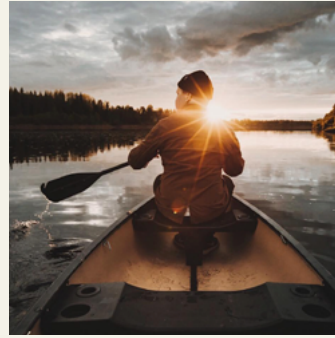




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[eds.]



Connect to Collect

Approaches to Collecting Social Digital Photography
in Museums and Archives



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About the recommendations

The recommendations are aimed at policy makers and professionals in museums and archives, but they will also be useful for other heritage organisations as well as academia. They address the process of collecting social digital photography as cultural heritage and as archives, and they relate to current work practices around collecting of photography, including issues such as audience engagement and implementation of new work methods as well as collection tools.

The recommendations build on both theory and practice, the latter emerging from case studies performed in the research project *Collecting Social Photo* (CoSoPho, 2017–2020). The project was a collaboration between museums, archives and academics in the Nordic countries, with the goal to produce recommendations for collecting social digital photography as contemporary visual heritage and archives.

In the CoSoPho research project the term social digital photography has been used to emphasise the social aspect

of this type of photography: it is produced, consumed and collected through digital tools and channels and often shared on social media. The term also encompasses those images produced through smartphones and not shared through social media.

The recommendations position museums and archives as alternative platforms, away from corporate structures, for collecting and safeguarding the digital photographic heritage of individuals, communities and societies.

Structure

The Introduction (1) frames the need for the recommendations and gives a background. Then a description of Social Media and their affordances (2) follows. Section three is a Toolkit (3) for institutions wishing to initiate collecting projects. The recommendations end with general Guidelines (4) for collecting social digital photography, supporting the practical toolkit.

Website

<http://collectingsocialphoto.nordiskamuseet.se>

1. Introduction

In the heritage and government sectors, also, social media is only beginning to take shape as a cultural artefact and official record.

(Day Thomson, 2016)

Contemporary social digital photography provides insights into everyday life and personal narratives as well as social and political movements, in a way that is missing in most historical records, and the value of this photography has been recognised by scholars of several different disciplines such as Pang, Khiun Liew and Chan (2014), Miller (2015), Besser (2016) and Uimonen (2019). By collecting these photographs, museums and archives have the opportunity to bring new perspectives and voices into collections.

At the same time, collecting social digital photographs differs in many ways from collecting analogue photography. One main reason is that, rather than being a fixed material object, the social digital photograph needs to be considered as something fluid or liquid, as a work in constant progress, a by-product of communication (Serafinelli 2018, 159; Jurgenson 2019, 22, 17). As a consequence, despite being produced in vast numbers, these photos are at actual risk of vanishing due to the affordances of social media services, personal practices or technological failures.

Photographs today are highly dependent on the networks they are shared through: commercial social media platforms. These are services designed for corporate and personal content sharing and networking, neither supporting acquisition by collecting institutions nor archiving personal content in perpetuity,¹

but rather containing these photographs in what could be described as black boxes. Social digital photography therefore presents challenges to existing theories and work practices for collecting photography, practices that build on analogue media that are often passive, performed retrospectively and rarely in collaboration with the photographers themselves.

As a consequence of the shifting nature of photography, of the controlled social media platforms, and also considering legal and ethical aspects as well as the benefits of collaborating with the contributors of photographs, the toolkit and guidelines are primarily aimed at collecting directly from the photographers themselves. This is done by allowing uploading of photographs or screenshots one at a time or in a batch from users' mobile phones or computers and allowing uploads of entire Facebook or Instagram accounts.² Social media can be used for collecting,³ but here they are primarily recommended as channels for communication, engagement and dialogue. The social media services used will vary over time as users' practices evolve and change.

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1. Social media platforms (such as Facebook, Twitter, and LinkedIn) do not have any contractual obligation to preserve user data for the long-term. They are also not liable for any data loss. <https://dpconline.org/docs/knowledge-base/1689-preserving-social-media-applying-principles-of-dp/file> (Accessed Jan 25 2020).
2. Users can download their own accounts on Facebook and Instagram from the services themselves. These files, media files and .json files can be acquired by museums and archives. One example of such collecting has been conducted by the National Library of New Zealand: <https://natlib.govt.nz/collections/donations/donating-digital-items/facebook-archive-project> (Accessed Oct 22, 2019).
3. Social media can be used for outreach or actual collecting, either through institutional accounts or through downloading of personal accounts.

The CoSoPho project has undertaken several case studies to test approaches to collecting social digital photography, along with an online survey and the development of a prototype. These efforts are described in the anthology *Connect to Collect* (2020). Based on the conclusions from the case studies the recommendations focus on the policies and practices of museums and archives, with the aim of promoting successful and sustainable collecting and engagement with social digital photography.

2. Affordances of social media

Social media services have become a central part of our lives in the past 15 years. They are widely used, but in different and often unequal ways (Miller 2017; Burgess, Marwick and Poell 2018, 2). They let users create, upload, post, send, receive, and store content and they comprise arenas wherein social digital photographs are shared in vast numbers. However, as Serafinelli describes, their affordances go well beyond mere photography (2018, 55). They intermingle commercial, public and personal contexts (Burgess, Marwick and Poell 2018, 3). Social media services, such as those most frequently used for photo sharing – Facebook, Instagram and Snapchat – also in turn affect users’ habits of posting and even choosing image content. Photo sharing sites can be said to be “spaces where general visions and experiences emerge as a consequence of mutual photo-exchange” (Serafinelli 2017, 51).

The two major services examined in the CoSoPho project, Facebook and Instagram, have privacy settings that allow the user to choose whether to publish their content openly to all or shared only with friends. Snapchat has similar privacy settings. The services get permission to use the users’ content once they have accepted the terms and conditions. However, the users retain full rights to their content and are free to share it with museums and archives as well. Information about geolocation may be collected by the services when images are shared. A more precise location may be collected through GPS, wireless networks, cell towers, Wi-Fi access points, and other sensors.⁴

Through cookies, information about how users interact with the services is collected. Snapchat will for

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4. <https://www.snap.com/en-US/privacy/privacy-policy> (Accessed Dec 15, 2019).

example collect details about how the service has been used, information about the device, such as web browser type and language, but also access times, pages viewed and IP address as well as pages visited before or after navigating to the Snapchat website.

Snapchat’s servers are built to automatically delete all images, so-called Snaps, when viewed by all recipients. The servers are built to automatically delete unopened Snaps after 30 days and they are set up to automatically delete unopened Snaps sent to a group chat after 24 hours.

Facebook, Instagram and Snapchat all have memory features allowing for, in different ways, saving of uploaded content. This means that a user can choose to save images in Snapchat, rather than letting them by default be deleted by the service. The services also allow for the user to download their own content, a form of self-archiving – as described in the DCP report *Preserving Social Media: applying principles of digital preservation to social media archiving*.⁵ What can be saved and downloaded varies. When a person downloads their data from Snapchat, information about their use of the app is retrieved, as well as links to images intentionally saved in the app by the user.⁶ Facebook has in recent years substantially increased the ease of downloading the users’ own information.⁷ A specific date can be chosen for downloading all content, such as photos and videos.

The affordances of social media, such as how images are posted, viewed, shared and saved, as well as means of communication between users, can potentially affect how images can be collected by museums and archives.

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5. <https://www.dpconline.org/docs/technology-watch-reports/1486-twr16-01/file> (Accessed Dec 15, 2019).

6. <https://www.snap.com/en-US/policies> (Accessed Dec 15, 2019).

7. https://www.facebook.com/help/1701730696756992?helpref=hc_global_nav (Accessed Dec 15, 2019).

