

# BUILDING DIGITAL HERITAGE

AN INTERNATIONAL & CROSS CULTURAL CONTEXT



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MATRIX





**MY (OUR) EXPERIENCES...**

**FROM THE TRENCHES**

- ① ARCHIVE OF MALIAN PHOTOGRAPHY**
- ② GORÉE ISLAND ARCHAEOLOGICAL  
DIGITAL REPOSITORY**

**① ARCHIVE OF MALIAN PHOTOGRAPHY**

**② GORÉE ISLAND ARCHAEOLOGICAL  
DIGITAL REPOSITORY**

ART  
ART HISTORY  
& DESIGN

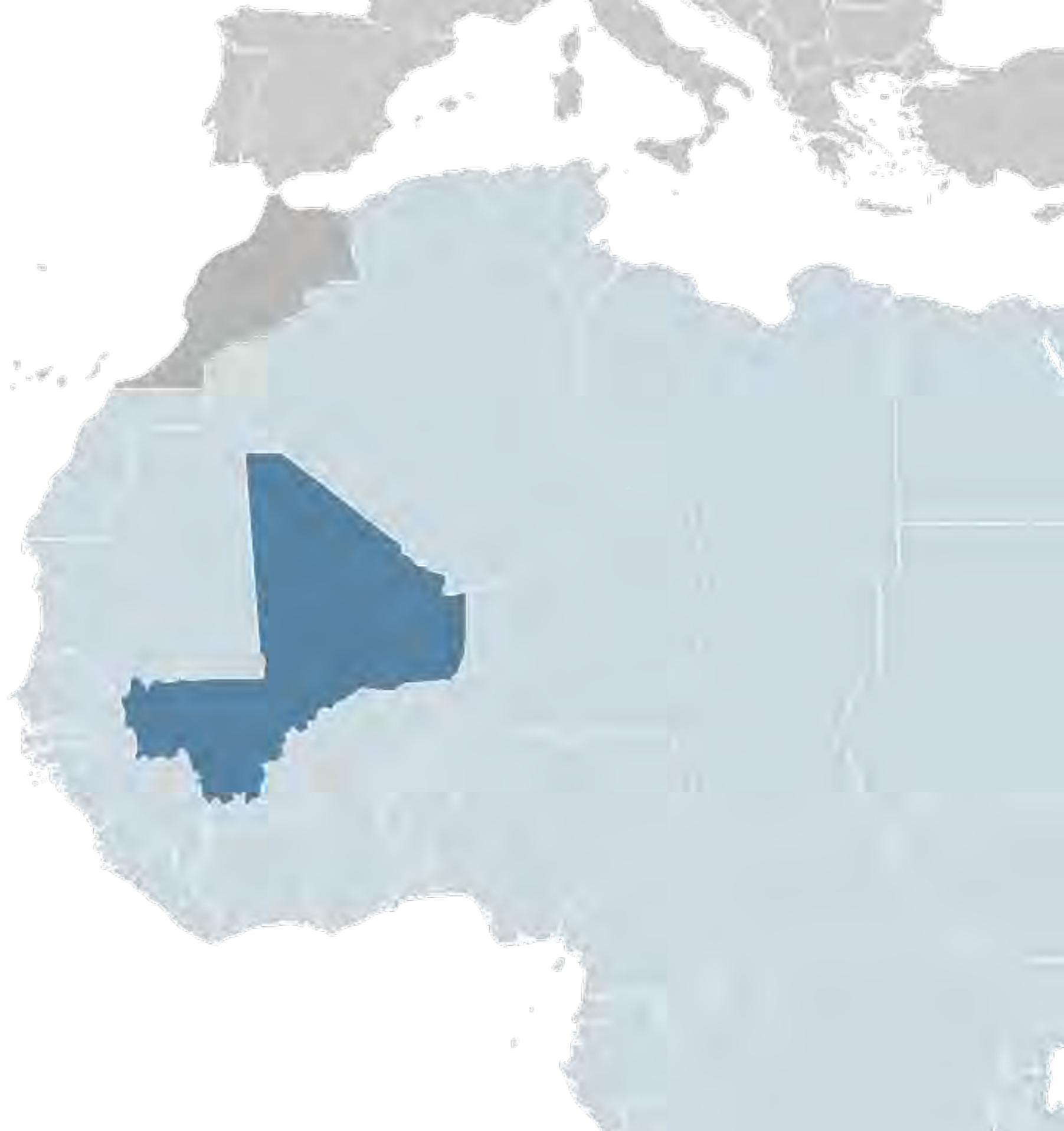
MATRIX

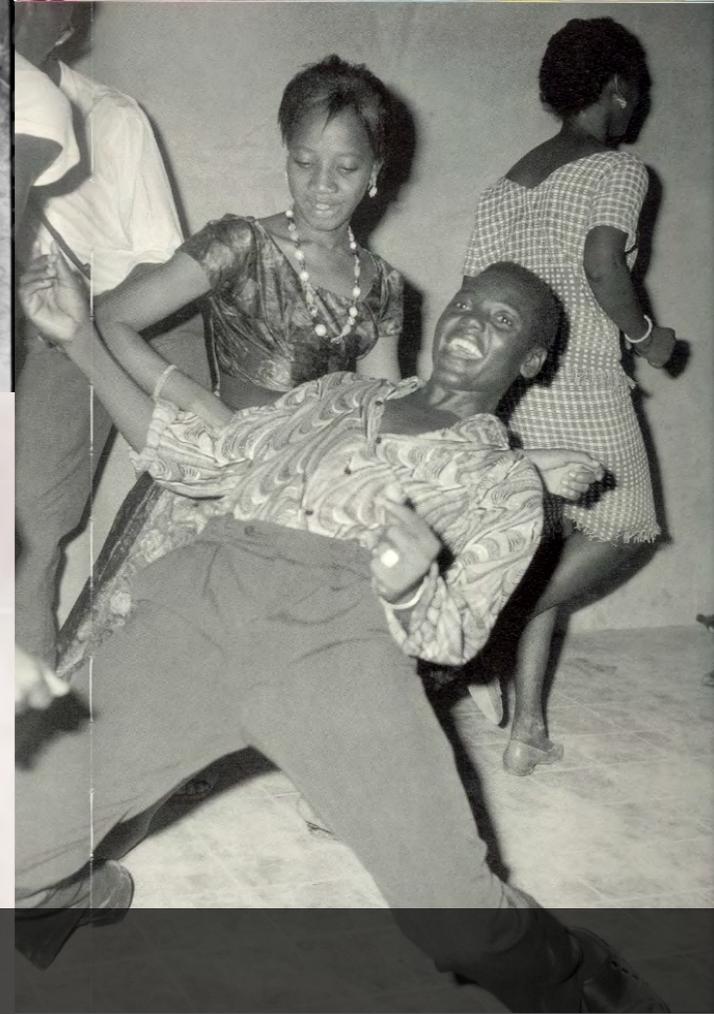
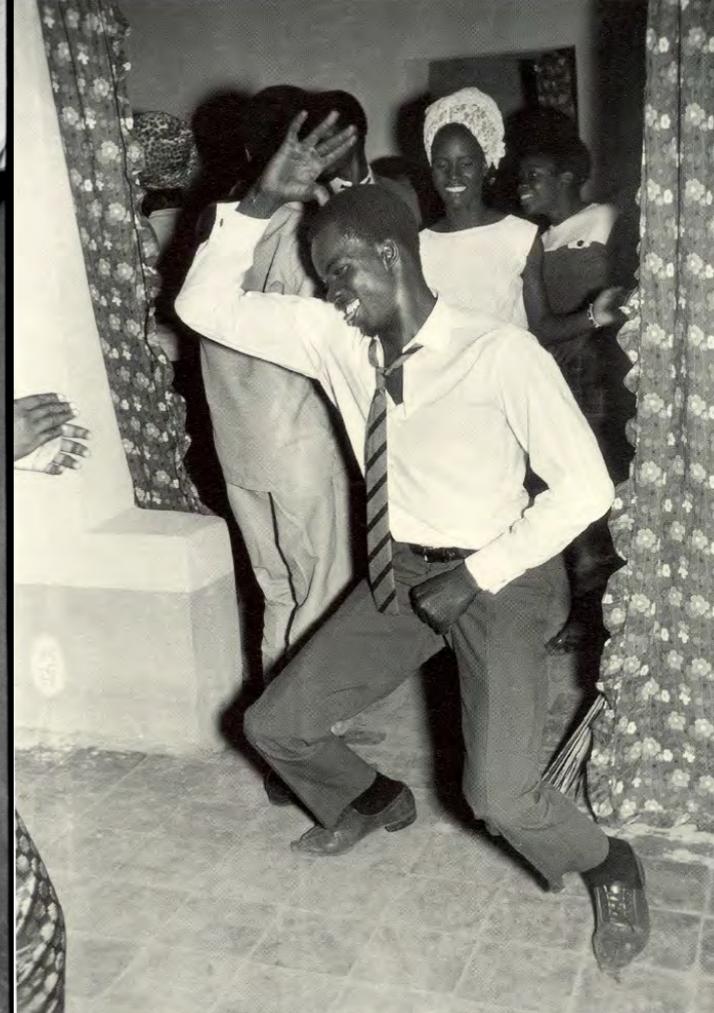


