-generated information into formal documentation, with other respondents being not sure about (1) or disagreeing (2) with this aspect, suggesting again that this aspect is controversial but that there is substantial support among professionals in favour of the developed process.

Participants' answers are more homogeneous with regard to the implied secondary agenda of crowdsourcing in the Cultural Heritage sector as a way to engage new audiences. 6 out of 8 respondents agree or strongly agree that the 10 Most Wanted approach is useful for engaging people in new ways with museums, galleries and heritage sites, with only 2 respondents being not sure about this aspect.

4.8 Other applications for 10 Most Wanted

While 10 Most Wanted focuses in particular on the discovery of previously undocumented facts about plastic artefacts, the project aims to develop a blueprint approach and technical platform for crowdsourcing the documentation of collections in general.

In order to inform this aspect of the project, the questionnaire asked participants for ideas about other suitable applications for the concept, resulting in a wide range of suggestions, including:

- unknown sitters, in single or group portraits
- unknown dates of work
- undocumented details within portraits
- information about local photographs
- black history
- other hidden histories
- capturing personal memories of buildings
- personal knowledge of objects displayed in galleries and exhibitions

(See Appendix A24 for all suggestions)

5. Summary and conclusions

In order to explore key research questions in 10 Most Wanted from the perspective of arts organisations, we developed an online questionnaire which was completed by 11 professionals working in museums and/or with collections. Due to the small sample size, results are cannot be seen as representative for the arts sector but instead should be seen as indicative pending a repeat study with a larger sample.

The questionnaire covered various aspects including how organisations are set up to deal with IPR issues, the perceived threat and potential value of using copyrighted materials and user generated content online, organisations' familiarity with Creative Commons licensing models and participants' views on the usefulness and validity of the 10 Most Wanted approach of turning user-contributed information into collection meta-data.

Results suggest good awareness among respondents of the benefits and potential issues around outbound IPR (typically images and information made available by the organisation) but limited awareness of user generated content as inbound IPR, its potential to engage audiences and the need to inform contributors about how their content might be stored or used. This difference in awareness for outbound and inbound IPR is not reflected in participants' views on potential IPR threats, which were rated equally serious for others infringing on the organisation's IPR and the organisation infringing on others' IPR. One possible explanation is that participants associate the threat of inbound IPR infringement mainly with images and media from other organisations or individuals rather than with user-generated content where the IPR is often unclear and creators may not be easily identified.

With respect to organisations' capabilities to attend to IPR issues, the survey found that only 6 out of 10 organisations have an IPR policy, 4 out of 10 have dedicated staff to deal with IPR and 2 out of 10 have a budget to for IPR issues. Given that only large organisations have dedicated staff and budgets to deal with IPR issues, it could be argued that smaller organisations in particular would benefit from readily availability IPR related resources templates. One effort in this direction are

Creative Commons (CC) licensing models. Results suggest that CC licensing has been discussed in the majority of organisations and adopted at least by some.

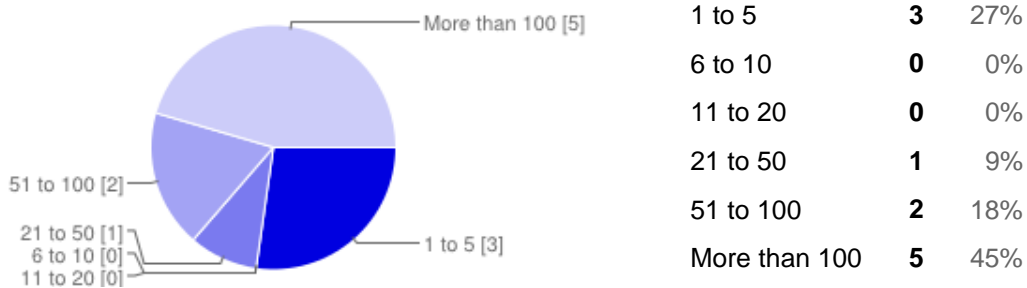
Concerning participants' views on crowdsourcing the documentation of collections, results indicate that the aspect of generating collection meta-data from user-generated content is controversial, with only one half of respondents agreeing that the 10 Most Wanted approach is useful and valid. Notwithstanding, a clear majority of respondents agrees that the approach is useful for engaging people in new ways with museums, collections and heritage sites and has a wide range of promising applications in the arts sector.

