

# Museums' User Needs



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# ICT in Museums: Some Areas of Application

- Databases for collections management
- Multimedia kiosks for gallery interpretation
- Web sites (visitor information, info about the collections, access to the database, online exhibitions, etc.)
- Publishing (on paper, electronic)
- Administration (salaries, museum shop, ticketing systems, etc.)
- Communication (between staff, outside the museum)

# ICT in Museums – trends and context

- 1990s-2000s:
  - ◆ Fast and continuous spread in the cultural world
  - ◆ Pressure from the public for the use of technologies in museums
    -
  - ◆ linked with the image of a modern institution which follows the social and technological changes
- Promises for great new possibilities and advantages
- In some cases technolunacy and uncritical enthusiasm (technology as an end in itself)

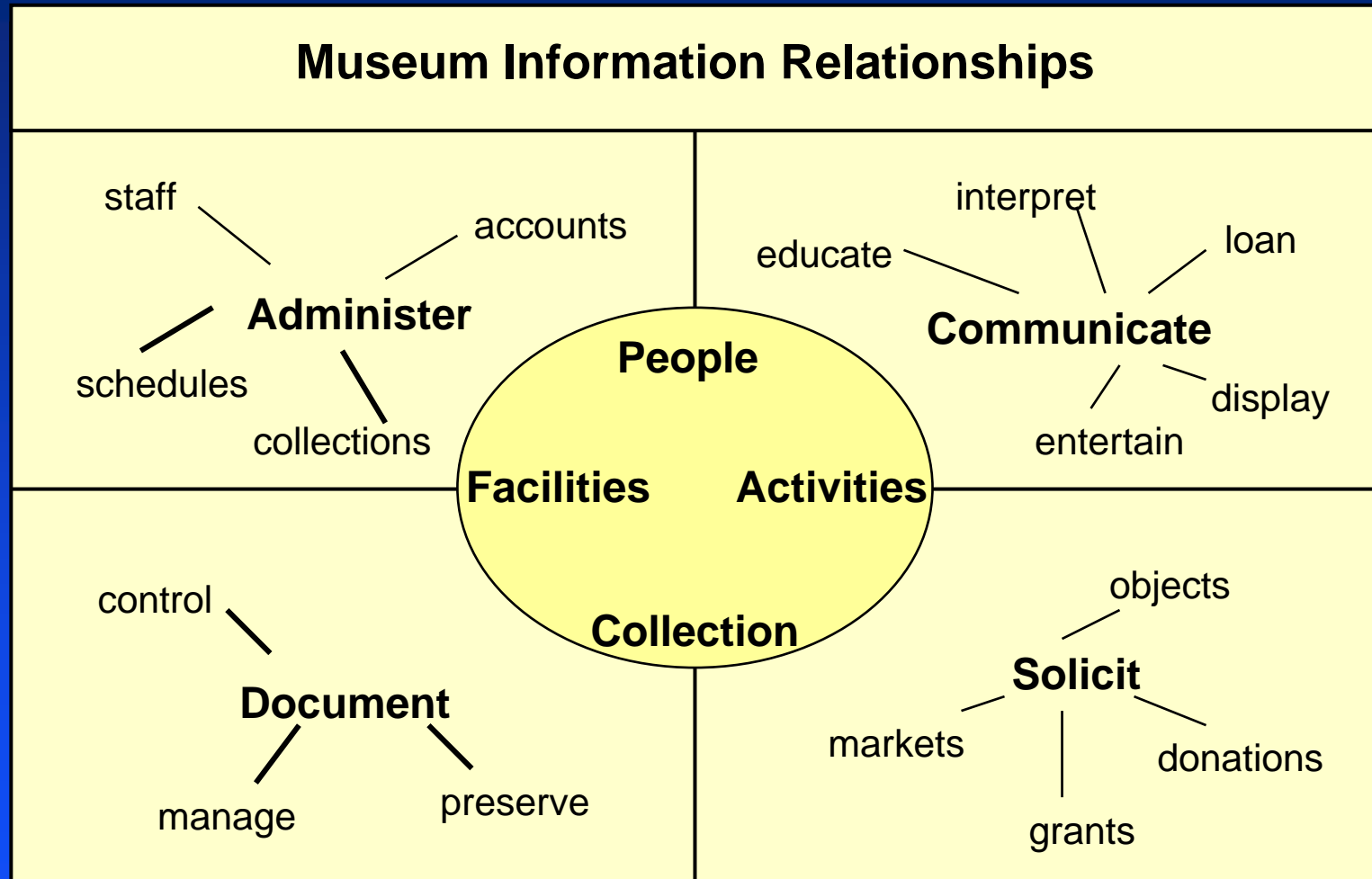
# New areas of application

- Increasingly, use of ICT to create an 'experience'
- Virtual reality
- Immersive environments
- Hand-held devices
- Interaction in the gallery with virtual visitors on the Internet

# Museum context and trends

- Social inclusion
- 'Museums are for people'
- Making things personal and relevant
- Importance of social context
- New ways of informal learning (e.g. constructivism)
- Telling stories, revealing secrets, bringing objects to life
- Synergy with libraries, archives, other cultural & educational institutions
- Other partnerships

# Museum Information Relationships



Adapted from John Perkins. 1993. *Planning for Museum Automation Student Workbook*, 1

# Special Characteristics of Museum Information

- variety
- lack of uniform procedures
- vagueness in terminology
- multiple interpretations & perspectives
- dynamic nature of information
- complex inter-relationships (people, places, objects, activities)
- keep for ever

# Documentation of Collections

Museums - primary sources of information about objects, people, events

- Documentation systems handle the information about the collections, and its associations
- Users of museum information: curators, conservators, other museum professionals, visitors, researchers, local government, building planners, auditors
- Museum documentation - dynamic, not static



# Example of museum information

About this coin ...