NATIONAL ENDOWMENT FOR THE  
Humanities

BRITISH  
LIBRARY

# ARCHIVE OF MALIAN PHOTOGRAPHY

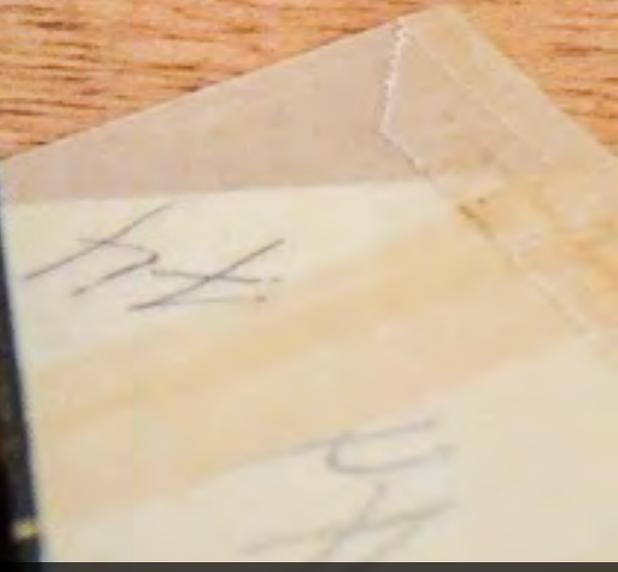




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DECEMBRE 1961





@captain\_primate | #ARLforum15

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MATRIX



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Pape D. Bathily	Pape D. Bathily			17/11/2011		Bamako: Mali
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Bamako: Mali	Bamako: Mali					
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Français	Français			Français		Bamako: Mali
Bamako: Mali	Bamako: Mali			Bamako: Mali		8 en bas et 9 en haut
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Technical Details-Images



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SPEARMAN  
SPIRIT PRIDE  
STINGRAYS  
EST. 1976

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FIELD NAVIGATION

① ARCHIVE OF MALIAN PHOTOGRAPHY

② GORÉE ISLAND ARCHAEOLOGICAL  
DIGITAL REPOSITORY



# GORÉE ISLAND





**MAISON  
DES ESCLAVES**

# DOOR OF NO RETURN





UNIVERSITÉ DE DAKAR  
IFAN  
MUSÉE DE DAKAR

**MUSÉE DE DAKAR**





# PRESERVATION

While artifacts were not in any serious danger, vital excavation records are in danger of being lost or destroyed.

# ACCESS

In their current state, the collection was completely inaccessible to scholars unless they traveled to Dakar

