

June 19, 2018 - Berlin

# Coordinating digital innovation in museums

The Louvre museum

Cultural heritage communities and  
audiences in today's digital environment

LOUVRE





<https://youtu.be/kbMqWXnpXcA>



# The Louvre museum: key stats

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65,000 m<sup>2</sup> of exhibition galleries

35,000 exhibits / 400,000+ items in the collection

8 curatorial departments (Egyptian antiquities, Near Eastern antiquities, Greek, Etruscan and Roman antiquities, Islamic Art, Paintings, Sculptures, Prints & Drawings, Decorative Arts) and an associated national museum (Musée Eugène Delacroix)

8M+ visitors each year

- 30% are French, 70% come from abroad
- 70% are first-time visitors

10+ temporary exhibitions per year

The Tuileries Gardens: 25 ha (0.25 km<sup>2</sup>) of greenery in the heart of the city

2,200+ staff including 1,500 museum attendants

# Coordinating digital innovation at the Louvre

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In 2017, the Louvre established its first digital steering committee, with members of the curatorial departments, operational departments and the IT department.

## The Louvre's digital steering committee:

- Delineates the museum's digital strategy
- Organizes “knowledge hubs”, i.e. staff sharing a specific group of digital skills who will focus on specific issues such as “enhancing visitor experience” and who will steer related projects
- Prioritizes projects
- Monitors project advancement

# The Editorial and Documentary Resource Division

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Within the Research and Collections Department, we coordinate:

## Libraries

Coordinating the Louvre's 10 research libraries, hosting more than 200,00 books and periodicals, open to in-house staff and outside researchers.

## Translations

Providing multilingual resources for our non-French speaking public: gallery labels and panels, interpretation tools in the gallery, audioguide, websites, apps, press releases, research papers....into more than 10 languages (English, Spanish, German, Italian, Portuguese, Russian, Dutch, Chinese, Japanese, Korean,...)

## Collection databases

Managing and disseminating scientific metadata relating to the Louvre's collections.

## Images of the collections

2D and 3D-digitization of artworks in the collections.

# Enhancing artwork dissemination



The Louvre was **one of the first museums to launch its official website** in 1995.

The **Atlas database of exhibited artworks** is still widely used by visitors and researchers alike.

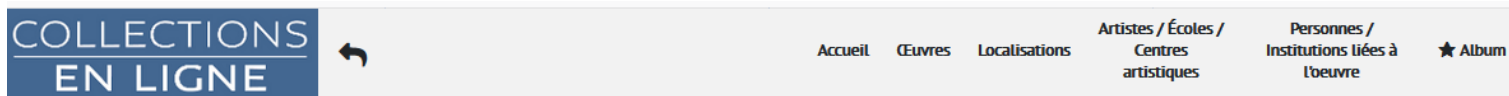
The screenshot shows the Louvre Atlas database search interface. At the top, there is a navigation bar with the Louvre logo and several search options: Simple search, Advanced search, By room, By department, and Recent acquisitions. Below the navigation bar, there is a paragraph of text describing the Atlas database, followed by a link for further information. A warning message about museum closures is also present. The main search area includes a search box with the word "portrait" entered, radio buttons for search criteria (All words, Any word, Exact phrase), a dropdown for the number of works displayed per page (set to 5), a checkbox for "Illustrated works only", and a dropdown for the language of the explanatory texts (set to "Anglais"). A "Search" button is located below the search area. At the bottom, there is a logo for "American Friends of the Louvre" and a paragraph of text explaining the database's availability in English, with a link to the American Friends of the Louvre Web site. The footer contains the copyright information: "© 2018 Musée du Louvre".





# Enhancing artwork dissemination

## 2018: the Louvre's collection made available to its 2,200 staff



### Accueil



*Collections en ligne* est la base de données des œuvres confiées au musée du Louvre et au musée national Eugène-Delacroix. Pour le département des Arts graphiques, seules les œuvres déposées dans les musées nationaux sont présentées. L'ensemble de la collection de ce département est consultable sur la [base dédiée](#).

Vous pouvez aussi consulter la [base ministérielle Rose Valland](#) pour les œuvres récupérées à la fin de la Seconde Guerre mondiale et en attente de restitution à leurs légitimes propriétaires (œuvres MNR).