3. Designing a Collecting Initiative: A Toolkit

This toolkit describes the process of creating a collecting initiative aimed at collecting social digital photography. It is designed around a manual process, rather than automated harvesting of images directly from online platforms such as Instagram. The toolkit focuses on collecting through a dedicated service, in this case the prototype web app for collecting social digital photography developed within the CoSoPho project. Throughout the text, references will be made to case studies performed within the project. The toolkit is suitable for both local and national institutions, working on small scale collecting initiatives as well as large projects with a national or international scope.

The structure of the toolkit follows the main principles of agile project methods with a design focusing approach. It is divided into four main parts, a discovery phase, defining a concept and value proposition, drafting a first version and testing, and ending with the performance of the initiative along with planning for the next step.

Discover what to collect and from whom	Define the collecting initiative
<p>Explore the topic, possible stakeholders and methods. Gather insights through research and ideation.</p> <p>Vision and purpose User research Define possible solutions</p>	<p>Analyse results from ideation process. Decide which methods and tools should be used.</p> <p>Define a concept Define a value proposition, answer the question 'What's in it for me?' for all stakeholders User journey mapping</p>
Develop a draft initiative – test	Deliver the initiative – evaluate
<p>Produce a prototype for the concept User testing Refine and iterate</p>	<p>Launch the collecting initiative.</p> <p>Outreach Monitor and participate Responsive approach Monitoring the online tool Evaluate Scale or end initiative</p>

Discover what to collect and from whom

Vision and purpose

The topic for an initiative to collect social digital photography is usually decided by:

- Strategic and collecting plans
- Opportunities evolving through existing external collaboration
- Response to sudden significant events

A collecting initiative for social digital photography should be justified with reference to how it fits in with the institution's collecting strategies or plans, as well as current resources in terms of funding, staff and digital tools, to ensure support from management and shared understanding between colleagues.

At this stage, legal and ethical implications of the chosen topic need to be addressed:

- Should the collected photographs be public as soon as contributed or made available only for research?
- Are the photographs of a sensitive nature (to contributor or others)?
- Do the collected photographs comply with current legislation (national archives laws, GDPR, copyright, etc.)?

The decision of whether to make the collected photographs public or not should preferably be made with the community from whom the institution wishes to collect. This aligns with recommendations from the American project *Documenting the Now*, advising collaboration from the beginning (Bergis, Summers and Mitchell 2018).⁸

User research

The next step is to identify individuals and communities to collaborate with and collect from, as well as potential partners who can help reach and engage the in-

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8. Documenting the Now had a focus on collecting social media content created by participants of African-American activism in response to police shootings.

tended contributors. User research focuses on users' motivations, behaviours and needs through observation techniques, task analysis, and other feedback methodologies. In short, it is the way to understand the impact of collecting initiatives on various stakeholders. There are several methods⁹ to get to know the audience, and some basic knowledge to look for is:

- Is the community/audience group familiar with museums/archives?
- Do they perceive museums/archives to be trustworthy safe spaces?
- Are they familiar with online services and social media, and to what extent do they feel comfortable uploading photographs online?
- What value does the collecting initiative bring to all stakeholders?
- What level of participation is appropriate for this specific collecting initiative?

Define possible solutions for collecting initiatives

The solutions for the specific collecting initiative and which social digital photography to collect and from whom are defined by the overall goals – what the institution wishes to achieve. At this stage, museums and archives should be equipped to collect digital single image files and metadata delivered as text.

Collecting with consent

Collecting social digital photography is primarily done by facilitating contributions consented to by producers

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9. For example: <https://www.usability.gov/what-and-why/user-research.html>

of photographs themselves. This is recommended as the often-short life span of these photographs puts them at risk of being deleted or lost. For copyright and ethical reasons collecting with consent from contributors is recommended. Collection of relevant contexts can also be achieved by collaborating with the photographers.

Collecting with consent requires:

- Participation from the photographers
- A technical infrastructure or service where photographers can upload images themselves¹⁰
- Terms and conditions regulating how the uploaded content can and will be used in the future
- The possibility for contributors to decide individually whether their content should be available publicly or not

Collecting photographs

A goal should be to collect the best possible quality of images, however social digital photographs tend to have lower technical quality than digitised analogue photos or born-digital photographs produced for purposes other than social media use. The content of the image overrides technical quality. It is recommended to collect:

- The original photograph from mobile phone/camera

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10. Photographs can of course be delivered by email or USB, but this toolkit suggests using the web app Collecting Social Photo, available for downloading at GitHub.

- A screenshot of the same photo posted on social media, preferably with text such as captions and comments

Collecting context

To capture necessary context for the collected photographs it is recommended to use a mix of methods, such as:

- **Additional surveys**

Additional surveys can be used at a later stage in the collection process to provide more context for collected material. Surveys can provide deeper understandings of photographic practices, as well as identify possible contributors to interview. They can also lower the threshold for participation at the initial stage of collecting, as too many questions and tasks for the contributor at the first encounter with the museum/archives might deter them from participation.

Examples from CoSoPho case studies: The 2017 Stockholm Terrorist Attack: Rapid Response Collecting; Collecting Viral Campaigns: #metoo and #knytblus

- **Interviews, with or without photo-elicitation**

Interviews can be performed in different ways, either in person on a one-to-one basis or as a group discussion, or as suggested in digital ethnography, by asking the interviewee for their preferred choice: by telephone, on Skype or similar services, through email or chat. A useful method when interviewing about photography

and photographic practices is photo-elicitation, which uses photographs as a basis for discussion. The photographs can trigger meanings and interpretations the interviewer could not have anticipated (Lapenta 2011, 202).

Examples from CoSoPho case studies: Family Living – The True Story: Collecting from Facebook; Insta-Suomi: Documenting Finnish Instagram; Collecting IRC-Galleria: The Pre-History of Finnish Visual Social Media; Södertälje: Searching for Diversity and Representation on Instagram; Collecting Viral Campaigns: #metoo and #knytblus

- **Participatory observation and production**

Digital ethnographic methods such as participatory observation and production can be used for engaging communities or individuals to contribute to a collecting initiative, as well as for documentary purposes. Observations give an overall sense of content and tonality of online interactions and conversations, which can be combined with actively adding content to create trust and participation on equal terms between the institution and the audiences. It is a reflexive process where the staff member produces empirical knowledge through encounters with online communities. For clarity and ethical reasons, it is important to always refer to the museum or archive when communicating online.

Examples from CoSoPho case studies: Family Living – The True Story: Collecting from Facebook

- **Photo documentation**

Photo documentation builds on museums' tradition of documentary practices and can give further context to the collected photographs.

Examples from CoSoPho case studies: The 2017 Stockholm Terrorist Attack: Rapid Response Collecting; Collecting Viral Campaigns: #metoo and #knytblus

The viral events or campaigns in two of the CoSoPho case studies were closely connected to physical demonstrations on the street. The photo documentation made by museum photographers added value to the contributed social digital photographs, by connecting them to the physical demonstrations and providing a framework for the online events or campaigns.

- **Complementary collection of physical objects**

Collecting objects/artefacts has traditionally been the main operation of museums. Photographs have been collected as objects in their own right but have also functioned as supportive documentation for physical objects, as context and evidence. However, as revealed by the CoSoPho project, the value of photography collections equals that of collections of physical objects, especially when it comes to social digital photography. Today the online and offline worlds have merged and collected physical objects and collected social digital photography complement each other.

Examples from CoSoPho case studies: The 2017 Stockholm Terrorist Attack: Rapid Response Collecting; Collecting Viral Campaigns: #metoo and #knytblus

In the viral campaign #knytblus people protested against the forced resignation of the first female Permanent Secretary of the Swedish Academy, Sara Danius, due to her reaction to sexual misconduct. The bow blouse (knytblus) was a signature garment for Danius and people posted images online of themselves wearing a bow blouse. Nordiska Museet acquired a bow blouse, partly designed by Danius, with the motivation that the garment had become a symbol for women's rights. The collected social digital photographs from the online viral campaign enhanced the importance of the garment and vice versa.