A. Appendix

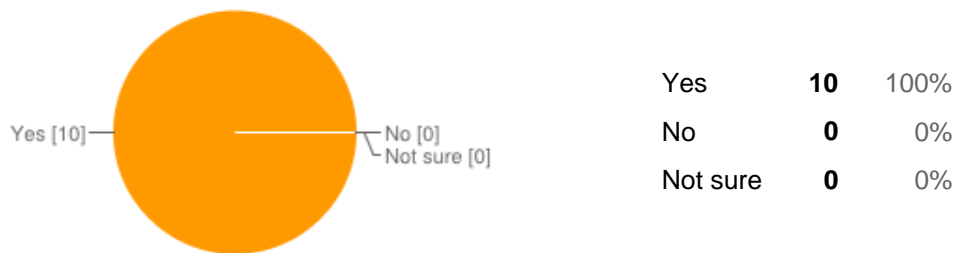
A.1 What is your role in your organisation?

- Head of Digital Programmes
- Director
- curator
- Collections Development Officer
- Senior Curator
- Collections Manager
- Curator
- Consultant curator
- Information Officer

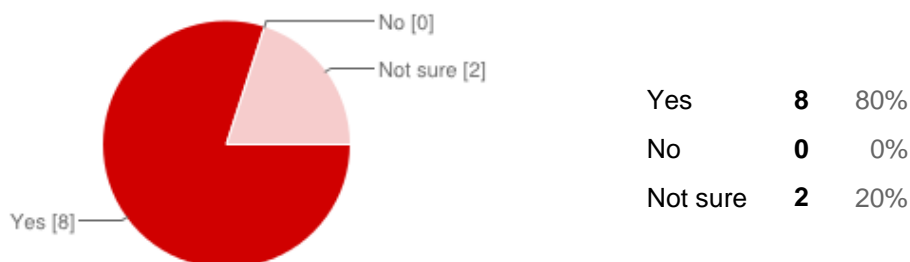
A.2 How big is your organisation?



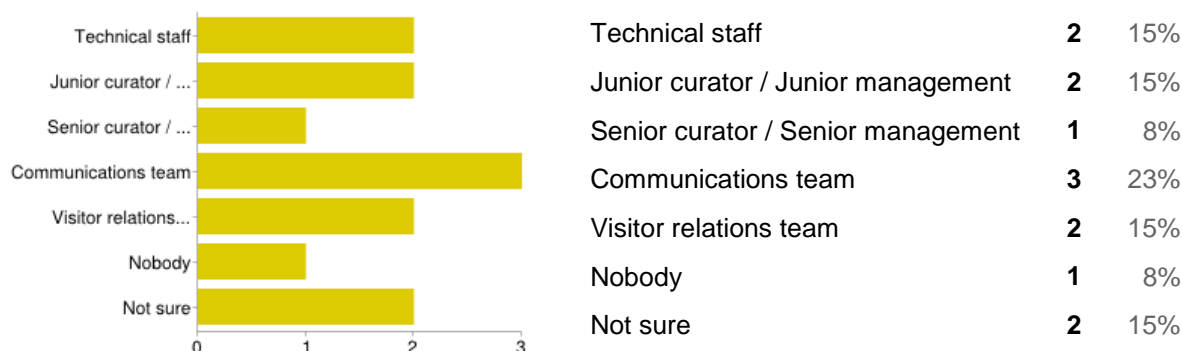
A.3 Does your organisation's website display images and information about collection items?



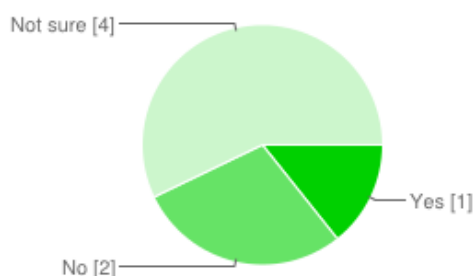
A.4 Does the website include copyright notices for such content?



A.5 Who in your organisation gets to read user-generated content submitted to the website?

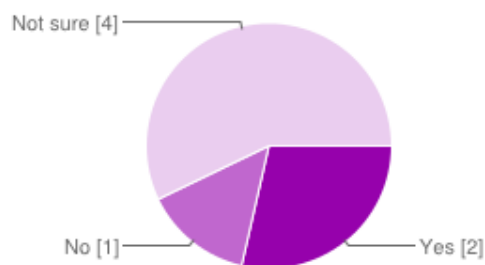


A.6 Does your organisation archive user-generated content?