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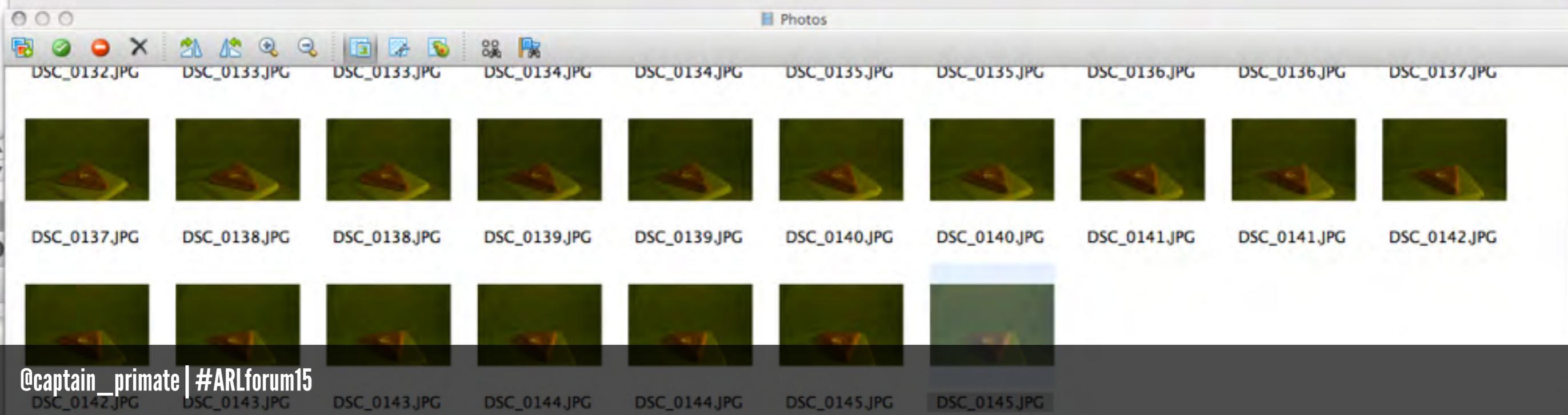
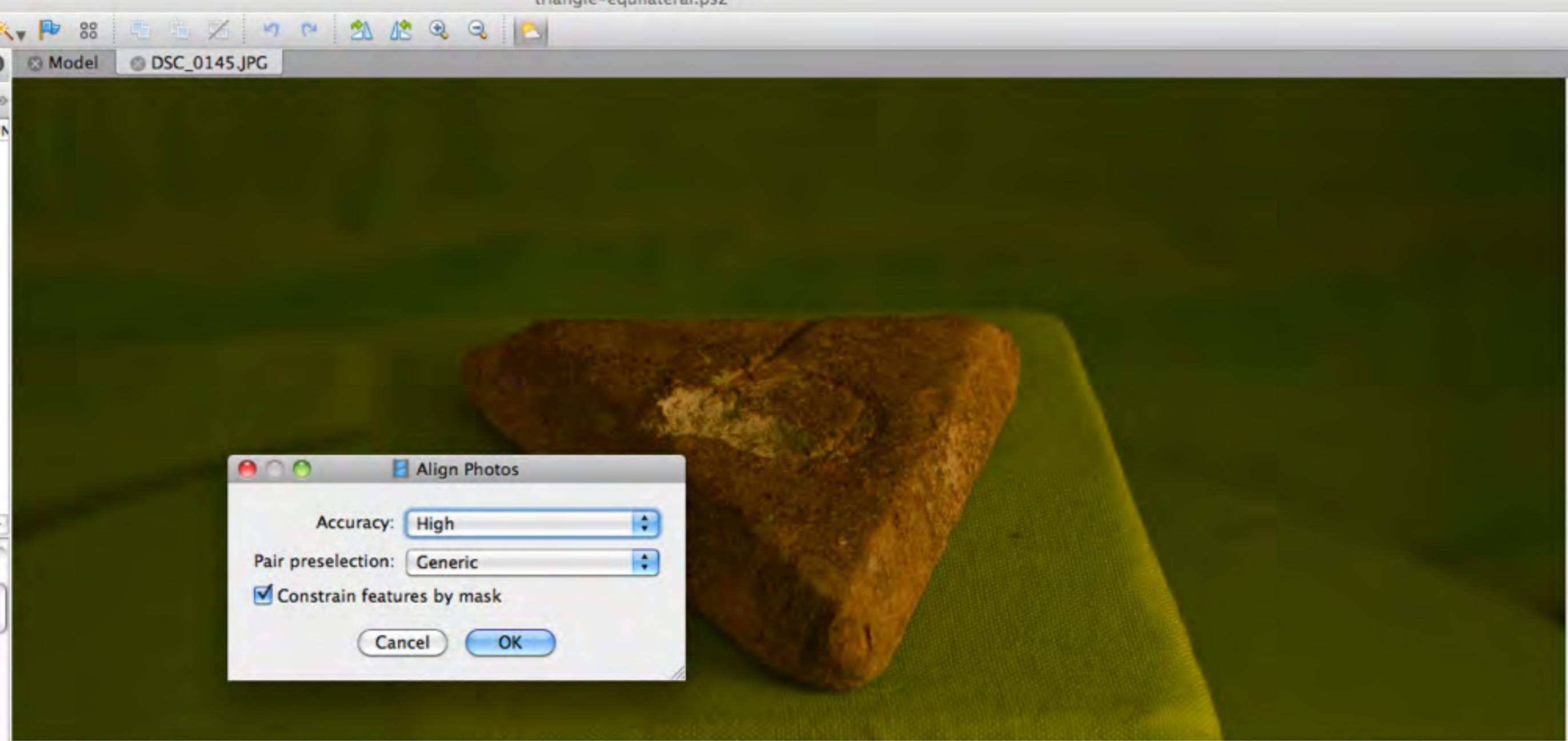
In their current state, the collection was completely inaccessible to scholars unless they traveled to Dakar

**GORÉE ISLAND**

# **DIGITAL ARCHAEOLOGY REPOSITORY**

- ★ **MATRIX: THE CENTER FOR DIGITAL HUMANITIES & SOCIAL SCIENCES**
- ★ **INSTITUT FONDAMENTAL D'AFRIQUE NOIRE (IFAN)/UNIVERSITÉ CHEIKH ANTA DIOP (UCAD)**
- ★ **SMITHSONIAN NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE**