Rapid response collecting

Rapid response collecting – where museums and archives respond with short notice to events in society – stands out from ordinary or everyday collecting of social digital photography.

Rapid response requires setting up a collecting initiative with very short notice, and most often puts pressure on staff, who work under stressful circumstances. At the same time the rapid response is also necessary to document and collect from events that have a short lifespan. Overall work routines and technologies need to already be in place before starting the collecting initiative. Using agile work methods while collecting enables refinement of new work practices.

Examples from CoSoPho case studies: The 2017 Stockholm Terrorist Attack: Rapid Response Collecting; Collecting Viral Campaigns: #metoo and #knytblus

Rapid response collecting was used in two of the CoSoPho case studies. Experience shows that having discussions around these types of events before they happen helps with pointing out that mandate is important, clear responsibility, close collaboration with the communications department, ability to monitor and respond as well as having rapid internal discussions around potentially sensitive content.

Outreach and engagement methods

Establishing a work plan for how to reach out to and engage organisations, groups and individuals is the next step, once the topic, methods, stakeholders and collaborating partners have been identified. In all CoSoPho case studies online communicative campaigns in social media were launched to spark attention and to motivate participation in both online and physical events. Other engagement methods have included exhibitions and social events. As exhibitions and programme activities need to relate to the museum's and archives' overall planning, and online campaigns fall into the domain of many institutions' marketing and communications strategies, this section should be discussed internally between staff working with communication and collection.

Using social media services

Speed is a factor in the online environment, regardless of whether collecting is long-term or a rapid response initiative. The need for speed should therefore be handled in outreach as well as in the collection strategy of the museum/archives. Ideally, the institution ‘never sleeps’ during campaigns. However, speed can become an issue when cooperating with external partners, who might not necessarily agree with the need or reason to react quickly.

As social digital photography is most often produced and shared on social media, these services can be used for the following purposes:

- **For research, and for identifying events and communities to collect from**

Requires monitoring and research around everyday topics and viral events, for identifying communities to cooperate with, possibly recruit respondents for further collection and to discuss selection with. Monitoring can take place openly by following a hashtag/geotag, or by directly monitoring media, organisations and individual accounts.

Examples from CoSoPho case studies: Södertälje: Searching for Diversity and Representation on Instagram; Family Living – The True Story: Collecting from Facebook; Collecting Viral Campaigns: #metoo and #knytblus; Aalborg: The Image of a City seen through the Multiple Gazes on Instagram; Insta Suomi: Documenting Finnish Instagram; #welveaalborg: Hashtagged Sentiments about a City on Instagram;

#mygandrup: Collaboration towards a Contemporary Social Image of a Small Town

- **As a platform to collect from**

This can be done by setting up dedicated accounts run by the museum/archives, asking for permission to download single posts from accounts, or asking users to download their entire accounts (as some social media services allow) to donate to the museum/archives. Hashtags are often a way to target collecting from a certain event or topic as they naturally create frames for conversations online, where photography is specifically used.

Examples from CoSoPho case studies: #Christmasinaalborg: The Options of a Longitudinal Case Study; The 2017 Stockholm Terrorist Attack: Rapid Response Collecting; Collecting Viral Campaigns: #metoo and #knytblus; #welveaalborg: Hashtagged Sentiments about a City on Instagram; #mygandrup: Collaboration towards a Contemporary Social Image of a Small Town

- **As a platform for dialogue**

This can be focused at engaging in dialogue around specific topics, to ensure transparency around collecting, to discuss the way collecting is done, etc. Thus, social media services can become platforms for co-curation of collections. Again, hashtags are strands of conversation that museums and archives can join.

Examples from CoSoPho case studies: Insta Suomi: Documenting Finnish Instagram

- **For long-term engagement, and to inform and communicate**

The purpose would be to raise awareness about the collecting initiative but also to build trust for the museum/archives as an institution to collaborate with. The long-term dialogue would also serve as a way to motivate contributors to donate photos, as well as inviting them to physical events.

Examples from CoSoPho case studies: #weloveaalborg: Hashtagged Sentiments about a City on Instagram; #Christmasinaalborg: The Options of a Longitudinal Case Study; #mygandrup: Collaboration towards a Contemporary Social Image of a Small Town

Engagement activities

Active engagement of audiences in connection with collecting is not only recommended but a prerequisite to motivate and create incentives for participation. There are numerous methods for engaging audiences and communities to participate and choosing which ones would be suitable depends on whom to approach, the level of participation demanded and what type of material is to be collected. At its simplest form engagement can be used to spark attention from audiences and communities and create incentives to participate.

As engagement activities are not only useful for collecting photos, but also benefit the museum and archives at large by raising their visibility and position in the community, these activities should be co-planned within the institution by staff working with marketing/communication, exhibitions, education and programming.

- **Gamification**

A method used in some of the CoSoPho case studies was competitions. These competitions resulted in photographs being collected and winners awarded a prize or exposure at physical exhibitions. Traditional offline exhibitions with photos curated from campaigns have also been arranged with some success. Participants have found it highly motivating to have the chance to be curated and take part in a traditional photo exhibition.

Examples from CoSoPho case studies: #weloveaalborg: Hashtagged Sentiments about a City on Instagram; #Christmasinaalborg: The Options of a Longitudinal Case Study; Södertälje: Searching for Diversity and Representation on Instagram; #mygandrup: Collaboration towards a Contemporary Social Image of a Small Town

In the case study #weloveaalborg: Hashtagged Sentiments about a City on Instagram organising an exhibition also functioned as a community-building social event, where photographers met other persons only known by their Instagram-name and winners proudly invited friends and family.

- **Instawalks and Instameetups**

At Instawalks and meetups people get together to photograph and share images of a common subject on Instagram. They function as community-building efforts supporting sociality among

photographers and strengthening the relationship with the collecting institution.

Examples from CoSoPho case studies: #Cristmasinaalborg: The Options of a Longitudinal Case Study

- **Physical meetups**

Creates visibility for the collecting initiative and can be used to recruit participants, to openly discuss principles for curation, and to discuss the social media services and practices in general.

Examples from CoSoPho case studies: Insta-Suomi: Documenting Finnish Instagram; Collecting IRC-Galleria: the Pre-History of Finnish Visual Social Media

An open event, organised as a loosely-structured group interview where people discussed and shared memories, was the starting point of the case study Collecting IRC-Galleria: the Prehistory of Finnish Visual Social Media. Two guest speakers representing the IRC-Galleria community moderated the power balance of the event. The event was communicated on Facebook and Instagram.

Participation on different levels

Inclusive, participatory methods are a prerequisite when collecting social digital photography for several reasons, such as being able to collect sufficient context from the photographers themselves, collecting with consent according to agreed terms and conditions and to ensure photos are collected in time, before they are deleted or lost due to the ephemeral nature of such photos.

Though the term participation itself is contested within the museum/archives sector, the CoSoPho project chose to depart from the four levels of participation – contribution, collaboration, co-creation and hosted initiatives – described by Nina Simon (2010, 187). In some of the CoSoPho case studies the different levels were interwoven/mixed or developed during a collecting initiative.

- **Contribution**

The most basic form of participatory collecting initiative is to provide a space for uploading content selected by the contributors themselves. This can be done by allowing for content to be donated through email or setting up a simple form on the museum website or producing a custom-built service for collecting. This is the simplest way to open up for anyone to contribute to the common visual cultural heritage. Contribution is most likely the first step for museums/archives to take when embracing inclusive methods around collecting. Especially in the case of rapid response collecting, more elaborate forms of participation can be more difficult to achieve, unless solid work routines are in place.