Toutes les collections

La base *Collections en ligne* est issue d'un travail continu d'informatisation mené par les départements et services du musée, et est mise à jour régulièrement. Pour toute question ou suggestion sur la base, écrivez-nous à [CollectionsEnLigne@louvre.fr](mailto:CollectionsEnLigne@louvre.fr)



Antiquités grecques, étrusques et romaines



Antiquités égyptiennes



Antiquités orientales



Peintures



Sculptures du Moyen Age, de la Renaissance et des temps modernes



Objets d'art du Moyen Age, de la Renaissance et des temps modernes



Arts graphiques



Arts de l'Islam



Histoire du Louvre



Musée national Eugène-Delacroix



Gypsothèque du Musée du Louvre à Versailles



Sculptures des jardins



Musées Nationaux Récupération (MNR)

# Enhancing artwork dissemination

**COLLECTIONS EN LIGNE**

Accueil Œuvres Localisations Artistes / Écoles / Centres artistiques Personnes / Institutions liées à l'œuvre Album

Recherche (156)


- Département des Peintures  
INV 20001  
Paysage avec ruines et r...  
*Gallier, Achille Gratien*
- Département des Peintures  
MI 874  
Ruines antiques  
*Panini, Giovanni Paolo*
- Département des Peintures  
MI 873  
Ruines antiques avec la ...  
*Panini, Giovanni Paolo*
- Département des Peintures  
MNR 108  
Paysage de ruines avec f...  
*Robert, Hubert*
- Département des Peintures  
RF 1994 14  
Scène nocturne dans de...  
*Coccorante, Leonardo*
- Département des Peintures  
INV 4944  
La Justice, figure allégor...  
*Girodet de Roucy-Trioson, An...*
- Département des Peintures  
RF 1996 44  
Ruines antiques avec un...  
*Servandoni, Giovanni Niccolo*
- Département des Peintures  
RF 1950 14  
Scène mythologique  
*Anonyme*

Œuvres - Peintures (156)


ruine Recherches sauvegardées Historique des recherches

Tri Tout ajouter à l'album

Recherche avancée: ruine



face, recto, avers, avant ; vue d'ensemble ; vue sans cadre, © 2007 RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi



Conditions d'utilisation des images du site : usage interne au Louvre. Pour toute transmission ou diffusion à l'extérieur (y compris web), consulter la [photothèque Imaginum](#) ou s'adresser au correspondant photo du département concerné.

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# Enhancing artwork dissemination

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## 2019: launch of the web version of Online Collections

### Stakes and ambition:

- Providing accurate and up-to-date data about the Louvre's collection
- Allowing researchers to prepare their request to access artwork currently in storage
- Allowing the wider public to navigate our complex collections

### What the project will focus on:

- Simple and user-friendly interface (Focus groups)
- Permanent identifiers (ARK)
- Aligning the Louvre's highly specific thesauri with other international thesauri, by leveraging the Ministry's existing tools
- Interoperability (with the Ministry's aggregator and Europeana....)

# Enhancing artwork dissemination

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The ReACH initiative: an ongoing effort by cultural institutions to encourage digital dissemination



**A global research program exploring the digital reproduction of cultural heritage**, launched by the V&A in 2017 and supported by the Louvre and other key partners.

**Dec 2017: signature of a joint declaration by prominent museums and institutions** Louvre Museum, Smithsonian Institution, State Hermitage Museum, Vorderasiatisches Museum, Warburg Institute, Yale Institute for the Preservation of Cultural Heritage.

**Core message:** stewards of artworks and cultural heritage should leverage digital technologies to foster and enhance public engagement with artworks and scientific knowledge



# VISION

This declaration promotes the vision that works of art and cultural heritage should be preserved and shared as widely as possible throughout the world.

Through advances in technology and connectivity, we now have a revolutionary opportunity to enhance learning, creativity and innovation, and to reach new audiences worldwide, through the reproduction and sharing of works of art and cultural heritage (“Works”). Furthermore, digital technologies can enable us to record, document and, in some instances, recreate Works that are threatened by environmental hazards, conflicts, terrorism, rapid economic development, mass tourism, thefts and other natural and human-made disasters (“Endangered Works”) or that have been lost.