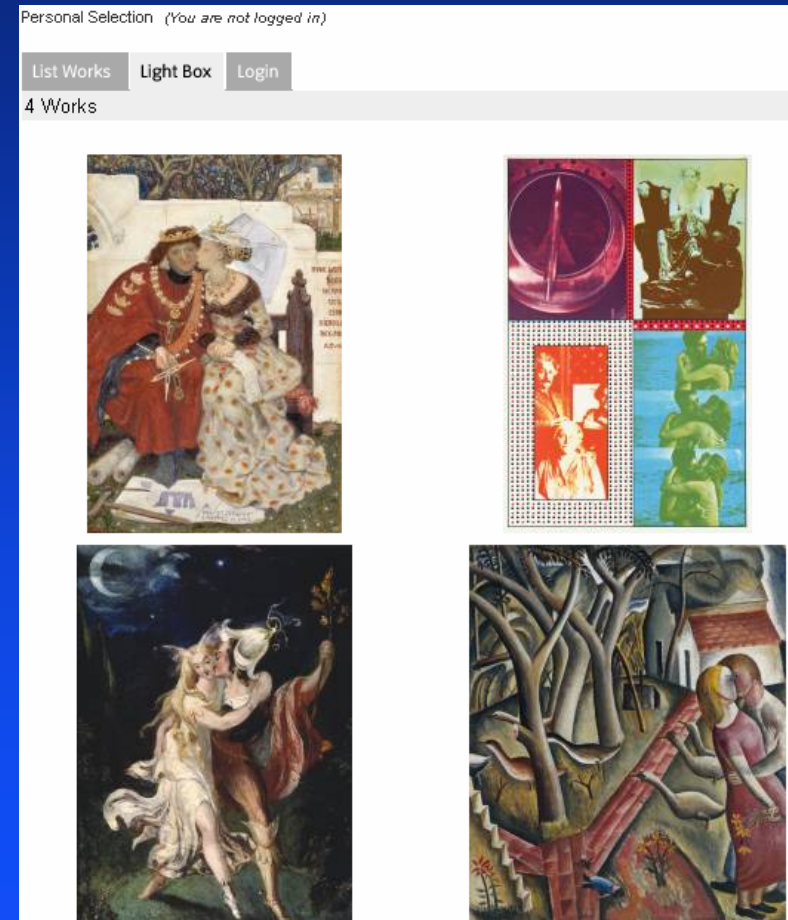
- Where was it found?
- What does it show?
- How old is it? ■
- How did it arrive at the museum?
- Who owned it before?
- Where else have they found similar ones?
- Does it relate to the national curriculum?
- Does it need cleaning?
- ...



# 'Digital libraries' and museum needs

- ability to show context of objects
- users need to choose what they want to see
- ability to combine, compare objects

from different galleries, periods, countries, etc.



Light Box, Tate Online

(Ford Madox Brown 'King René's Honeymoon' 1864, Sir Eduardo Paolozzi 'Moonstrips Empire News' 1967, Theodore Von Holst 'The Fairy Lovers' 1840, David Jones, 'The Garden Enclosed' 1924)

# Museum 'digital libraries' and specialist users

- Importance of colour information (e.g. for art historians)
- Metadata on calibration, image processing
- 3D information
- Museum collections: variety of media
- Importance of context (“information about an object is more important than the object itself”)
- Unlike some other cultural institutions: multiple contexts and changing groupings

# Museum 'digital libraries' and 'lay' users

- Again: Importance of context
- Bringing objects to life
- Making collections relevant
  -
- Strong links primary and secondary education (e.g. more education officers in museums than archives or libraries)
- Relevant to National Curriculum

# Museum 'digital libraries' and schools

- Need to balance of information provided on collections
- Teacher: [In Perseus digital library of classical material, [www.tufts.edu](http://www.tufts.edu),] "*...the links to real objects and texts in collections were good - something that museums should always bear in mind. It is easy to be seduced into thinking that games, interactive displays, models etc., can or should replace real objects; but nothing beats knowing that what you can see or even touch is real and old and has a history. I can still remember holding a real Roman sword as a teenager when attending a lecture at the British Museum.*"
- Balance between lots of object or collection detail & overview of museum's holdings
- Issue: is digital info likely to deter from visiting real thing?

Nuttall, S. (ed.) 2001. *Building Digital Content: A Study in the Selection, Presentation and Use of Museum Web Content for Schools*. <[http://www.mda.org.uk/bdc\\_intro.htm](http://www.mda.org.uk/bdc_intro.htm)

# Museum 'digital libraries' and schools

- Different models of use
  - ◆ Classroom teaching tool
  - ◆ Reference tool ■
  - ◆ Teacher resource
  - ◆ Computer suite

Nuttall, S. (ed.) 2001. *Building Digital Content: A Study in the Selection, Presentation and Use of Museum Web Content for Schools*. <[http://www.mda.org.uk/bdc\\_intro.htm](http://www.mda.org.uk/bdc_intro.htm)

# Museum 'digital libraries' and schools

- Presenting content - Teachers' needs:
  - ◆ Special section & resources for education professionals
  - ◆ Again, consultation with teachers is important
  - ◆ Good short introduction to site
  - ◆ Unique and authoritative content
  - ◆ Depth rather than breadth of information
  - ◆ Information on visiting/links to real thing
  - ◆ Keeping it up-to-date and fresh (e.g. 'Curator's choice, 'Website of the week')
  - ◆ Good navigation and usability (effective searching tools, visual searches, avoiding clutter, clear headings and links, good use of icons and buttons)
  - ◆ Ability for users to store information
  - ◆ Provide abstracts and summaries

Nuttall, S. (ed.) 2001. *Building Digital Content: A Study in the Selection, Presentation and Use of Museum Web Content for Schools*. <[http://www.mda.org.uk/bdc\\_intro.htm](http://www.mda.org.uk/bdc_intro.htm)>

# Digitisation of museum collections - why create digital libraries?

- Conservation reasons (e.g. reduce wear-and-tear on originals)
- Eases transmission across space & time
- Added value & increased usability (e.g. enlarge segments, cut and compare, compare with material at other locations)
- Faithful copying
- Rapid retrieval



# Selecting the material for DLs

- Strategic knowledge of collections (intellectual capital of institutions)
- Need to focus on
  - ◆ User needs
  - ◆ Collection conservation requirements
  - ◆ Institutional objectives ■
- Based on framework that defines intellectual, historic and cultural value of assets
- Moving from projects to programmes
- Issue: should museums focus on digitisation of core assets or also invest in their interpretation and the creation of resources for different users?