Yes	1	14%
No	2	29%
Not sure	4	57%

A.7 Does your organisation display user-generated content on its website?

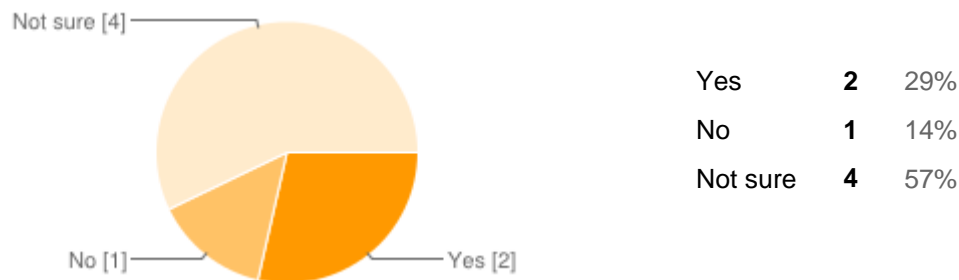


Yes	2	29%
No	1	14%
Not sure	4	57%

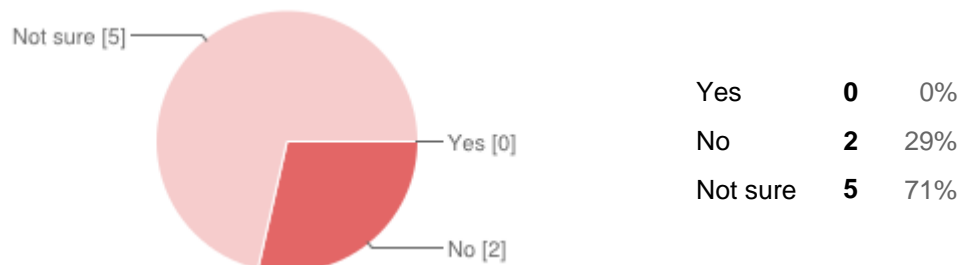
A.8 If your organisation displays user-generated content on its website, how is it moderated?

Not applicable	1	14%
Comments are checked before they are shown on the website	1	14%
Comments are shown instantly but are checked and potentially taken down later	1	14%
Comments are shown instantly but can be flagged by users for moderation	0	0%
Not sure	4	57%

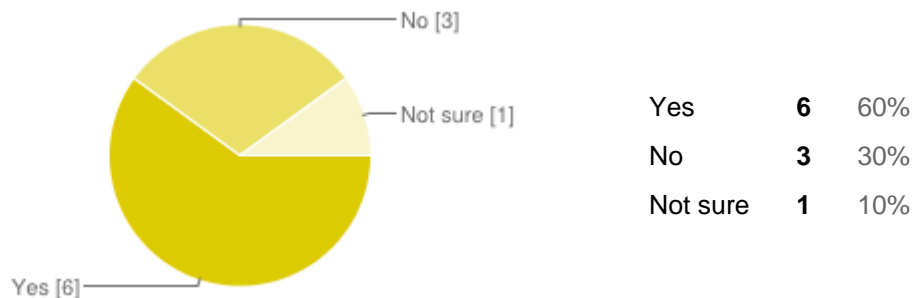
A.9 Would it be of interest to your organisation to reuse user-generated content, e.g. display in gallery, use in marketing materials?



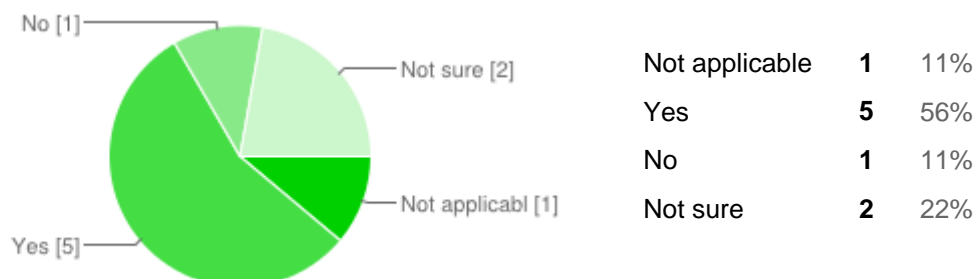
A.10 Does the website clarify how user-generated content is used and/or archived by your organisation?