For cultural institutions that hold collections for the benefit of the public, the opportunity to provide open access now or in the future to Works in a digital format is an exciting new frontier in their mission to preserve and transmit knowledge, culture and history for present and future generations. Such opportunities also present responsibilities. Digital Records need to be responsibly created and safeguarded for the long-term to ensure integrity as well as retrieval and reuse by future generations. Furthermore, as the means and skills required to use and access digital technology are not distributed evenly

around the world, it is incumbent on those with the capacity to do so to provide support and training to those with fewer resources.

This Declaration is intended for both institutions and individuals to promote the production, sharing and preservation of digital records and reproductions (‘Records’). Owners and Stewards of Works and others involved in the process of generating these Records are encouraged to disseminate and use the ReACH Declaration as widely as possible.

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The text herein is the result of an extensive global consultation on the occasion of the 150th anniversary of the 1867 Henry Cole Convention for Promoting Universally Reproduction of Works of Art for the Benefits of All Countries. The Convention, inspiring in its clarity, practicality and openness to the creation and sharing of reproductions, served as the basis for the establishment of this new ReACH Declaration.

The ReACH Declaration for Promoting Universally the Reproduction, Storage and Sharing of Works of Art and Cultural Heritage Through Digital Technology was adopted at the final ReACH roundtable held at the Victoria and Albert Museum in London on 8 December 2017.

# Fostering digital collaboration on research projects

The RIM project: a descriptive index of iconographic motifs on Meroitic artefacts

Project director: Vincent Rondot, director of the Department of Egyptian antiquities





# Digitizing the collections

## 3D-digitizing: pendant with the name of King Osorkon II



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Voir seulement l'image

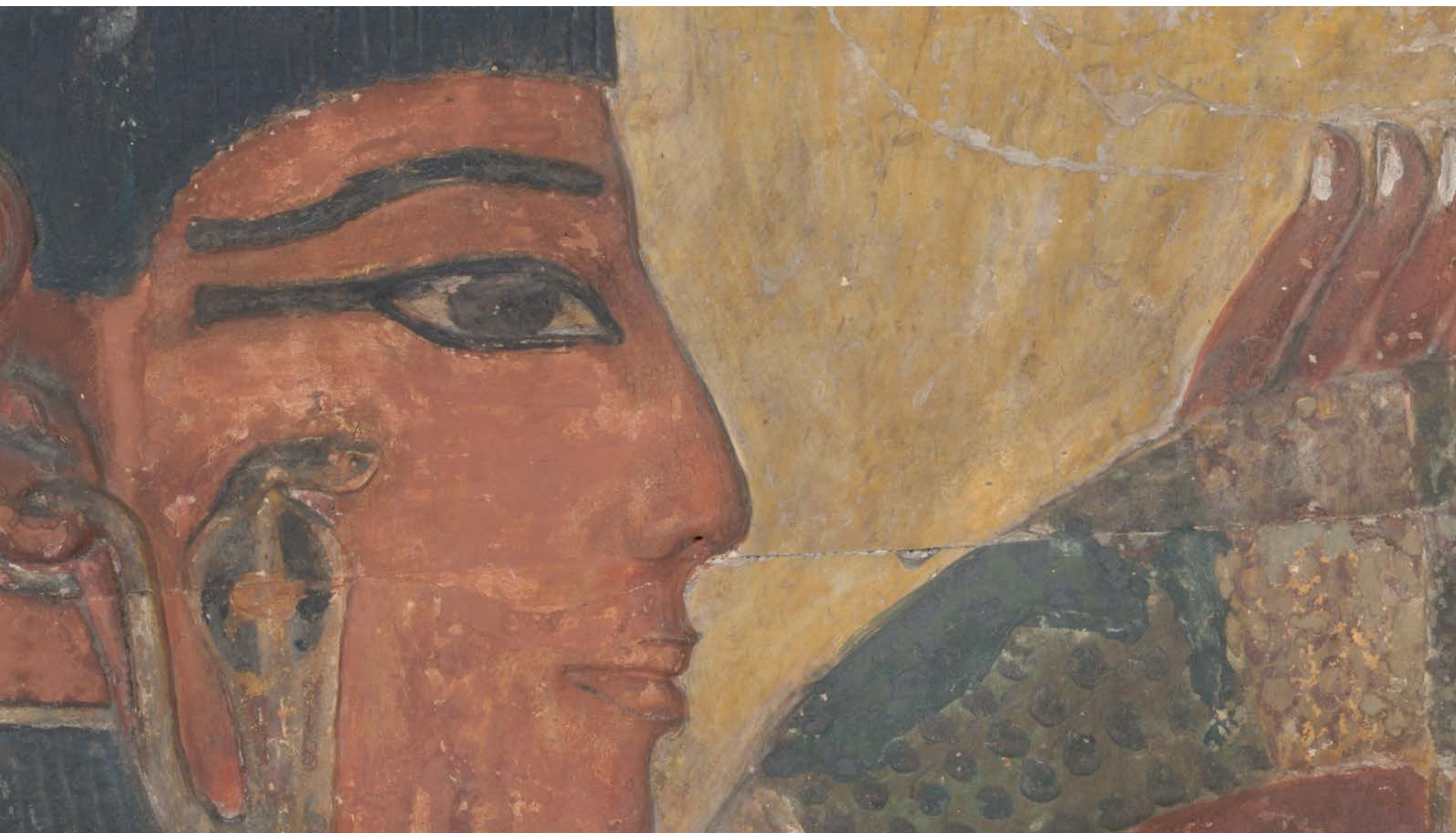
<https://www.photo.rmn.fr/archive/R5N338960-2CO5S90RLXAW.html>