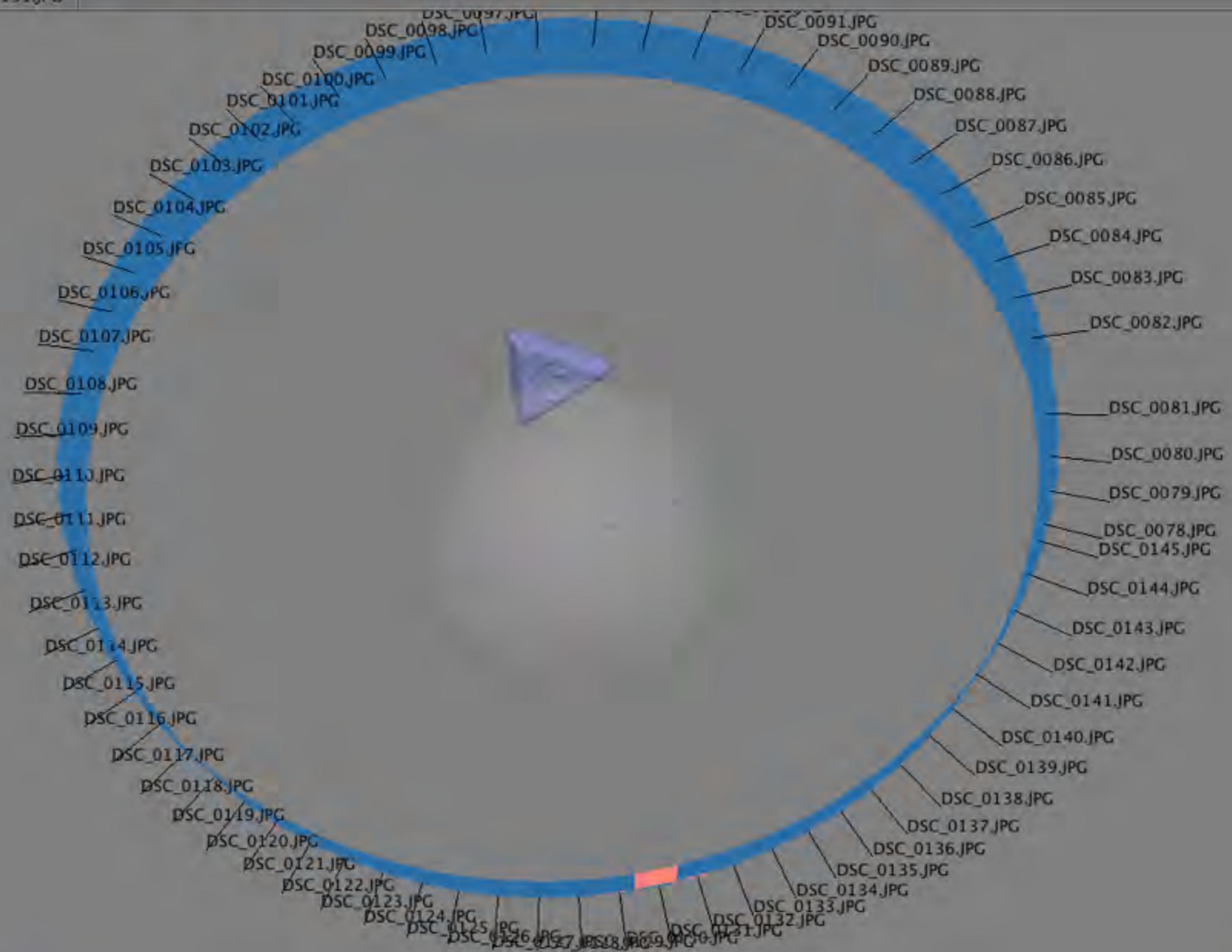


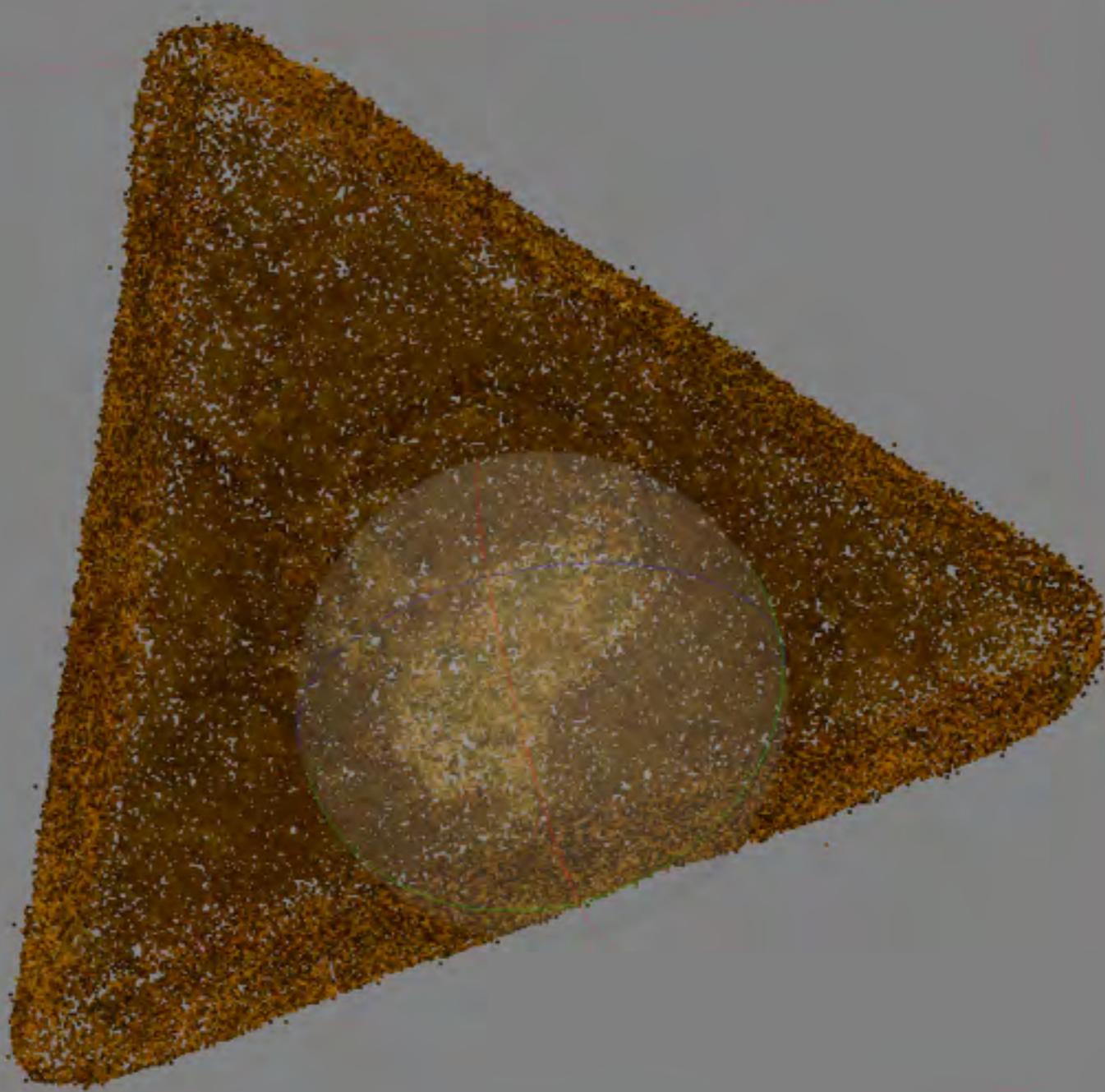


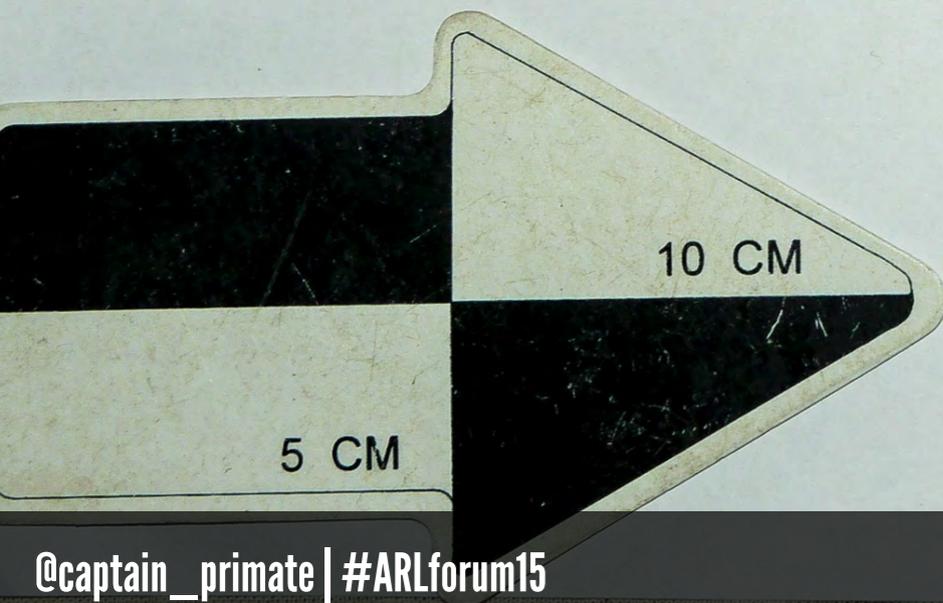


Model DSC\_0131.JPG