Example: The CoSoPho project recognised the need for purpose-built tools for collecting early on and therefore decided to produce an open source prototype web app that any museum/archive could use for collecting. This web app allows for the contributor to be in control over which photos to upload and which context to provide.¹¹

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11. The web app can be downloaded from GitHub.

- **Collaboration**

In the collaborative model, users and other co-operating partners are invited to serve as active partners in the creation of collecting initiatives that are originated and controlled by the museum/archives. The model offers possibilities and resources for archives and museums to reach out where they would not manage to do it on their own. It also provides useful feedback in designing the collecting initiative, to ensure it becomes relevant to the contributors.

Examples from CoSoPho case studies: #mygandrup: Collaboration towards a Contemporary Social Image of a Small Town; #welveaalborg: Hashtagged Sentiments about a City on Instagram; Family Living – The True Story: Collecting from Facebook

- **Co-creation**

In this level of participation “community members work together with institutional staff members from the beginning to define the project’s goals and to generate the program or exhibit based on community interests” (Simon 2010, 187). Here the producers of the social media photographs actively take part in shaping the project. Such a relationship requires trust between the memory institution and producers/users. At the same time, it can ensure motivation and shared responsibility.

Examples from CoSoPho case studies: Collecting the IRC-Galleria: the Pre-History of Finnish Visual Social Media; Social

Media Diaries: Documenting Visual Practices with Social Media Users; Insta Suomi: Documenting Finnish Instagram

- **Facilitated or hosted collecting initiatives**

“Hosted projects are ones in which the institution turns over a portion of its facilities and/or resources to present programs developed and implemented by public groups or casual visitors” (Simon 2010, 187). When designing collecting initiatives this could imply handing over a collecting tool to a community that can shape the collecting initiative themselves, with some levels of support from the museum/archives. Here the impact of the museum/archives needs to be further discussed, in terms of for example shaping the end result by providing standards for long-term preservation, or metadata. This model requires trust and a willingness to compromise.

Examples from CoSoPho case studies: #mygandrup: Collaboration towards a Contemporary Social Image of a Small Town

Technology

There are a number of methods for collecting social digital photography in an online environment. This toolkit focuses on setting up infrastructures where communities can contribute to collections, more or less on their own terms.

The CoSoPho project has recognised the following methods of collecting:

- One-to-one communication with contributors, delivery by email or USB to the museum/ar-

chives – a method suitable for a limited amount of photos

- Commercial services for surveys with purpose-built forms
- Museum/archives websites with purpose-built forms (f.ex. Wordpress, Drupal)
- Purpose-built services for online collecting, where terms and conditions can be built into the process and from where contributions can easily be acquired into the collections management system

A structured form is preferred over email or USB, as they open up opportunities for the contributor to directly upload information about the photographs, an otherwise resource-demanding task that might not be possible to achieve for museum/archives staff. The forms need to be accompanied by agreement forms for terms and conditions to ensure the acquisition of and future use of the photographs as part of the institution's collections.

Define the collecting initiative

Concept

The possible solutions for collecting social digital photography, the chosen topic, methods for collecting, outreach and participation, and choice of tools for collecting should now be drafted into a concept. Discussions, internally and with collaborating partners, should indicate the choice activities and time frame of the collecting initiative. The concept is a first blueprint of how the collecting initiative should be performed.

Value proposition

As a foundation for the concept, a value proposition¹² should be produced. This means responding to the stakeholder's question: 'What's in it for me?' – why should someone contribute their photos to the museum's/archives' collections. On a very basic level, the value proposition must be relevant and clear about what the collecting initiative brings to all stakeholders, the museum/archives, the contributors and to the end users.

In co-creative projects the question of 'What's in it for me?' has been negotiated beforehand. In the other models of participation emphasising relevance has to be part of the planning:

- Is it motivating enough to promise that the material becomes part of the cultural heritage/archives?
- Are there other engagement initiatives that can help motivate participation?
- Is the initiative easy enough to perform for the museum/archives staff?
- Is the potential collection in line with the museum's/archives' mission?
- What do engagement initiatives bring in terms of goodwill for the institution?

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12. There are established design methods for digital services that can be used when drafting collecting initiatives, as was the experience of the CoSoPho project, such as <http://www.leanservicecreation.com>. Here several of the terms used in the proposed design of collecting initiatives are explained.

Perhaps above all, the relevance must be clear to the contributors for them to accept the terms and conditions. It is essential that they understand how collections can be used by the institutions and by others, especially when an open licence is encouraged.

User journey mapping

A useful method for understanding how the concept can be relevant and how it will be perceived by the users/contributors is *user journey mapping*, which allows the museum/archives to map the steps through the collecting process and predict possible steps that can cause problems, such as malfunctioning tools or incomprehensible content online. This method has not been specifically developed for collecting social digital photography, but as collecting now becomes a public experience, looking at user journey mapping for public museum experiences becomes relevant.¹³

If the museum/archives fail to communicate the relevance, purpose and intent of use of the collecting initiative the reaction might be negative. This happened in the Stockholm terrorist attack collection in 2017 where the museum reached a completely new audience, unfamiliar with the museum's mission, resulting in some people questioning why a museum would want to collect personal photographs from a tragic event.

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13. A relatively recent example is the experience mapping carried out by London's Victoria and Albert Museum: <https://www.vam.ac.uk/blog/digital/designing-a-new-welcome-experience-at-the-va>

Develop a draft initiative – test

Prototyping

The next step is producing a draft/prototype for the collecting initiative, once the concept and value propositions are in place. Testing can be performed with a small group of people, preferably representatives of stakeholders.

The draft/prototype initiative might consist of a small number of components, such as:

- Communicative content for outreach
- A paper prototype of the digital form for uploading content
- The full terms and conditions text
- Fictive activities of acquisition where staff examine collected metadata to see if it brings enough context to the collection

User testing

The following is recommended to test with users:

- Communicative content that will inform and motivate contributors to donate their photos. Is the information transparent enough? Is it informative enough? Is it engaging to the extent that people will contribute?
- Digital services that will be used for uploading of content – are they functioning as intended? Do they pose problems for users at some points? Are they comprehensible? Are they perceived as trustworthy?
- Terms and conditions – are they understandable?

When using rapid response collecting there is no time for user testing, which suggests staff must be comfortable about the process and have clear workflows in place beforehand to avoid creating experiences that negatively affect the collecting initiative. This is also a good reason for adopting agile work practices and using a responsive approach to adapting the initiative as the event unfolds.

Refine and iterate

After the concept has been prototyped and tested on users it should be refined and iterated according to test results.

Deliver initiative, evaluate and iterate

The actual delivery – the public facing activity – of a collecting initiative for social digital photography involves:

- Outreach, to inform and communicate
- Active participation by staff to monitor and engage in dialogue
- A responsive approach, to adjust activities depending on responses from stakeholders
- Collecting through an online tool
- Evaluation
- Decision to scale or end initiative

Outreach

To build a communicative campaign for collecting social digital photography and engaging audiences in becoming contributors, the museum/archive must:

- create content that sparks dialogue and contributes to a trustworthy conversation
- collaborate internally between staff working with communication and collection
- plan for content creation and engaging dialogue with contributors throughout the initiative

Though it is time-consuming to produce content for online campaigns, communicating the collecting initiative online is necessary, and can be the starting point for fruitful dialogue with audiences and contributors. To ensure content is engaging, bringing skills like storytelling to communicative efforts is encouraged, as pointed out by Faherty (2019), among others.

Active monitoring and participation

As mentioned above, the use of social media services will enable staff to actively monitor and participate in social media, and in the conversations online, regarding both the topic and the collecting initiative.

Responsive approach

Regardless of whether the collecting initiative is long-term or rapid response, a responsive approach will en-

sure the best possible result as activities can be adjusted according to the responses of users or events as they unfold.