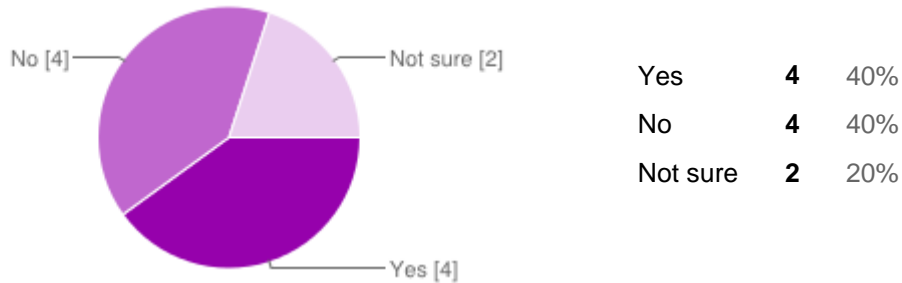
A.11 Does your organisation have an IPR policy?



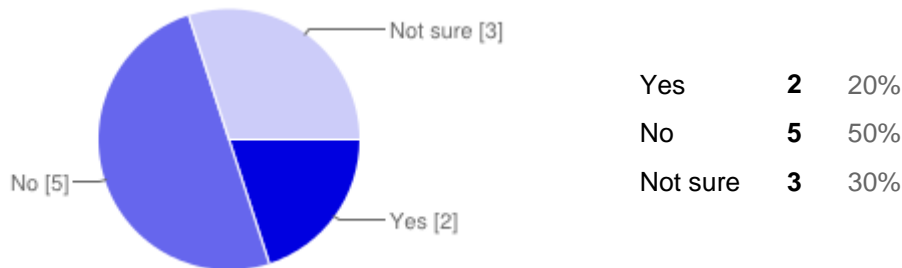
A.12 If your organisation has an IPR policy, does it extend to your organisation's online presence?



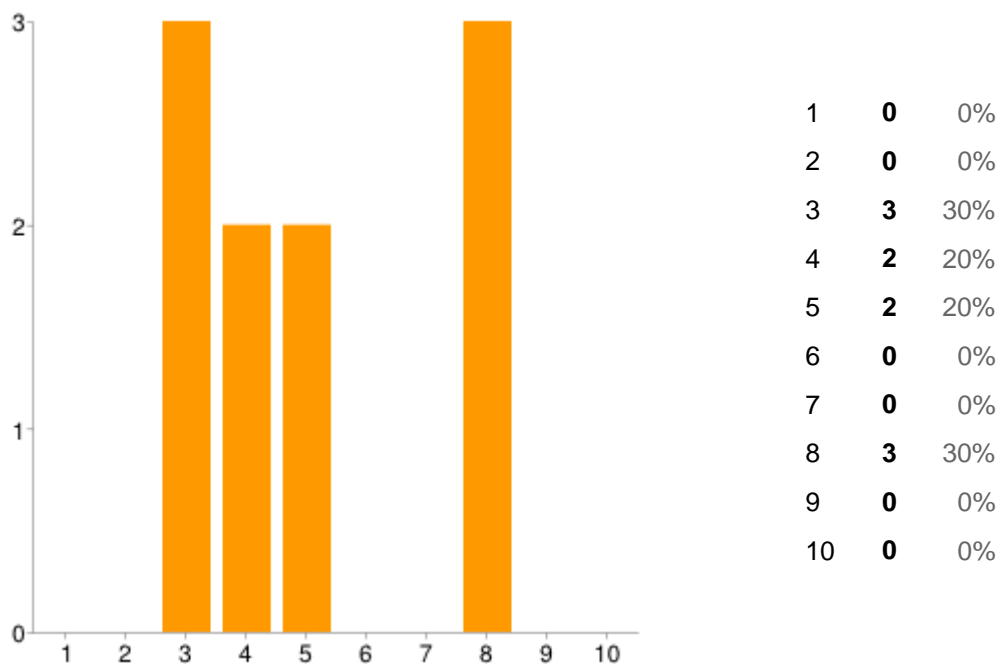
A.13 Does your organisation have dedicated staff dealing with IPR issues?