Perspective







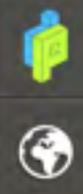
Gorée Island  
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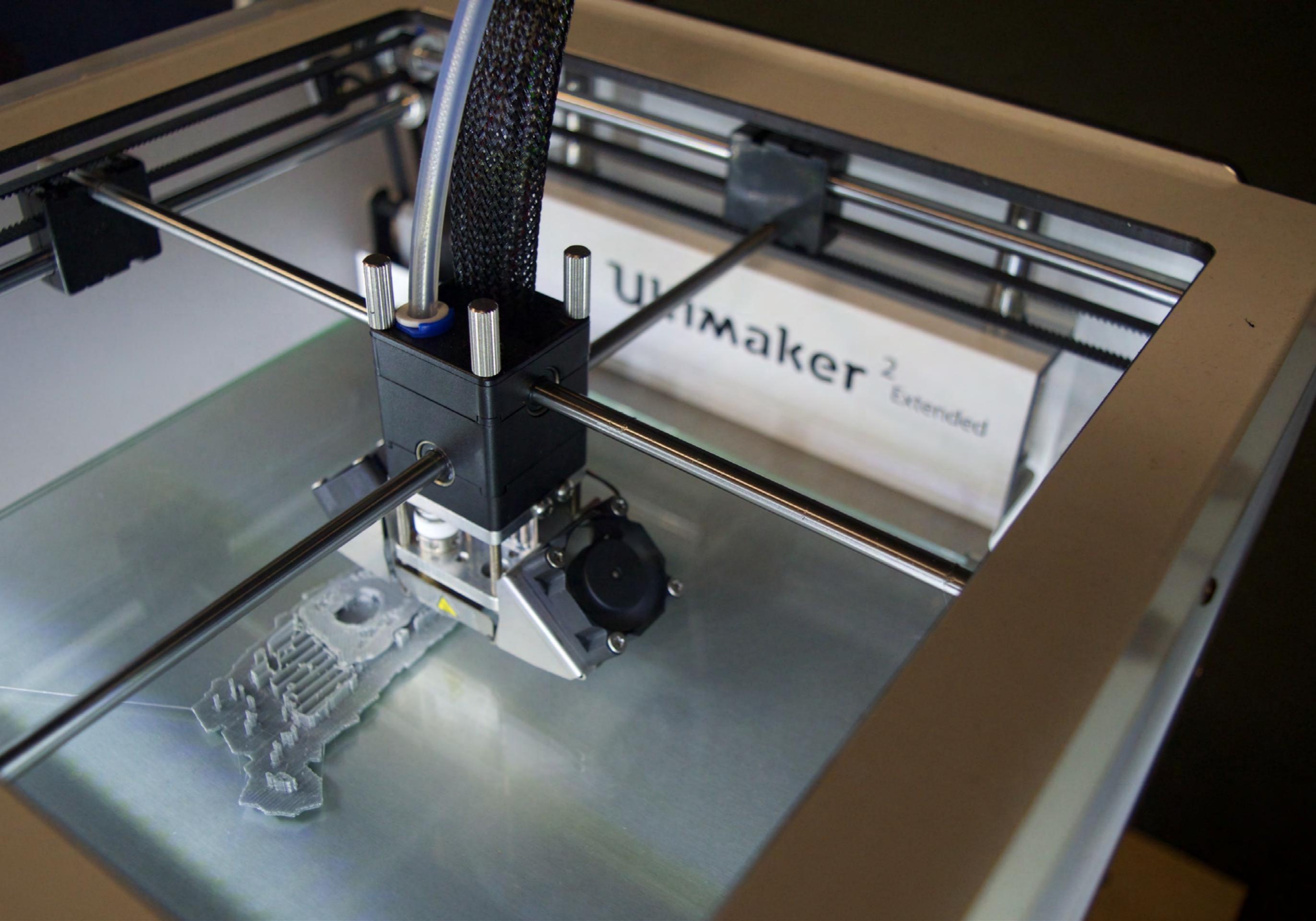
Gorée Island  
G1.4C  
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Fen 242  
Date 02/06/01  
Clochet de fixateur