Monitoring the online tool for collecting

Just as monitoring of online activities and dialogue with stakeholders/users and contributors is central, so is monitoring of the tools in use. If the tools fail and it is not possible to solve the issues with short notice, a decision to end the initiative should be made, as insufficient or faulty tools discourage people from contributing.

Other reasons for monitoring are to ensure no inappropriate or ethically sensitive content is uploaded and published, and to be able to respond to issues discovered by users of the tool, or simply to support users in the uploading process.

Evaluate

Once the collecting initiative is finished it is time to evaluate all efforts and results.

Suggested areas to evaluate:

- Outreach efforts (Did the online campaign reach the intended audience? Did it spark negative reactions? How was this handled?)
- Methods for collecting and documentation (Could the material have been collected more effectively through other methods? Was enough

metadata collected? Did additional documentation provide intended context?)

- Use of staff resources (was the workload reasonable for the staff? Were there unexpected circumstances affecting the staff negatively, beyond what could be expected?)
- Performance of collecting tools (Were there issues with the tools used for collection?)
- Quality of collected material (Is there enough metadata? Is the collected material representative of what has been shared for example through a hashtag?)
- Did ethical issues occur that were not anticipated? How were they handled?

Scale or end initiative

Once the evaluation has been carried out, informed decisions can be made about whether to scale the initiative or end it if satisfactory results have been achieved. Scaling could involve extending the initiative, enhancing outreach efforts, engaging additional collaborating partners or adding other methods to complement collected material with further context.

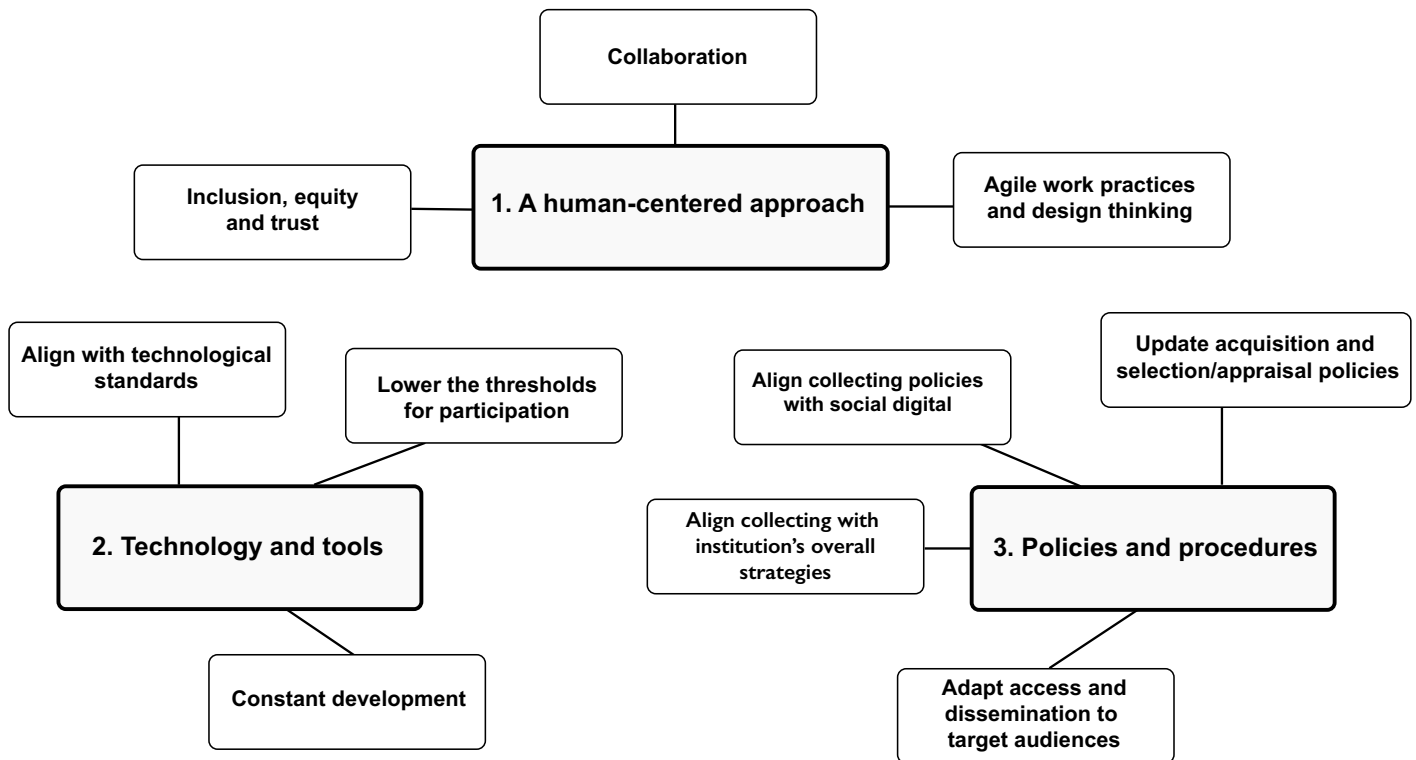
If satisfactory results have been achieved then ending the collecting initiative is the next step, which requires communicating the decision through appropriate channels, disabling uploading through the form and moving on to acquiring the collected material and making sure that it is placed in the proper repositories (collection management systems etc.).

4. Guiding principles

These guiding principles summarise the three areas the CoSoPho project have found are most impacted by social digital photography, and that require attention in new collecting policies.

A human-centered approach

Ethical human-centred work practices are required when considering the needs and behaviours of all stakeholders in a collecting project, from engagement of contributors using inclusive methods, to building relationships with collaborating partners, to designing tools and interfaces for contributing and accessing collections.



Guiding principles for collecting social digital photography.

There is no law obliging museums and archives to collect everyday social digital photographs in the Nordic Countries,¹⁴ except if the photos are considered public documents and therefore should be collected according to the archives law.¹⁵ This means the user should be informed and motivated in other ways, through audience engagement and inclusive methods. An outreach and engagement strategy needs to be in place to obtain the required relationship between the stakeholders and a successful result, i.e. collected photographs, as Lenstra (2017) among others have emphasised.

There are other reasons for using inclusive methods. As described by Silvén (2010, 141–142):

Collecting, field research, and collections management have become a public interface, a channel whereby a museum can communicate with its users, and become an arena where they can meet in a joint quest for knowledge and multi-faceted understandings. In parallel, collecting and collections management have turned into emancipatory tools for groups who want to make their imprint onto the public creation of history, particularly indigenous peoples and minorities.

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14. There is also no law for collecting analogue photographs, unless they are considered public documents.

15. Sweden: https://www.riksdagen.se/sv/dokument-lagar/dokument/svensk-forfattningssamling/arkivlag-1990782_sfs-1990-782 (Accessed Jan 25 2020).

Denmark: <https://www.sa.dk/wp-content/uploads/2014/10/Arkivloven-lovbekendtgoerelse-nr-1035-af-21-aug-2007.pdf> (Accessed Jan 25 2020).

Finland: <https://www.finlex.fi/sv/laki/ajantasa/1994/19940831> (Accessed Jan 25 2020).

Participation is therefore to be regarded both in a social and political sense but also in an educational sense, as suggested by Rössig and Jahn (2019). As collecting and collections evolve into arenas for participation and co-creation, the conclusion is that outreach, collection and dissemination have to be strategically planned as a whole and aligned with the museum's/archive's collecting policies, involving discussions around ethics and equity, access and reciprocity and power-sharing and balancing imbalances, as well as the individual's active role in the learning process.

Working with people and organisations should always be the starting point for collecting social digital photography. Contemporary collecting means collecting from the photographers themselves using inclusive methods to open up multivocality and facilitate a more democratic development of heritage and archives collections. In this way, participatory collecting processes as well as dissemination of these photos has the potential to contribute to the museum's/archive's goals of creating social impact. To achieve this, collaboration often needs to take place in several directions, between institutions and the public, between and within institutions, and in collaboration with public and non-profit sectors as well as commercial partners.