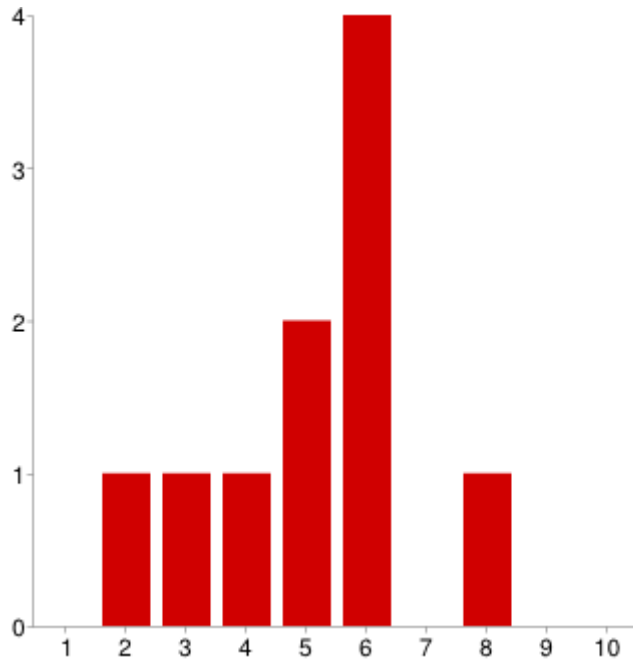
A.14 Does your organisation have a budget for dealing with IPR issues?



A.15 How would you rate the threat from others infringing on your organisation's IPR for content made available online?

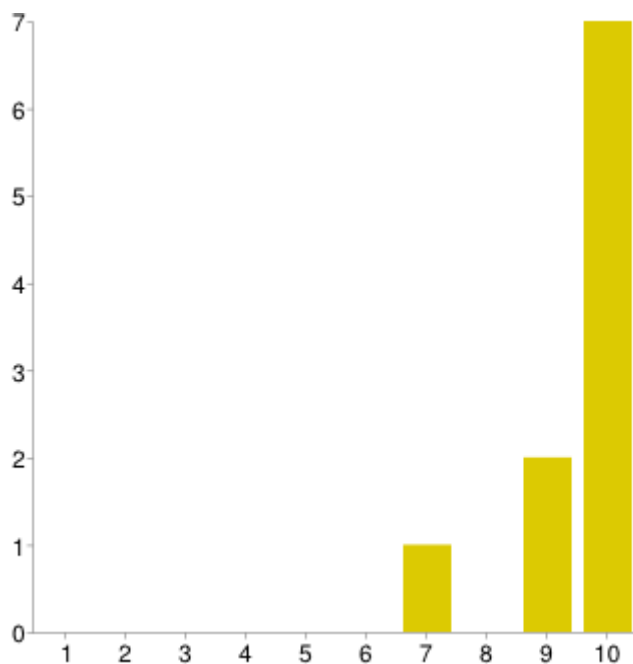


A.16 How would you rate the threat from your organisation unwittingly infringing on others' IPR?



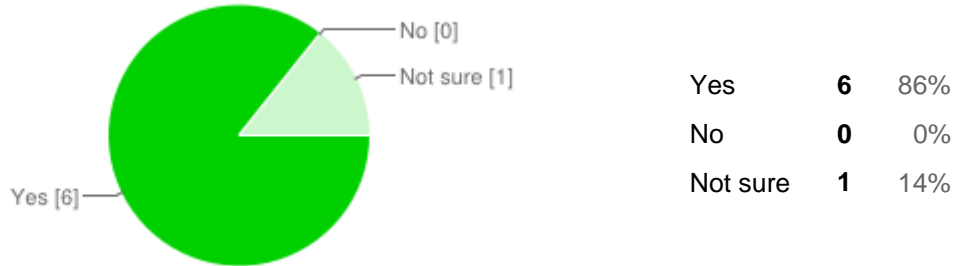
1	0	0%
2	1	10%
3	1	10%
4	1	10%
5	2	20%
6	4	40%
7	0	0%
8	1	10%
9	0	0%
10	0	0%

A.17 How would you rate the potential benefits of making your organisation's content available online?