Ross, S. , Economou, M. & Anderson, J. 1998. *Funding Information and Communications Technology in the Heritage Sector*. Study carried out for the Heritage Lottery Fund, UK. HATII, Glasgow, January 1998 (137 pages) <<http://www.hatii.arts.gla.ac.uk/HLFICT>>

# Guidelines for museums considering the creation of DLs

## ■ Collecting the material

- ◆ Don't underestimate the time and effort involved in collecting the material and researching the content (if using material from outside, don't forget copyright)
  -
- ◆ This requires involvement of curators & researchers
- ◆ Simple mass of data is not enough; need to reduce information to what is relevant and important
- ◆ Consider carefully the level of information to be provided

# Guidelines for museums considering the creation of DLs

## ■ During the design process

- ◆ Need to be clear about objectives & target users
- ◆ Even when commissioned outside, the staff need to be closely involved
  -
- ◆ DL design: requires team work (collaboration of content specialists, education officers, & technology experts)
- ◆ It often involves partnerships
- ◆ Need to incorporate users from early stages of design
- ◆ Importance of evaluation

# Lessons from user evaluation

- Digital Cultural Heritage Community Project
  - ◆ database of historical info from museums, libraries, and archives
  - ◆ related to curriculum
  - ◆ evaluation with elementary school classrooms in 3 schools in Illinois
- Recommendations:
  - ◆ v. important for teachers: link digitized content to curricular standards;
  - ◆ ensure the robustness of database;
  - ◆ concentrate on enabling teachers to utilize images and metadata off-line in the classroom and for assignments, and on **high-quality**, rather than **high-quantity** resources;
  - ◆ undertake continuous evaluation of the database use;
  - ◆ ensure that information in the database continues to be 'trustworthy'

Bennett, N., Sandore, B. & Pianfetti, E. 2002. 'Illinois Digital Cultural Heritage Community - Collaborative Interactions Among Libraries, Museums and Elementary Schools' *D-Lib Magazine* 8 (1) <<http://www.dlib.org/dlib/january02/bennett/01bennett.html>>

# Lessons from user evaluation

## Museums and the Online Archive of California

- ◆ Triangulation, quantitative & qualitative methods
- ◆ Evaluation with:
  - ☞ K-12 teachers
  - ☞ university students
  - ☞ academics in the humanities and social sciences
  - ☞ museum professionals, librarians, and archivists
- ◆ Data sources:
  - ☞ transaction logs
  - ☞ pre-existing use data
  - ☞ feedback forms
  - ☞ high-level questionnaires
  - ☞ in-depth interviews with participants
- ◆ Discover how to make museum digitised content useful, usable & used

Gilliland-Swetland, A., White, L., Chandler, R. 2004, 'We're Building It, Will They Use It? The MOAC II Evaluation Project' *Museums and the Web 2004* <<http://www.archimuse.com/mw2004/papers/g-swetland/g-swetland.html>>

# Delivery mechanisms

- CD-ROM or via Internet / Intranet
- Things to consider:
  - ◆ Restrict access to particular types of users?
  - ◆ Registration and security
  - ◆ Type of use planned / estimated / permitted
  - ◆ Actions to plan against / discourage
  - ◆ Start small and expand later?
  - ◆ Ease of migrating later
  
  - ◆ CD-ROMs can generate revenue ... but
  - ◆ commercial success of cultural CD-ROMs is very rare

# Museum DL applications on the Web

- can be a medium for most museum functions (education, collections information, outreach, marketing, publicity, etc)
- interactivity & user involvement still rather low

# Interface design & retrieval

- Importance of testing and user evaluation
  - ◆ throughout all stages of design
  - ◆ with wide range of users
- Provide multiple alternative methods of searching / access
- Search methods
  - ◆ browsing (good interface, site map, thumbnails can help)
  - ◆ free text (full-text indexing based on all data / database indexing based on metadata) >> importance of standards, e.g. CIMI, Dublin Core
  - ◆ Boolean
  - ◆ content-based image retrieval (CBIR)



# Importance of standards

- Use of widely accepted standards can assist the retrieval, migration, interchange of museum information

■  
e.g. standards for structuring data:

- ◆ CIMI (Consortium for the Computer Interchange of Museum Information) <http://www.cimi.org>
- ◆ Dublin Core <http://dublincore.org>

# Terminology Control

Using standardized terminology when documenting museum collections allows:

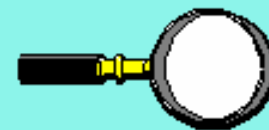
- complete retrieval of information
- consistent records which give reliable answers
- successful communication with other museums and researchers
- record of hierarchical relationships & related terms

From Leonard Will "Thesaurus principles and practice"

## What do you call it?



Balance?  
Scale?  
Pair of scales?  
Beam balance?



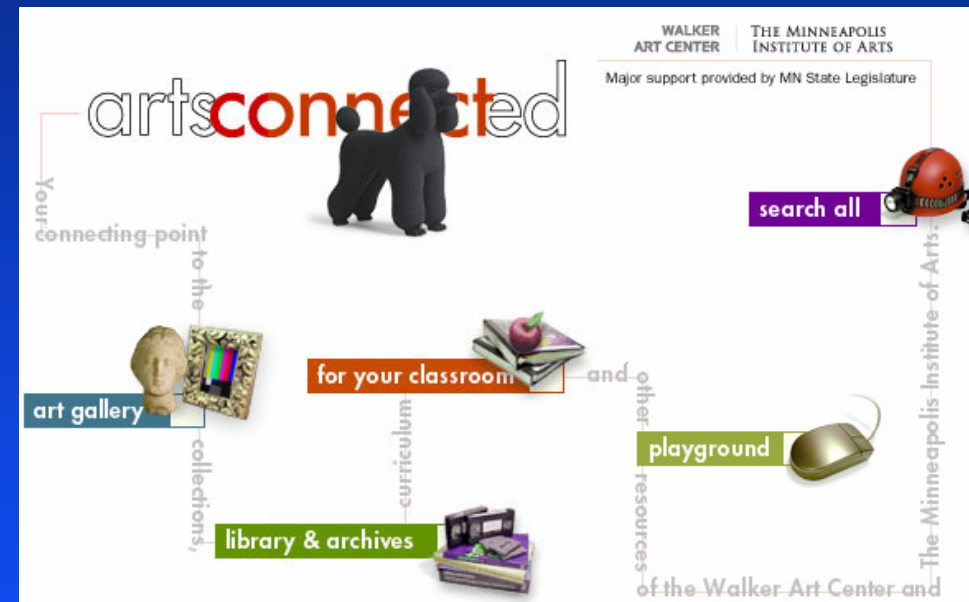
Magnifier?  
Lens?  
Magnifying glass?