The CoSoPho project acknowledges that the definitions of what participation actually means in the context of collecting are fluid and open to constant contestation and debate, as claimed by Flinn and Sexton (2019, 174). The term implies handing over power or control, or in some cases never performing control, as in non-mediated community archives (Benoit III and Roeschley 2019, 160). However, in practice mediated participation is most often used on a very basic level,

where the museum/archive is more of a facilitator rather than actually handing over control, a discussion also raised by Rössig and Jahn (2019).

I. Inclusion, equity and trust

Regardless of which level of participation is achieved, the people contributing with photos should be at the very core of collaboration, to allow for the ethical co-creation of heritage on more equal terms and to ensure equity and trust. Understanding needs, problems and behaviours of communities and individuals is therefore a foundation for relevant collecting initiatives, which in turn requires institutions to let go of some control and ensure transparency around collecting projects.

Understanding participation and its impact on collecting initiatives “is not only a question of power-sharing but also of mutual enrichment through new perspectives and mutual learning. The main focus is on creating an added value for all sides by offering opportunities for participation” (Rössig and Jahn 2019). To achieve added value for all stakeholders the museum/archive needs to:

- Achieve and maintain a close understanding of structures and contexts that can affect participation positively or negatively
- Create a relevant and engaging dialogue, through carefully planned engagement initiatives, with communities from whom the museum/archive wishes to collect
- Invite communities to become active co-facilitators and co-curators of joint collecting and engagement initiatives

- Encourage new roles for curators and archivists as community facilitators, rather than gatekeepers
- Continue the dialogue with communities around access and dissemination and through this build trust long-term with stakeholders

II. Collaborate internally and externally

Developing collecting initiatives, regardless of scale, requires strategic collaboration between internal and external stakeholders as well as with users. A starting point is internal cross-departmental collaboration, as collecting and outreach merge into a joint activity. Several competences are required, such as digital skills, social media and audience engagement skills, curatorial expertise and collections management skills. In small organisations this might require collaborating with partners who can bring in the skills needed.

The contributors of photos should be the core focus, with understanding their needs, incentives, problems and behaviours being central to this. The goal should be to carefully balance the needs and benefits of the public alongside the long-term preservation requirements of the social digital photography being collected. To successfully collect from a community, collaboration with stakeholders and ambassadors¹⁶ from this community is recommended.

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16. Engaged community members that can help reach the intended audience.

III. Adopt human-centred work methods, such as agile and design thinking

Design thinking is a useful method for the human-centred approach and consequently also offers ways of understanding the needs and behaviours of audiences and target groups as well as collaborating partners:

“Design thinking is a non-linear, iterative process which seeks to understand users, challenge assumptions, redefine problems and create innovative solutions to prototype and test. The method consists of 5 phases—Empathize, Define, Ideate, Prototype and Test and is most useful when you want to tackle problems that are ill-defined or unknown.”

(Interaction Design Foundation 2019)

Once the collecting project has been defined it can be further developed, scaled and refined through iterative cycles, using agile work methods. Agile¹⁷ means quick and easy workflows that are responsive and can adapt to changes during the work period (Vermeeren, Calvi and Sabiescu 2018; Sarvas, Nevanlinna and Pesonen 2017; Nilsson and Ottesen Hansen 2018; Hegley, Tongen and David 2016). Agile is used to emphasise the need for:

- Cross-departmental small teams with multiple competences, of which digital competences are central

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17. Agile methods derive from software development and are a human- and results-focused approach aimed at responding to a rapidly-changing world. They are centred around adaptive planning, self-organisation, and short delivery times, and are flexible, fast, and aim for continuous improvements in quality.

- Starting small and scaling the collecting initiative based on experiences along the way
- A responsive work practice, using iterative cycles, allowing for quick responses in a rapidly-changing environment
- Performing user research to deliver value to all stakeholders and audiences
- Regarding the collecting initiative as a working product, a prototype or even MVP (Minimum Viable Product) that should be evolved in iterative cycles
- Performing ongoing evaluation and being prepared to make adjustments after each iterative cycle to get the most effective results; making new decisions based on recent evaluation
- Supporting experimentation with new approaches by providing safe spaces within the organisation to explore, fail and learn to reach the desired goal

Experimenting with online engagement, with new collecting interfaces or new forms for collaboration is where new work practices are developed and implemented. By creating safe spaces for staff to evolve collecting practices, where exploration is encouraged, failure is allowed, and strong support is delivered from the management, museums and archives will be better equipped to work in a constantly-changing environment.

Technology and tools

Digital tools for collecting that are adapted to users' behaviours and needs and therefore enabling participation and collaboration, following the policies and procedures of collecting

and long-term preservation standards, constantly developed to remain relevant and useful, will provide a sustainable infrastructure for contributors, staff and audiences to interact around collections of social digital photography.

The CoSoPho project recognises that museums and archives have become adept at working with digital tools for managing and sharing existing collections. However, as technology has developed, the types of collections museums and archives acquire have also developed. Social digital photography, as just one example of this, poses challenges to established museum and archive acquisition methods as well as existing collections management systems. Born-digital material requires rapid collecting and requires tools for uploading¹⁸ and adding metadata.

As photographers themselves are encouraged to make contributions, the tools must be trustworthy and manifest the institution's intentions around participation, they must be user-friendly, facilitate the collection of relevant context to the collecting initiative, deal with rights, terms and conditions as well as privacy issues and give the option for the contributors to see their uploaded material immediately to ensure transparency, either publicly or when logged into the service. The tools must also be compliant with the museum's/archive's collections management systems in terms of access, storage of metadata and long-term preservation of image files.

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18. Rather than emailing or delivering on USB. Using online tools is a way to ensure a smooth workflow, manage informed consent through terms and conditions and reduces staff efforts of adding metadata and the content to the collections management system.

While tools do exist, for example *Giv det videre*, *Minnen* and *Samtidsbild*,¹⁹ they have often been designed for specific projects or institutions. *Minnen* is an exception that allows for multiple museums to use the tool with multiple collecting initiatives. A major reason for the CoSoPho project developing a new prototype web app, *Collecting Social Photo*, is that many institutions do not have a tool for collecting. The CoSoPho web app has therefore been developed as an open source online collecting tool for social digital photography for use across the museum and archives sectors. Another equally important reason has been to closely examine the entire process of collecting photographs and the relations between contributors and museums/archives.

The CoSoPho web app carries the basic functions of an image uploading tool. It is adapted to the needs of museums and archives – such as being able to launch a collecting initiative with a few simple steps and collecting image files and contextual information as well as EXIF data – and at the same time tries to meet the needs of contributors such as low thresholds, incentives to use the web app and transparency around the collecting project. Additional features were discussed in the project, such as uploading of video, sound and documents, and implementing image recognition tools.

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19. *Giv det videre*, <http://www.givdetvidere2017.dk>, is a Danish site for sharing stories and images, led by, among others, the City Archives of Aarhus. *Minnen*, <http://www.minnen.se> is a Swedish site for sharing stories and media files, produced in collaboration with Kultur-IT and the Norwegian Norsk Folkemuseum, with the Norwegian equivalent <http://www.minner.no>. <http://www.samtidsbild.se> is a site developed by the Stockholm County Museum aimed at collection of born-digital photography.

To further adapt the use of technology in online collecting, always aligning to the users' and institutions' needs, the CoSoPho project recommends ongoing exploration of and experimentation with emerging and future technologies. This will allow museums and archives to ensure a sustainable and up-to-date collection of digital social photography. With this comes responsibilities of ensuring that the use of these technologies is ethical, and that ongoing discussions in the sector are held around possible use of, for example, facial recognition in heritage collections. Discussions around possible integration of collecting tools and collections management systems should also be developed.