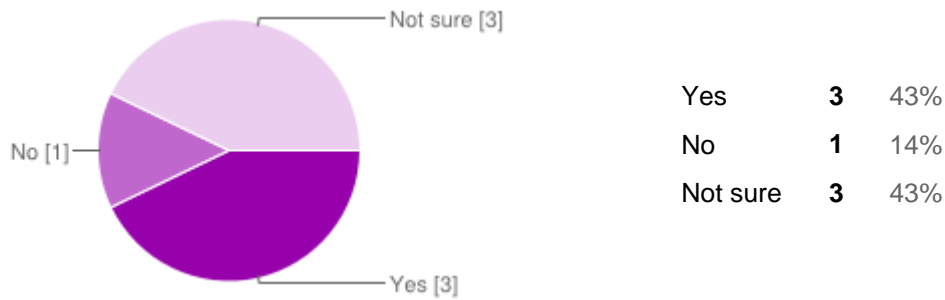


1	0	0%
2	0	0%
3	0	0%
4	0	0%
5	0	0%
6	0	0%
7	1	10%
8	0	0%
9	2	20%
10	7	70%

A.18 Have Creative Commons licensing models been discussed in your organisation?

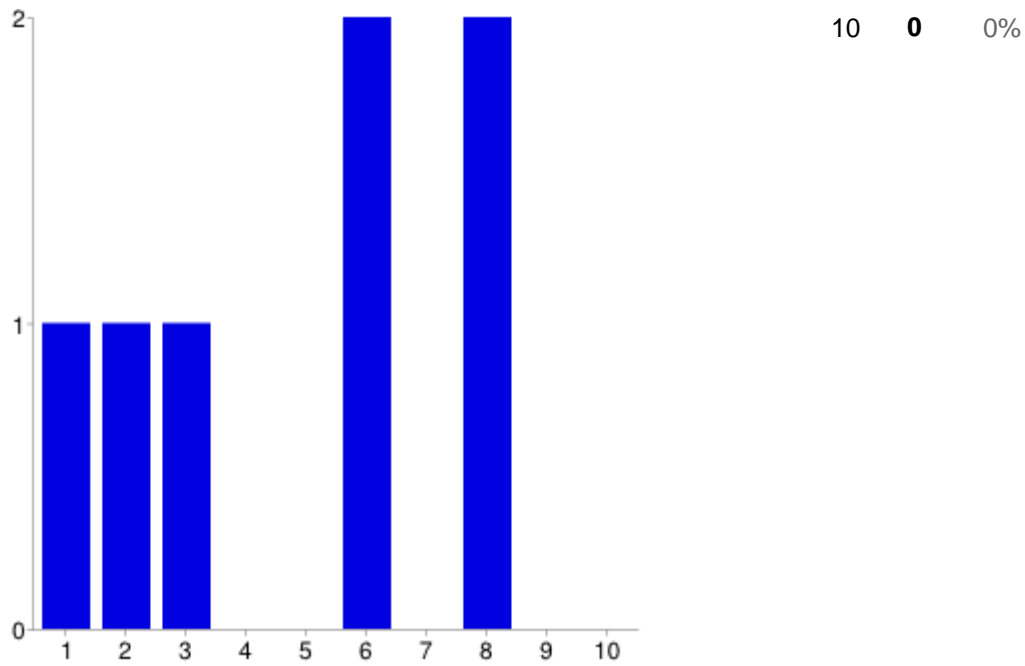


A.19 Does your organisation's website make any content available under Creative Commons licenses?

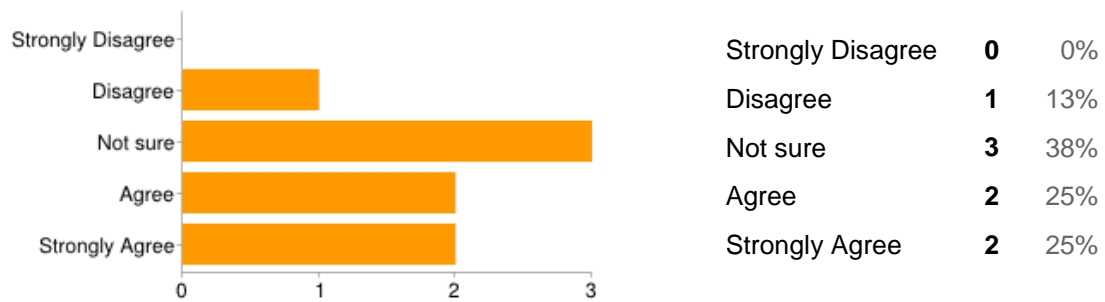


A.20 How would you rate your understanding of Creative Commons licensing?