Bicycle?  
Cycle?  
Push-bike?

# New developments in retrieval

- Cross-collection searching
- Translation of results into different languages
- Analysis of content
- Visual representation of relationships among information



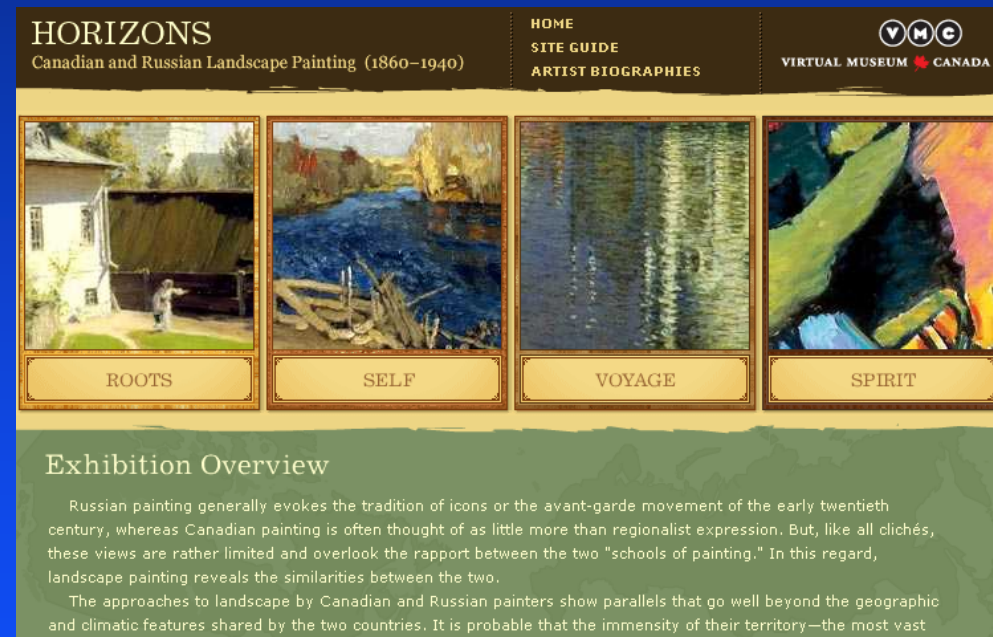
# Digital libraries and museum learning

- Influence of museological & learning theories
- Constructivism
  - ◆ learner-centred, active learning based on prior experience and knowledge; educators to facilitate learning by providing 'scaffolding' of activities, strategies, etc
- For users of digital libraries:
  - ◆ Ability to explore at their own pace, follow their own choices
  - ◆ Facilitate multiple voices & exchange of stories
  - ◆ Provide wide range of learning approaches, entry points & points of view
  - ◆ Invite people to ask questions about content
  - ◆ Help users search for meaning

Canadian Heritage Information Network, 2004. 'Constructing Meaning and Online Museum Experience' tip sheet  
[http://www.chin.gc.ca/English/Digital\\_Content/Tip\\_Sheets/constructivism.html](http://www.chin.gc.ca/English/Digital_Content/Tip_Sheets/constructivism.html)

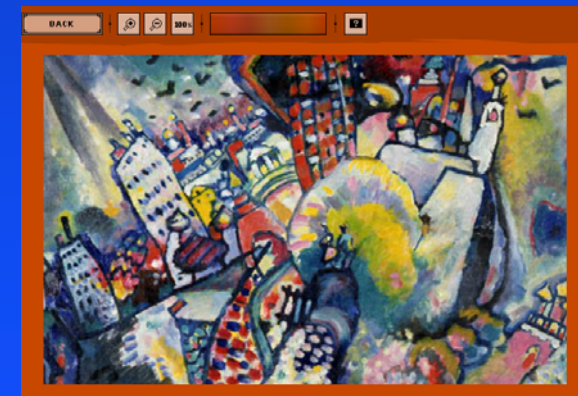
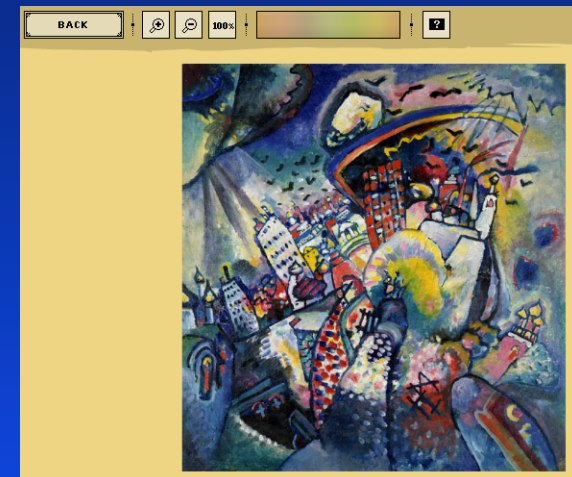
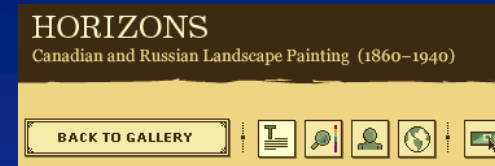
# Constructivist online learning example