As stated above, collecting and collections now have the role of arenas where museums and archives can communicate with their users, meeting "in a joint quest for knowledge and multi-faceted understandings" (Silvén 2010). However, existing collections databases generally do not allow for multiple voices. This means that primarily it is the museum/archive staff who can edit records, and there are often no metadata fields for content supplied by the contributor or collaborating communities, especially ones that would be given equal weighting to the content produced by the museum/archive. There have been efforts in the museum and archives sector at user tagging, but so far there have been no extended efforts to include multiple voices around descriptions of images and objects, separating and properly attributing multiple knowledges around a photograph or an object.

For tools aimed at online collecting the CoSoPho project recommends the following:

IV. Use technology to lower thresholds, not create barriers

A collecting tool needs to accommodate easy set-up of collecting initiatives, both for long-term and rapid response collecting. The tool needs to have low barriers to use, both for the public and for museum and archive staff. This might mean making a compromise around the level of metadata and context collected.

The tool must:

- Provide a relevant, useful and comprehensible user experience from mobile phones as this is the camera most frequently used today,²⁰ and the most frequently used tool when accessing the Internet.²¹ The photographers uploading must feel that it adds value and makes sense to contribute with the photos of their choice and the uploading process must be easy to understand.
- Enable the collection of enough context/metadata enriching the photograph to ensure its value as source material. Information like geolocation, time and date can be automatically retrieved through the image's EXIF information. To engage contributors to add more metadata further development of both engagement methods and user interfaces must be explored.²²

20. <https://www.statista.com/chart/5782/digital-camera-shipments/> (Accessed Nov 11, 2019)

21. According to the Swedish statistics report *Svenskarna och internet* 2019, 95 % of Swedish internet users use a mobile phone to access the Internet: <https://svenskarnaochinternet.se/rapporter/svenskarna-och-internet-2019/allmant-om-internetutvecklingen/>

22. The tool might be developed to further accommodate content specifically asked for by the museum/archive, for example responses to topical questions or uploading of other types of media files.

- Allow for additional metadata to be added by staff members, contextualising the photo and/or collecting initiative.
- Facilitate the collection of file formats and meta-data that fit the collections management system as well as digital preservation standards,²³ and be aware of the potential “massive number of images entering . . . collections with a lack of consistency among the content” (Besser 2016).
- Ensure a safe procedure for contributors. Collecting should always be performed with informed consent, following policies for handling personal data, IPR and sensitive material.²⁴ Safe also means transparency around collecting from the museum/archive, and how it differs from commercial platforms such as Google, Facebook or Instagram. As a default CoSoPho recommends publishing collected material immediately, for transparency and for creating incentives to contribute. However, depending on the topic, options should be available to send images directly to the archives, not being available to the public for a set period of time as agreed upon in the terms and conditions.
- Open for deeper participatory experiences and collecting initiatives facilitated by communities from which the museums/archives wish to collect. This could mean handing the tool over to a

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23. Such as: <https://www.dpconline.org/handbook/institutional-strategies/standards-and-best-practice>

24. Besides terms and conditions and privacy policy the museum/archive might consider developing a white paper for transparency such as Documenting Now: <https://www.docnow.io/docs/docnow-whitepaper-2018.pdf>

community who can frame the initiative themselves, in dialogue with museum/archive staff. This could also mean developing personal spaces in the tool where the contributors get an overview of their uploaded material, where they can communicate within communities, with museum/archive staff and also suggest and even set up collecting initiatives.

- Preferably be hosted by and/or developed by companies or organisations that collaborate closely and long-term with heritage institutions. For short-term and initial initiatives, commercial tools can be used, but for long-term and sustainable collecting purpose-built tools must be used.

V. Align with current digital preservation standard formats

Collecting social digital photography requires reassessment of standards that museums and archives currently follow in working with photography collections. The typical social digital photograph raises issues around small image files and reduced image quality and museums and archives need to adjust their standards accordingly.

Expectations within these institutions were raised in the era of digitisation of analogue material, when size could be controlled, and the end results were often large files of 20–80 MB or more. Previously, guidelines for collections management of analogue photographs also recommended primarily acquiring photographs of good image quality, as in the 2006 publication, *Photographs – Archival Care And Management* (Ritzenthaler and Vogt-O’Connor 2008, 80).

An implication of bringing in multiple voices in col-

lections and archives is that it affects the institution's work with often very standardised metadata and file formats, which should be accounted for when producing policies for collecting social digital photography (Besser 2016; Wagner 2017).

The CoSoPho project recommends:

- Accepting all image file sizes but request the highest available resolution. Accepting low-resolution screenshots and images downloaded from social media services.
- Accepting any image quality if the topic, image content, EXIF data, captions, likes and comments justify collecting.
- Accepting all preservable image file formats recommended by the Library of Congress, as social digital photography can occur in many different formats, such as Jpeg, Gif and Png.²⁵
- Accepting metadata files.

VI. Continue to develop the collecting tool

Both photographic practices and technology are constantly evolving. Therefore, museums and archives should be well-acquainted with the tools that could assist in their work. As mentioned earlier, collections management systems and archival repositories are already in use, and how a merging of collecting tools with current collections management systems could

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25. Recommendations by Library of Congress: <http://www.loc.gov/preservation/resources/rfs/RFS%202019-2020.pdf>. This is partly supported by the Swedish National Archives (Jpeg, Tiff and Png): <https://rik-sarkivet.se/rafs?item=106>

be done should be considered, either by evolving collections management systems to become more versatile or by connecting collecting tools with collections management systems through APIs and automatic migration.

For single institutions it is virtually impossible to develop new tools and to keep them up-to-date. Therefore, collaboration between institutions as well as with commercial partners is necessary for bringing collecting tools into mainstream service for museums and archives. Collaboration is also necessary to boost resources around research and monitoring and developing practices for online collecting of other media formats.

Through collaboration, the implementation of new technologies such as image recognition may be possible. There is still a need for further exploration and experimentation in this field to understand possible benefits as well as ethical and political implications, as described by Crawford and Paglen (2019). On the positive side, it can help enrich the metadata for each image and make images more findable; on the negative side, it can bring and enhance bias into the description of the collection.

The CoSoPho project has experimented with image recognition technology and found that its use as a primary means of cataloguing is inadequate,²⁶ however its use as a secondary tool for enriching metadata to increase access may be implementable with further testing. The project recommends that museums and ar-

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26. As the algorithm for image recognition needs further training it can bring existing biases in collections to describe new collections: <https://www.excavating.ai/?fbclid=IwARoqnvRYRjSsPQgoXhUjjkMWgNzOk-PvoAdKIPYD63VI-PETkhzqUXIj-69A>

chives continue to experiment in this vein to understand how this and other new and emerging technologies could best be used.

Policies and procedures

Adapting collecting policies to fit social digital photography means considering contemporary photographic practices, legal, ethical and practical aspects of online collection and dissemination, as well as strategies for inclusive methods and the re-consideration of existing criteria for selection and appraisal.

Museums and archives are guided by established policies, procedures and work practices that help support ethical, legal and sustainable approaches to collecting. The new challenges brought on by social digital photography do not change the fact that museums and archives still need to follow collecting policies and procedures, but rather, they also need to explicitly consider the specific requirements of this material in the development of future collecting, appraising, describing and preserving processes.