# Digitizing the collections

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## 3D-digitizing: Sethos I's panel





# Endangered heritage

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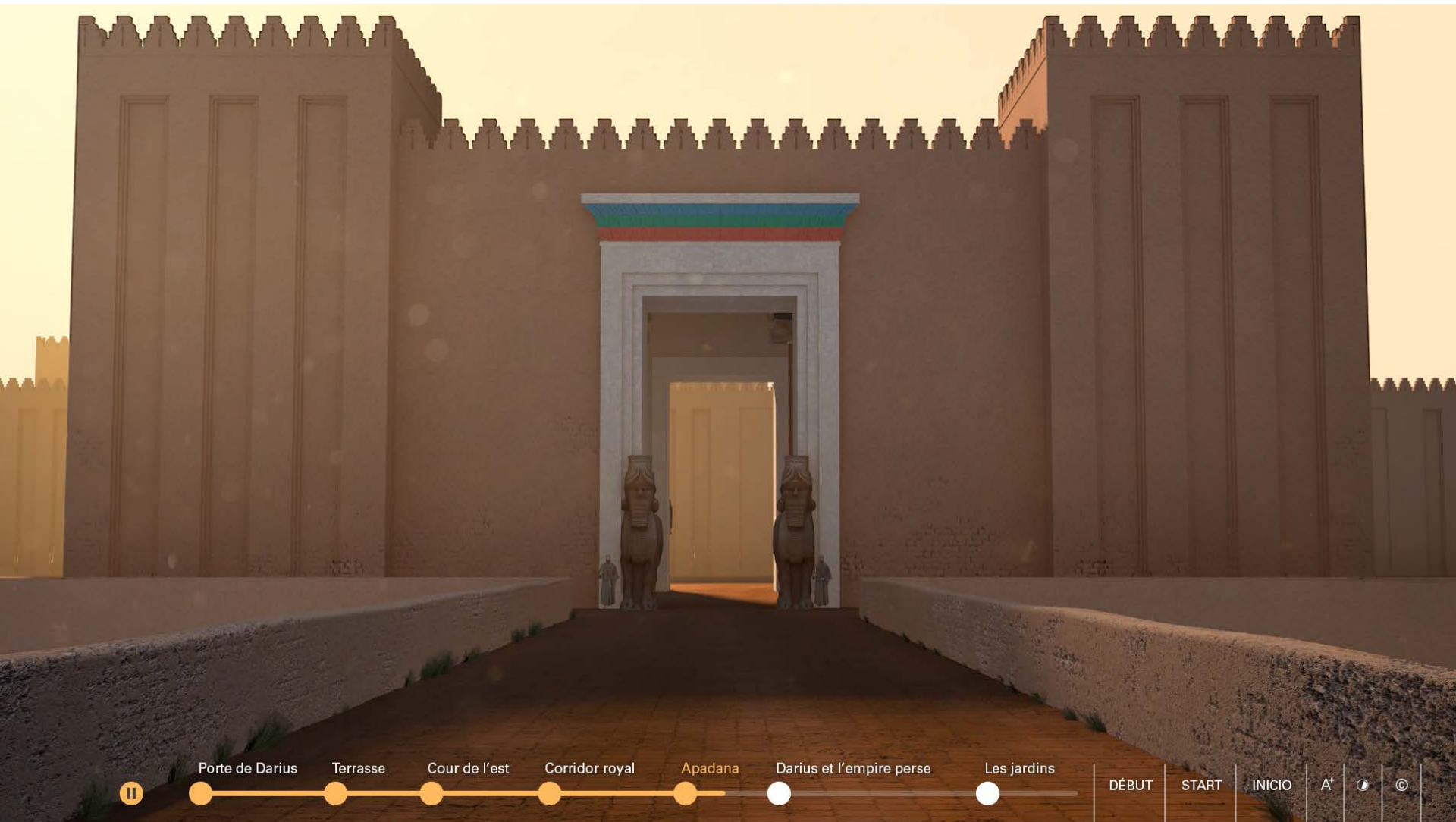
## 3D modeling: recreating the palace of Darius in Susa