- Virtual Museum Canada exhibit *Horizons: Canadian and Russian Landscape Painting (1860-1940)*
  - ◆ Thematic browsing
  - ◆ Facilitate comparisons of landscape art by artists in Canada and Russia
  - ◆ Enable users to build on experiences of natural environment
  - ◆ Coherent approach to organise large amount of information
  - ◆ Alternative entry points



<http://www.virtualmuseum.ca/Exhibitions/Horizons/>

# Virtual Museum Canada *Horizons* exhibit

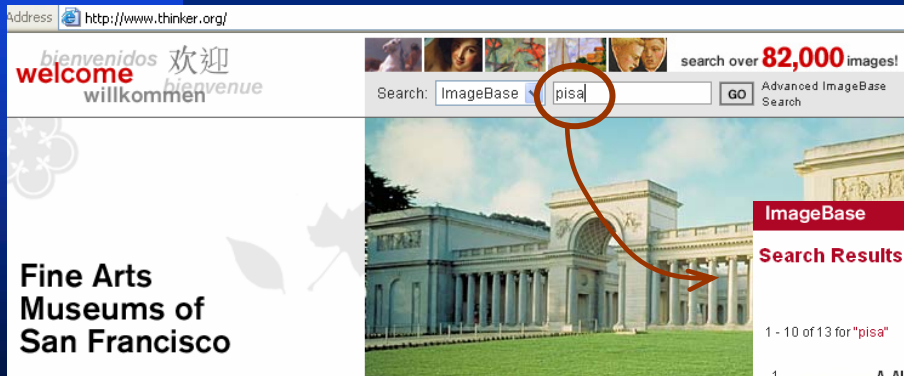


Learning and exploration tools at each painting (e.g. zoom-in, map, change surrounding background colour, audio tour, music, related photographs) / Flash site (not HTML)

<http://www.virtualmuseum.ca/Exhibitions/Horizons/>

Vasily Kandisky 'Moscow, Red Square' 1916

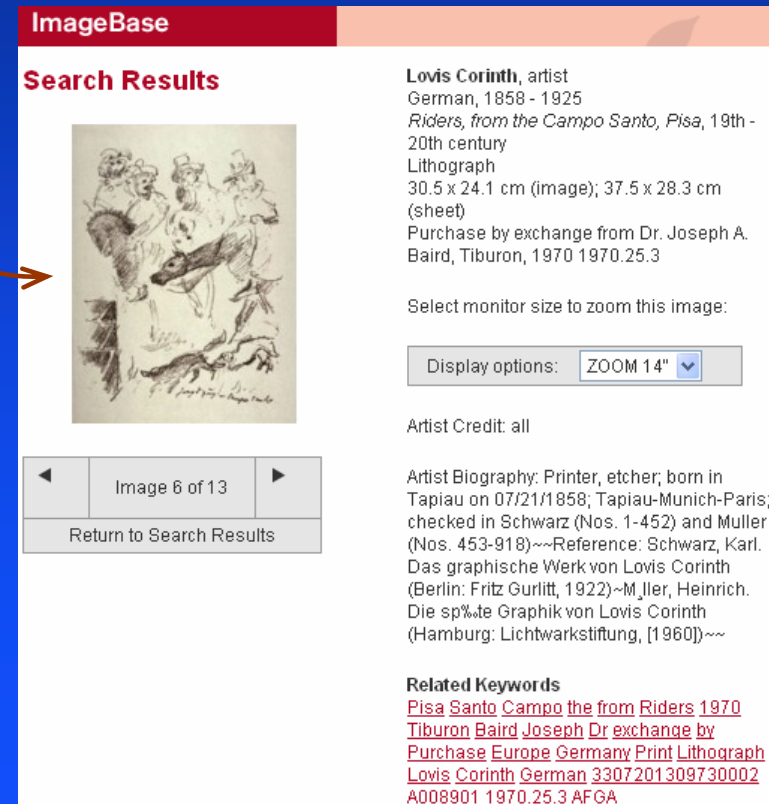
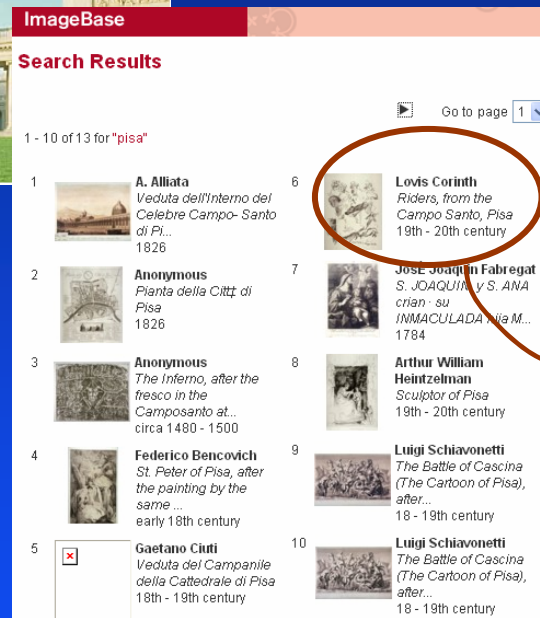
# Museum Digital Libraries: some examples



thinker ImageBase, Fine Arts Museums of San Francisco - launched as website in 1996

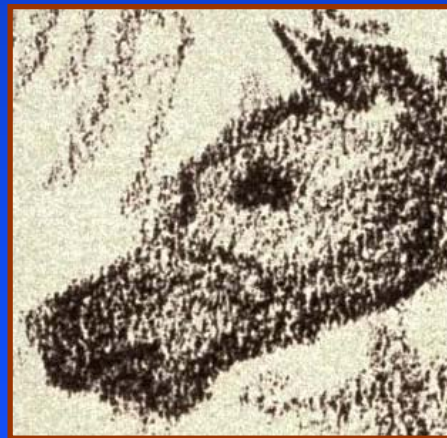
Images indexed by descriptive keywords by non-specialists - "word soup" with simple visual terms (up to 60 words) by volunteers.