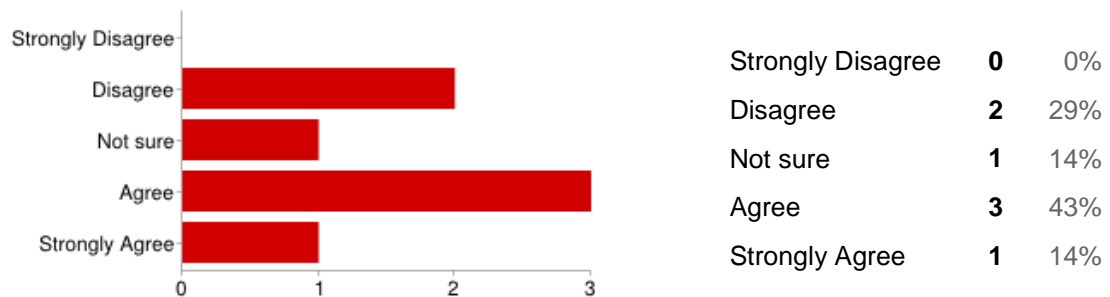
1	1	14%
2	1	14%
3	1	14%
4	0	0%
5	0	0%
6	2	29%
7	0	0%
8	2	29%
9	0	0%



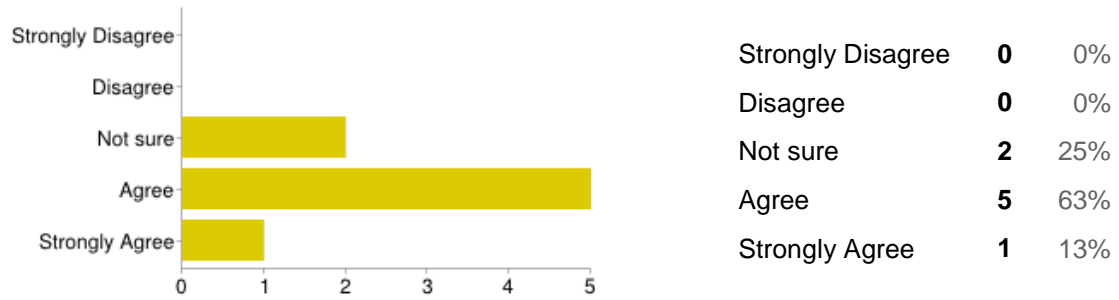
A.21 I feel comfortable about crowdsourcing the documentation of collection artefacts



A.22 I feel comfortable about the way 10 Most Wanted converts user-generated information into formal documentation



A.23 The 10 Most Wanted approach would be useful for engaging people in new ways with my museum / gallery / heritage site



A.24 Can you think of different mysteries relating to the artefacts / heritage site of your organisation with which to involve the public?

Unknown sitters, in single or group portraits Unknown dates of work Undocumented details within portraits

We have a huge collection of Victorian glass slides photographed locally that might lend themselves to a crowd sourced ID project

The key areas would be; Where made? Designed by? How distributed and retailed? Other information about how they were used, did they work well, how much did they cost, payment terms (hire purchase) etc.

Black history; other hidden histories material and Every picture tells a Story ideas.

Capturing personal memories of how the building was used at different periods of time ,e.g. wartime. Finding an easy way for people to comment online about their knowledge of, or links to, objects displayed in galleries and exhibitions, linking that information to the object's museum number so the information could be available for future reference. Offering short courses for non-professionals on how to document and interpret object and how write labels, to encourage visitors to think about the questions that could be addressed. Organise an open day in which members of the public are invited to stand by their favourite objects within a gallery and share their enthusiasm with other visitors. This would need careful organistaion! Asking special interest groups to get involved with a museum object, or body of material within their areas of expertise, and encouraging them to share their findings in their own publications and websites.

A.25 Any other comments or feedback please let us know here:

Crowdsourcing for knowledge and information can build on existing (or create new) virtual communities of interest. Specialist areas as varied as comic collecting and wristwatch collecting already benefit from a shared passion and knowledge for the shared subject. Museums can harness this and help share the knowledge. As with all sources, they will need to check and verify them, but 10 Most Wanted shows that very useful information does come via crowdsourcing. Qrator is an intersting exercise in involving specially targeted groups: <http://www.qrator.org/join-the-conversation/> Efforts to involve the public directly are probably always going to be expensive of human and material resources when they are being initiated, but once the means are established, the ultimate benefits could be most useful and rewarding.