# Endangered heritage

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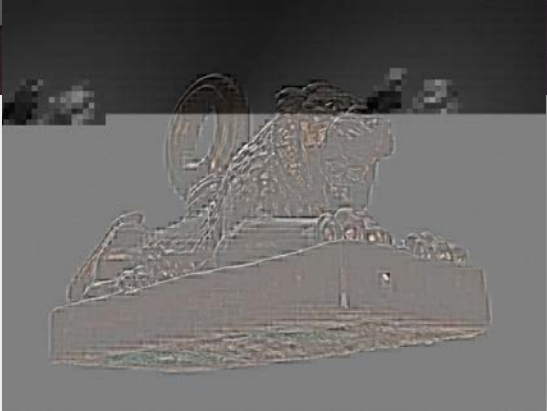
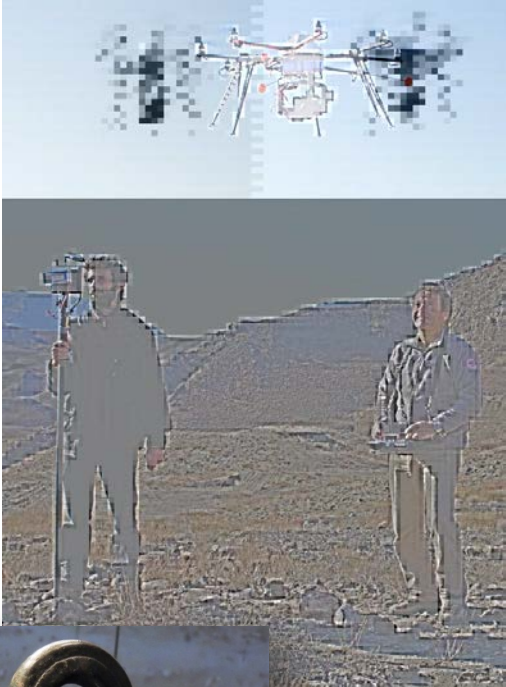
## 3D modeling: recreating the palace of Darius in Susa





# Endangered heritage

## Eternal Sites, 2016: combining physical and digital exhibits





# Endangered heritage

Eternal Sites, 2016: combining physical and digital exhibits



## 2017 - 2019: bringing core projects to fruition

- Making the librairie's catalogues available online
- Publishing 60% of the Louvre's collection on the web
- Providing engaging interpretative resources based on current research
- Leveraging the tools made available by the French Ministry of Culture and other structure
- Developing tools to allow collaborative research in an international context
- Using digital technology to bring endangered heritage to the forefront



LOUVRE

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