Info on artist, title, date and medium (about 80% of the collection)




# Thinker – Fine Arts Museums of San Francisco

Each image appr 30 KB, 3,000 x 2,000 TIFFs. Ability to scroll and zoom in high-resolution images using GridPix technology developed at the Computer Science division, University of California, Berkeley (storage system and special software, larger images with tile-based approach)



**ImageBase**

**Search Results**



**Lovis Corinth, artist**  
German, 1858 - 1925  
*Riders, from the Campo Santo, Pisa, 19th - 20th century*  
Lithograph  
30.5 x 24.1 cm (image); 37.5 x 28.3 cm (sheet)  
Purchase by exchange from Dr. Joseph A. Baird, Tiburon, 1970.25.3

Select monitor size to zoom this image:

Display options:

Artist Credit: all

Artist Biography: Printer, etcher; born in Tapiau on 07/21/1858; Tapiau-Munich-Paris; checked in Schwarz (Nos. 1-452) and Muller (Nos. 453-918)~~Reference: Schwarz, Karl. Das graphische Werk von Lovis Corinth (Berlin: Fritz Gurlitt, 1922)~Müller, Heinrich. Die spätere Graphik von Lovis Corinth (Hamburg: Lichtwerkstiftung, [1960])~~

**Related Keywords**  
[Pisa Santo Campo the from Riders 1970](#)  
[Tiburon Baird Joseph Dr exchange by](#)  
[Purchase Europe Germany Print Lithograph](#)  
[Lovis Corinth German 3307201309730002](#)  
[A008901\\_1970.25.3 AFGA](#)

Image 6 of 13  
[Return to Search Results](#)



# Thinker – Fine Arts Museums of San Francisco

Old version of the site – example of CBIR application of IBM's QBIC

Searching for red hearts...


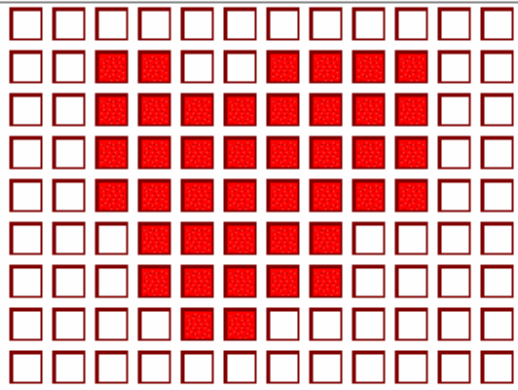

prev Images 1-8 out of 50 next Random

 <a href="#">view full size</a>	 <a href="#">view full size</a>	 <a href="#">view full size</a>	 <a href="#">view full size</a>
 <a href="#">view full size</a>	 <a href="#">view full size</a>	 <a href="#">view full size</a>	 <a href="#">view full size</a>

Columns: 4 5 6 7 8 Rows: 1 2 3 4



COLOR PICKER DRAWING AREA

	
Current Pen: <input type="radio"/>  <input checked="" type="radio"/> ERASE	Fill Methods <input checked="" type="radio"/> Rectangular Fill <input type="radio"/> Block Fill <input type="text" value="1 high"/> <input type="text" value="1 wide"/>
<input type="button" value="Reset Editor"/>	<input type="button" value="Submit Search"/> <input type="button" value="Help"/>

# COLLAGE – Corporation of London Libraries & Guildhall Art Gallery

iBase image database containing over 30,000 works of art (at Print Room / over 20,000 available on web) (London topography & life from 15th C. to present day)  
[collage.cityoflondon.gov.uk/](http://collage.cityoflondon.gov.uk/)

## Search by:

- Keyword
- Artists, Engravers & Publishers
- People
- Places
- (refine by date, medium, picture type)

## Thematic browsing:

- Abstract ideas
- Archaeology & architecture
- History
- Leisure
- Military & War
- Natural World
- Politics
- Religion & Belief
- Society
- Trade & Industry



Old screenshot of Collage homepage

Currently Viewing: pre-raphaelite related



The Eve of St Agnes



The Music Lesson



The Blessed Damozel



La Ghirlandata



Pomegranates



The Wine Shop



The Eve of St Agnes

Click on an image to see more information



# COLLAGE

Currently Viewing: Rossetti, Dante Gabriel (1828-1882)

Record: 11122

[Order a print of this image](#)



© Corporation of London

Artist Rossetti, Dante Gabriel (1828-1882)

Medium oil on canvas

Picture type Pre-Raphaelite related

Longest dimension 124cms

Date of Execution 1873

**"La Ghirlandata";**

shows a woman seated plucking at a harp, surrounded by plants with two angels peering through them.

Acquired: Purchased / Source: David Croal Thomson / Received: 1927

Multiple ways of browsing and searching for casual and specialised users

# COLLAGE – CBIR test

Test site for content-based image retrieval software application and evaluation developed by the Institute for Image Data Research, University of Northumbria, UK

Retrieval based on colour, texture, and shape, located visually similar matches for a selected painting, print, drawing, or other object.


User evaluation with online questionnaire

**VISUAL IMAGE SEARCH Results**

Here are the results of your search.

Please complete our questionnaire about the visual image search you have just used. You can complete the questionnaire as many times as you like. The information you provide will be used for research and to help improve this service.

[Questionnaire](#)



Original image      Cries of London      Cries of London

Cries of London      Cries of London      Cries of London

Cries of London      Cries of London      Cries of London

Currently viewing 27479  
Record: 27479

Click on the image to view full screen version.



**Artist** Jones, T.H. (fl.1850)

**Medium** lithograph on paper

**Picture type**

**Longest dimension** 10cms

**Date of Execution** c1840

© Corporation of London

**Find more images like this:**

[Standard Visual Search](#)  
[Advanced Visual Search](#)

Find out [more](#) about visual searching...