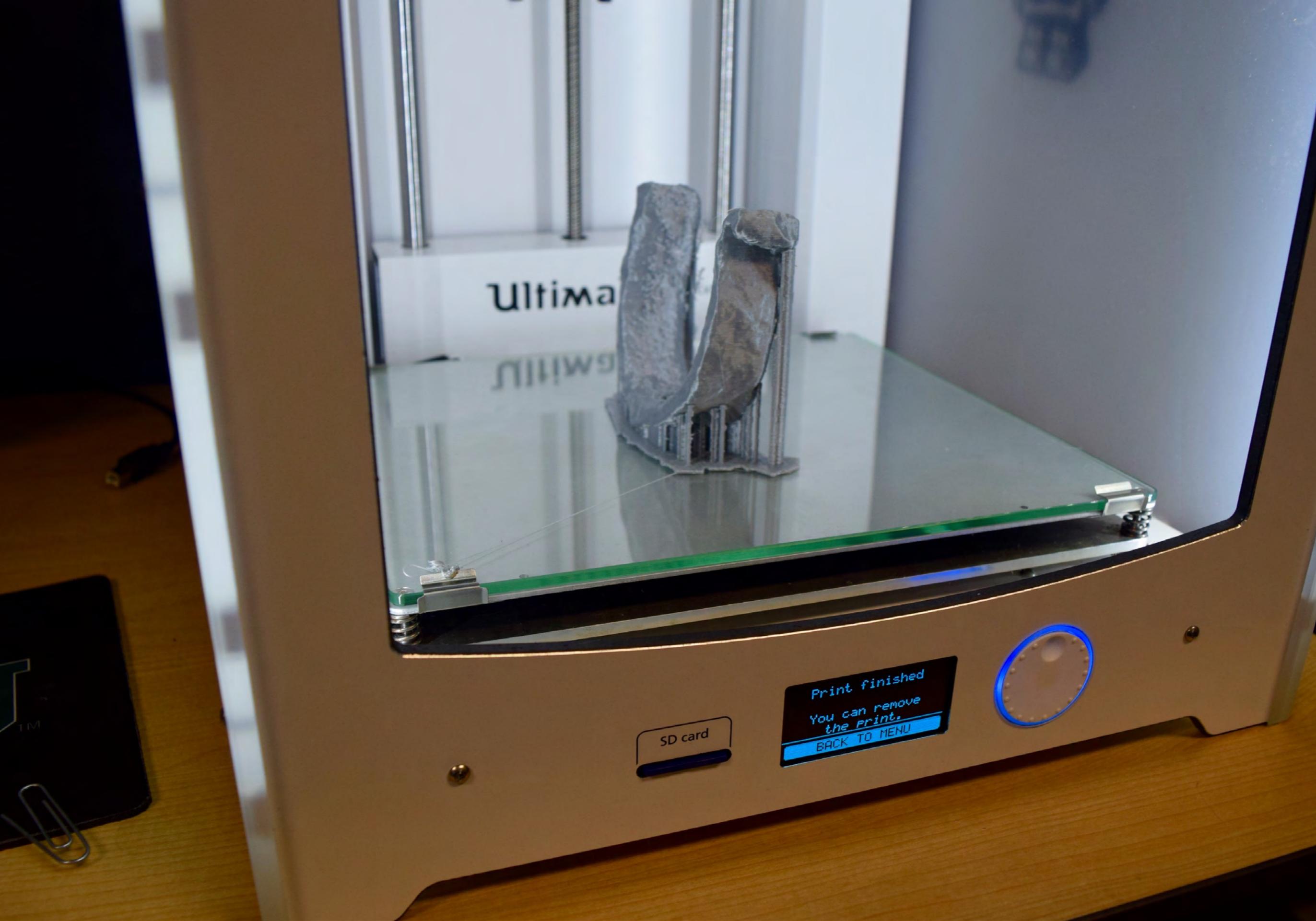
# clochet-de-fixateur 📄

By: [midadi](#)

Privacy: **Unlisted** Faces: **400000** Vertices: **200000** Views: **30**







Ultima



Print finished  
You can remove  
the print.  
BACK TO MENU

SD card



For more info / more info  
Performance - 1000  
150 = 200 - 400  
100 = 150 - 300  
100 = 150 - 300

**THIS WORK IS**  
**ONLY POSSIBLE IF YOU...**

**(aka. the punchline)**

**1**

**SEEK PARTNERS AND COLLABORATORS,  
NOT SERVICE OR CONTENT PROVIDERS**

**2**

**SEEK POINTS OF FRUITFUL  
COMPROMISE THAT BALANCE YOUR  
GOALS WITH THOSE OF YOUR PARTNERS**

**3**

**RECOGNIZE THAT ISSUES OF OPENNESS  
AND CULTURAL PATRIMONY AREN'T  
ALWAYS BINARY**

**DRAFT: Protecting Traditional Knowledge and  
Expanding Access to Scientific Data:  
Juxtaposing Intellectual Property Agendas via a “Some Rights Reserved” Model**

For the *International Journal of Cultural Property* (Accepted for Volume 12, Issue 3 Publication)

Note: This paper is a draft, please cite the published version.



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**Abstract:**

*The 21st century has ushered in new debates and social movements that aim to structure how culture is produced, owned, and distributed. At one side, “open knowledge” advocates seek greater freedom for finding, distributing, using, and reusing information. On the other hand, “traditional knowledge” rights advocates seek to protect certain forms of knowledge from appropriation and exploitation and seek recognition for communal and culturally situated notions of heritage and intellectual property.*

*Understanding and bridging the tension between these movements represents a vital and significant challenge. This paper explores possible areas of where these seemingly divergent goals may converge, centered on the Creative Commons concept of “some rights reserved”. We argue that this concept can be extended into areas where scientific disciplines intersect with traditional knowledge. This model can help build a voluntary framework for negotiating more equitable and open communication between field researchers and diverse stakeholding communities.*

# FIN

(THE END)



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