

# Bringing Amateur Creative Digital Content to the Semantic Web

## Amateur Creative Digital Content abounds

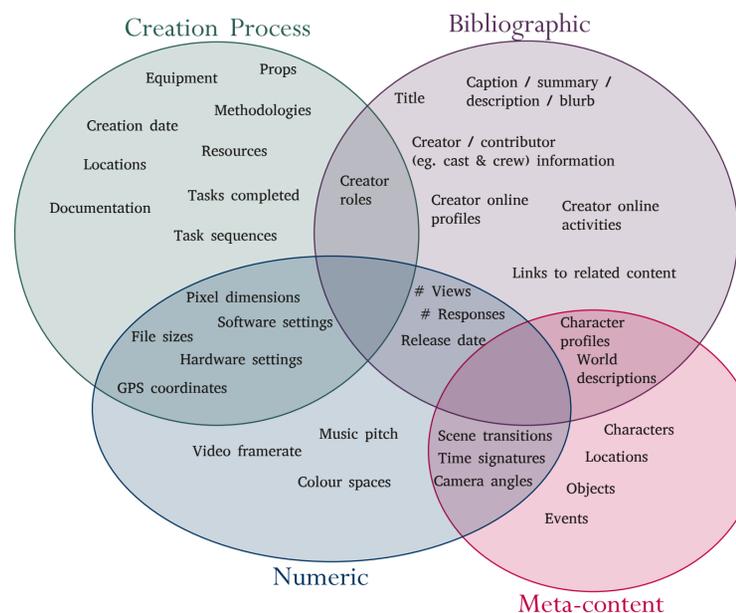


A huge number of people, globally and of all ages, make a **healthy living** through producing this content independently; able to do so in such numbers only thanks to the openness, accessibility and connective potential of Web technologies.

A ever-increasing number of talented digital creatives are trying to achieve their dreams this way.



## Lots of data comes with Amateur Creative Digital Content



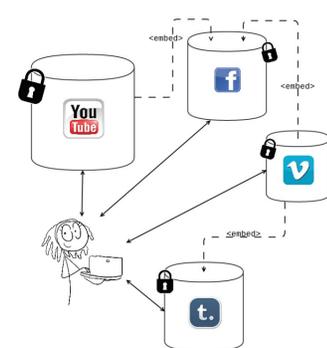
The Venn Diagram to the left demonstrates how some of this data might be organised, or considered in categories.

- Bibliographic: data about the content and creators.
- Meta-content: data about what is going on in the content.
- Numeric: statistical or technical data about the content.
- Creation process: data about how the content came to be.

Separate **ontologies** exist which can describe each of these categories, to varying degrees of accuracy and usefulness, but often intended for use with media in **professional** or **non-creative** fields, or for content that is **not media-related** at all. So these need adapting or re-working to create a flexible ontology which can represent the activities and outputs of amateur digital content creators.

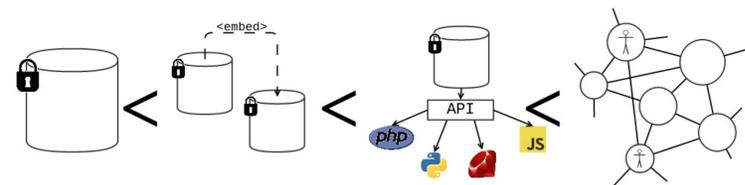


## But platforms are not cross-compatible

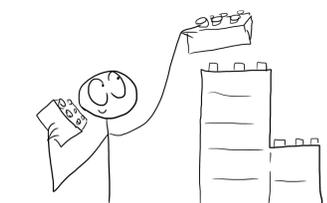


Much of this content, and the data about it, is in **silos** controlled by the private companies or community-run ventures which provide the distribution platforms or creation tools. In many cases it is accessible only through the websites of these organisations; in some cases via **proprietary APIs**.

In the Semantic Web world, where intelligent agents consume, manipulate and reason over **Linked Data** about every aspect of peoples' lives, amateur creative digital content, which forms such an important part of the global **culture** of the Web, should not be left **locked away**.



## Semantic Web tools can help creators and consumers



Freeing creative **content and its metadata** by describing it in Linked Data formats forms the building blocks for Web-based **tools and platforms** that can use this data - querying with **SPARQL** for example - to emerge to solve a variety of problems faced by both consumers and creators of amateur creative digital content.

Line art by Chloe Dungate: <http://scarfdemon.tumblr.com/>

## How can we use this data?

<h3>Discoverability</h3> <p>...and personalisation.</p> <p>Intelligent agents can aggregate and deliver content based on an individual's preferences, needs and past experiences, to allow consumers to find the most relevant content.</p>	<h3>Community Building</h3> <p>Intelligent connections between individuals can be orchestrated based around the cultures that arise due to and around amateur creative digital content on the Web.</p>
<h3>Knowledge Sharing</h3> <p>...and collaborative opportunities.</p> <p>Intelligent connections can be formed between content creators seeking to expand their creative output, develop or harness new experiences, skills and tools.</p>	<h3>Provenance Tracking</h3> <p>Creators can port their content across different applications whilst retaining ownership of their creations, data and metadata. Provenance of digital content can be tracked as it is shared around the Web, protecting creators from copyright infringement and exploitation.</p>

## How do we get there?

- Who **annotates** all this content, and how? A combination of manual methods using **social computation**, and ever-improving techniques for automatic annotation seems likely.
- Where is this data **hosted**? How do creators retain control of their data? Perhaps we look to distributed social networks or peer-to-peer technologies.
- How do we get significant **uptake** of this technology?
- How will creative communities react to having more control over their work? New **social dynamics** may arise from such a change.