The CoSoPho project recommends the following:

VII. Align collecting policies with the challenges of social digital photography

The CoSoPho project emphasises the following areas to consider when adapting policies and procedures to social digital photography:

- A person, or a team (depending on the size of the institution) with multiple expertise and sufficient digital skills should be given a mandate to manage collecting initiatives
- Routines for outreach and engagement activities online need to be set up and made part of the collecting projects
- Active collecting is advised as the social digital photographs are at risk of disappearing, being deleted or closed into locked social media accounts
- Building capacity for rapid response collecting is recommended as contemporary topics might appear with short notice
- Use multiple methods for collecting since valuable context such as the user experiences of photo sharing and knowledge of the affordances of social media services might be gained through observation, interviews and documentation, parallel to the online collecting as this will support the use and value of social media archives in the future
- Set up policies for dealing with metadata and file formats as images are contributed by “a huge number of different individuals, each having their own approach to file formats, compression, file-naming conventions, metadata assignment, etc.” (Besser 2016, 105)
- Include ethical considerations in the collecting policy, especially for the publishing of collected material
- Decide on terms and conditions as contributors will always need to consent to the collection. Consent concerns privacy issues as well as licensing of images and text for further use. The CoSoPho project recommends open licensing of images (see details below), however, depending on the nature of the collecting initiative, discussions with communities might result in collec-

tions not open to the public and only available to researchers

- Make sure the collecting policy aligns with the institution's overall privacy policy (and if relevant, GDPR), and that this in turn considers the collection of personal information to collections and archives.²⁷ The privacy policy will decide whether or not the institution can collect and disseminate photographs of people
- Online collecting requires proper digital tools and infrastructures – decide on which to use and how, and what metadata should be collected and added, either manually or semi-automatically

VIII. Align collecting policies with the institution's overall strategies

Consideration of the museum's or archive's strategic mission and goals is essential for any project. The expe-

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27. The General Data Protection Regulation (GDPR) has been interpreted differently in European countries. In Sweden, the archives law regulates collection of personal information. See The Swedish National Archives: <https://riksarkivet.se/personuppgifter> (Accessed Dec 30, 2019). In the museum sector there is no law regulating collection of personal information, however the Nordiska Museet states that collecting material of cultural historical value is done with the support of the public interest. Sensitive information is only processed in situations when the person clearly has disclosed this information or when there is public interest in preserving the information. The Nordiska Museet Privacy Policy <https://www.nordiskamuseet.se/om-museet/integritetspolicy> (Accessed Dec 30, 2019). In Finland, recommendations put together by a working group consisting of experts in the heritage sector (KAM-juridiikkaryhmä) work as shared, if not binding, guidelines for archives and museums: https://musiikkiarkisto.fi/kam/wp-content/uploads/2019/05/Tietosuoja-KAM-sektorilla-v1_o.pdf

riences of the CoSoPho project are that engagement activities and the inclusive nature of online collecting aligns with many institutions' overall goals, and that considering online collecting as a potential core activity for an organisation can help in meeting these goals. The CoSoPho project therefore recommends the explicit inclusion of social digital photography collecting in these documents. Conversely, the support of senior management and peer support in devising relevant and effective social digital photography collecting initiatives is equally important. Buy-in from management is also fundamental as online collecting initiatives require commitment from the institution, not just the collections manager or archivist.

IX. Update acquisition and appraisal/selection policies

Social digital photography is produced in huge quantities, and of varying quality, so establishing what to collect may seem a daunting task. Acquisition, appraisal and selection therefore requires special attention. A founding document for that is the institution's existing appraisal/selection policy and criteria.

The way collecting initiatives are designed will also shape the content that is uploaded. There is always a risk that contributors upload what they conceive will be suitable for a museum collection or archives. Being too specific will also eliminate content that might be of interest for the collections.

To effectively collect social digital photography, museums and archives should:

- Allow contributors to share what they consider important and of value

- Carefully design the collecting initiative to allow for open contributions, though the topic might be more or less specified
- Build on established criteria for selecting appropriate photos to be collected, such as the Swedish *Att samla och gallra fotografier* (2003), also discussed from a digital perspective in *Bilder för framtiden* (2013). Adapt existing criteria to social digital photography. The original criteria from 2003 are: documentary criteria (how well the photos document society, events, people, etc.), value as source material/provenance (presence of contextual information, representativity of people, places, events, etc.), artistic and photo historical criteria (representativity of technology and methods, uniqueness), technical criteria (image quality and technical preservation), and economic criteria (the cost of preserving the collected material, cost of deaccessioning)
- Ensure there is a clear understanding about the future use of the photographs. CoSoPho recommends using Creative Commons licensing to reflect the participatory and open nature of social digital photography, rather than more restrictive copyright agreements. Licences recommended are: CC-0 (photo can be used without restrictions), CC-BY (photographer's name must be mentioned), and CC-BY-NC (in some cases there might be a reason for not allowing commercial use). The original terms and conditions of social media platforms need to be considered as well, where relevant, as well as national legislation regarding the use of commercial images
- Allow for contributions not to be published but sent to archives only. This will enable collecting of content that is not suitable for publishing
- Update policies for collecting metadata and what contextual information is needed to ensure the value of the photograph as source material. Update or develop collecting tools to enable contributions of metadata
- Develop routines for transferring and storing metadata and born-digital image files into the museum or archive repositories. These routines depend on the technical infrastructures and transfer can either be done manually or automatically once collected content (metadata and image files) has been mapped to the collections database. Ensure requirements around acceptable file formats are appropriate, clear, and up-to-date (as per recommendation V)

X. Adapt access and dissemination to target audiences

Access should be considered both in terms of intellectual access (language, theory and practices as well as other non-physical barriers that exist in collections and archives) and digital access (available online and/or in reading rooms). As part of ensuring that collections of social digital photography remain intellectually accessible, museum and archive cataloguing processes need to be transparent and co-creative. This needs to be enabled and accounted for in the planning process of a collecting project.

Making collections accessible also means providing access to the digital content, the metadata and image

files. One important shift in dissemination of social digital photography collections is that dissemination is closely connected to collecting, as a means of creating transparency and to create incentives for contributions. This means creating digital access to social digital photography with the same platforms that are used to collect it.

To enable both intellectual and digital access to collections museums and archives should:

- Collaborate with contributors, allowing photographers to have a say in what is important about the context of the collection, beyond their own immediate description of their own photographs.
- Engage in conversations with producers of social digital photography to ensure future access and dissemination practices remain appropriate and useful to them
- In some cases, it might be necessary to set aside resources for public interfaces (online and/or in the museum or archive) that can present the collection in a thematic way to increase access and usability
- Make sure there are routines in place for delivering content from the collections to the public, including technical export functions

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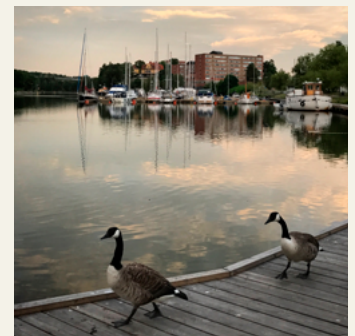
Connect to Collect

Approaches to Collecting Social Digital Photography in Museums and Archives

In a social digital world, the role of photography has changed dramatically. Today a large number of photographs are found on social media and the Internet, and many photographs are stored in smartphones. This change has profound implications for museums and archives. From being static, clearly delimited and regarded as memories, art or documentation, photographs have become intensely social and are often part of an ongoing online dialogue. They are born both social and digital.

Connect to Collect shares the results of the Nordic research project *Collecting Social Photo* (2017–2020), which has explored the collection of social digital photography in new and innovative ways. The anthology consists of four parts, starting with a conceptual framing, followed by the results from eleven case studies, using a variety of collection methods. New collecting interfaces are presented, including a prototype developed in the project. The last part is a set of recommendations and a tool kit for museums and archives.

A central purpose of *Connect to Collect* is to inspire future efforts. It points out how social digital photographs can be an important (re)source for history research and cultural heritage. It also discusses how such photography collections may be of considerable value to museums and archives in the near future: as a public arena for knowledge exchange, collaboration and interaction between institutions, contributors and the public.



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