[Add image to basket](#)

[New Search](#) [View basket](#)

Record 1 of 1

**Other links**

[street life](#) [dress](#) [furniture & fittings](#) [chair menders](#) [lithograph](#) [Main Print Collection](#) [paper](#)  
[Jones, T.H. \(fl.1850\)](#) [Jones, T.H. \(fl.1850\)](#)

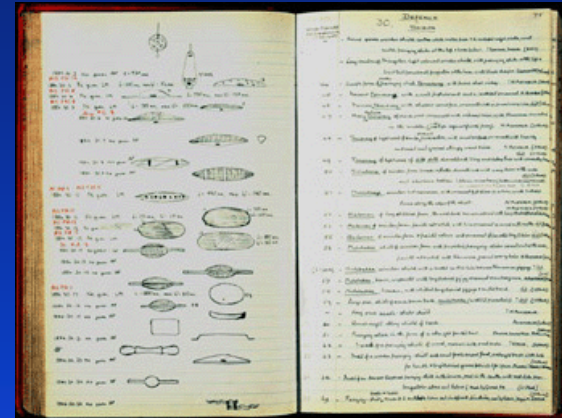
A Standard or Advanced Visual Search can be performed once an image has been selected through one of the traditional Collage searches. The Results screen on the left

# Pitt Rivers Museum, University of Oxford



# Pitt Rivers Museum online catalogues

- Objects Catalogue & Historic Field Photographs Catalogue
- All original accession registers
- In some cases, terminology outdated or even offensive
- Information about some objects considered sacred or secret by local community
- Currently no images



as computer

P.R. IV. 78  
A.L.F. 48  
1884.30.7

NORTH AUSTRALIA

48 = 5 black./ Lenticular parrying-shield, tamarang, of light wood, cross section 'segment of circle' form; with curved surface ornamented with heavily impressed and grooved strongly waved lines.

Original Pitt Rivers coll.

<http://www.prm.ox.ac.uk/databases.html>

# Pitt Rivers Museum online catalogues

- Front-end to working collections databases
- Mainly an internal tool
- Usability and accessibility issues



Search | **objects catalogue - feb04** | Home

[Start Search](#) | [Clear Form](#) | [Show All](#)

Match all words on page (AND) |  Match any word on page (OR)

Pitt Rivers Museum - University of

This catalogue information is for research only and the PRM retains copyright over its contents  
Some of the words used here are copied from historical records. We apologise if you feel they are inappropriate terms.

What is its number?

What is it? (short description) \*

Where is it from? Continent?

Country?

Region? \* Pisa

Which cultural group?

What is it called? Keyword

Type of object?

What is it made from?

How is it made?

Who collected it? \*

Who gave it to the Museum?

Is it Archaeological or Ethnographic?

On Display field

Notes \*

\*denotes a free text search    \*\*\*use only if Country is unknown

# Pitt Rivers Museum online catalogues

Special character and history of PRM reflected in documentation and online catalogue (e.g. typological displays)



## Type of object?

- Model
- Music
- Narcotic
- Navigation
- Ornament
- Photograph
- Physical Anthropology
- Picture
- Plant
- Pottery
- Punishment and Torture
- Religion
- Reproduction
- Scientific Apparatus
- Specimen
- Sport
- Status
- Technique
- Textile
- Theatre
- Time
- Toilet
- Tool
- Toy & Game
- Trade
- Transport
- Vessel
- Weapon
- Writing

## How is it made?

- Struck
- Strung
- Stuffed
- Supplementary Warp Woven
- Supplementary Weft Woven
- Tapestry Woven
- Thrown
- Tie Resist Dyed
- Tied
- Tooled
- Transfer
- Tubular Drilled
- Tubular Woven
- Turned
- Twill
- Twill Plaited
- Twill Woven
- Twined Woven
- Twisted
- Varnished
- Veneered
- Waterproofed
- Wedged
- Welded
- Wicker Woven
- Wound
- Woven
- Written
- Wrought

## What is it made from?

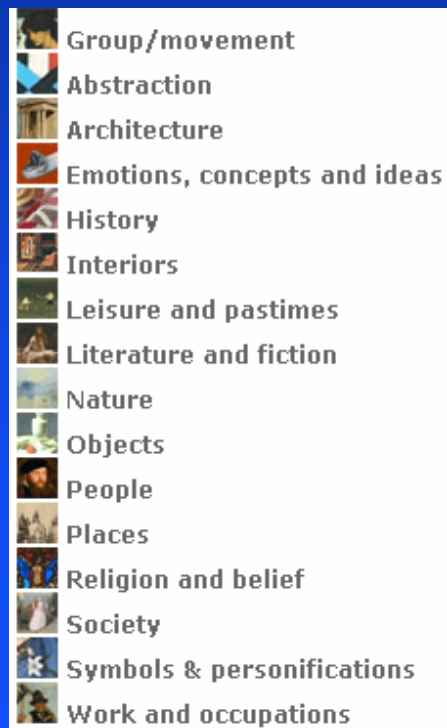
- Acrylic Paint Synthetic
- Agate Stone
- Agave Fibre Plant
- Agave Fibre Textile Plant
- Agave Fibre Yam Plant
- Alabaster Stone
- Alligator Skin Reptile
- Alpaca Wool Camelid Textile Animal
- Alpaca Wool Camelid Yam Animal
- Aluminium Metal
- Aluminium Foil Metal
- Amber
- Ambergris Animal
- Amethyst Stone
- Animal
- Animal Antler
- Animal Bladder
- Animal Bone
- Animal Claw
- Animal Dung
- Animal Fat
- Animal Fur Skin
- Animal Gut
- Animal Hair
- Animal Hair Textile
- Animal Hair Yam
- Animal Hide Skin
- Animal Hoof
- Animal Horn
- Animal Intestine



# Tate Online

<http://www.tate.org.uk/>

All collections - 65,000  
works of art online



Tate Online   Tate Britain   Tate Modern   Tate Liverpool   Tate St Ives

COLLECTION  
**TATE**

home   supporters   feedback   tickets   shop online

Technology from BT   Tate Online together with BT

## Tate Collection

Tate holds the national collections of British Art and of international modern art. All works can be found on this site, each with its own information page.

- Artist A-Z: Alphabetical listing of all artists in the Collection
- Subject Search: Browse and search the Collection by subject matter
- Glossary: New illustrated resource to illuminate the Collection
- New Aquisitions: Alphabetical listing of works recently acquired by Tate
- Recent Texts: Browse newly available texts about artists and works

Simple Search   Full Search

Artist Name:

Work Title:

Search

Tate Collection

- About the Collection
- Search the Collection
- Artist A-Z
- Turner
- Gifts & Bequests
- Glossary
- Works on display
- Collection highlights
- My selection
- Insight
- Feedback
- Tate Learning
- Tate Research

# Tate Online

## Subject search





Simple Search Full Search **Subject Search** Artist List

Advanced

- Interiors**  
(128)  places of entertainment  
(2) **dance** hall  
(242)  workspaces  
(1) **dance** studio
- Leisure and pastimes**  
(596)  music and entertainment  
(161) **dance**
- Literature and fiction**  
(87)  film, music and ballet  
(1) film: Walsh, Raoul, 'The Red **Dance** / The Red **Dancer** from Mos
- Objects**  
(825)  reading, writing, printed matter  
(1) book, 'The Red **Dancer** of Moscow'
- People**  
(734)  portraits: female  
(1) **Dance**, Hester  
(998)  portraits: male  
(1) **Dance**, Nathaniel, Sir
- Work and occupations**  
(732)  arts and entertainment  
(21) **dancer**





List Works Light Box

161 Works Displaying 1 to 10

- Add to selection  
  
Henry Anderton circa 1630-1665  
Mountain Landscape with Dancing Shepherd  
T03543 painting
- Add to selection  
  
Michael Andrews 1928-1995  
The Deer Park 1962  
T01897 painting
- Add to selection  
  
Karel Appel born 1921  
Amorous Dance 1955  
Danse amoureuse  
T00212 painting
- Add to selection  
  
James Barry 1741-1806  
A Grecian Harvest Home first published 1792  
T03784 on paper, print

List Works Light Box

161 Works Displaying 1 to 4 [◀ Prev](#) [1] 2 3 ... 41 [Next ▶](#)



Light Box

# Tate Online

Different ways of exploring,  
searching

Simple Search **Full Search** Subject Search Saved Search Artist List

(fill in as many or as few fields as you like...)

Artist Name:

Work Title:

Object Type:

On Display:

Accession No:

Artist Birth Date:  To:

Work Date:  To:


Subject:

All works  
 General collection  
 Turner

Use four digit years below

Collection ▶ Collection Highlights

The selection of works featured below gives an introduction to the nature of Tate's collection. Over time, this section will be expanded to feature different views on the collection from both Tate and wider perspectives.



**General Highlights**  
The Tate has almost 60,000 works in its collection, including British works from 1500 to the present day and twentieth century works by both British and International artists. This selection has been assembled by Tate curators to give you a flavour of the collection as well as showing off some of the key works.

# Rijksmuseum, Amsterdam

- Interface design
- Selection criteria of 1250 of 1 million objects?
- Access through artists' names, themes, encyclopaedic terms and systematic catalogue

The screenshot shows the Rijksmuseum website in a Microsoft Internet Explorer browser window. The address bar displays the URL: <http://www.rijksmuseum.nl/asp/framuk.asp?name=collectie>. The navigation menu includes: Search, Sitemap, Home, General information, Collection (highlighted), Exhibitions, Calendar, Science, Education, Shop, and The Rijksmuseum. Below the navigation menu is a "Collection" section featuring a horizontal row of nine small image thumbnails. Underneath this row is a "Highlights" section with a dark background and white text. The highlights list includes: About the Collection, 1250 Major Exhibits, Tour, and Acquisitions. To the right of this list is a large block of text providing an overview of the museum's collection. The text states: "With close on one million objects and 1.2 million visitors a year, Amsterdam's Rijksmuseum is the largest museum of art and history in the Netherlands. It is perhaps best known for its collection of 17th-century Dutch masters, with twenty Rembrandts and many other highlights of the period, including works by Vermeer, Frans Hals and Jan Steen. But the museum also houses art from the Middle Ages and from the 18th and 19th centuries. Another area of interest is the museum's collection of sculpture and applied art: furniture, glass, silver, delftware, busts, dolls' houses, tapestries, fashion and other decorative objects made in the Netherlands and Europe between the medieval period and the early 20th century. The Print Room (Prentenkabinet) regularly presents selections from the museum's vast, internationally famous collection of prints, drawings and photos. The Asiatic Art rooms contain objects from countries such as Indonesia, China, Japan and India. On Dutch history, the museum provides a survey of developments in the Low Countries from the 15th century to the Second World War, featuring items of historical interest, portraits, ship models as well as associated objects and works of art."

# Rijksmuseum, Amsterdam

Rijksmuseum - Microsoft Internet Explorer provided by Freeserve


File Edit View Favorites Tools Help

Search Home General information **Collection** Exhibitions Calendar Science Education Shop The Rijks

Sitemap

Collection > 1250 Major Exhibits > Artists > Vermeer, Johannes > The Kitchen Maid

Vermeer, Johannes



With quiet concentration a woman pours milk into a bowl. With her left hand she supports the can she is pouring from. Around her are various objects: a loaf of bread, a stoneware jug, a basket and a brass bucket. The woman is standing near the window so she can see what she is doing. The light falls on her hands; her silhouette is dark against the white wall. There is a fascinating play of light and shadow in this painting. This is one of Johannes Vermeer's **genre pieces** in which he establishes an intensely intimate atmosphere. Although the artist observes his model from nearby, she continues with her work, totally unperturbed.


1 6 see also object information

zoom




# Rijksmuseum, Amsterdam

Collection > 1250 Major Exhibits > Artists > Ekels II, Jan > A Writer





Ekels II, Jan



A young man is sitting at his desk. His face and hands can be seen in the mirror as he sharpens his goose-feather quill pen. He is working in relaxed fashion and has just thrown his jacket nonchalantly over a chair. On the wall, next to the mirror, hang a board game and a bag of pieces. Jan Ekels painted this work in 1784. He has depicted a soberly furnished room and an ordinary everyday activity with excellent lighting.

**A Writer Trimming his Pen**  
1784  
Jan Ekels II  
Oil on panel  
27.5 x 23.5 cm  
SK-A-690

object information 

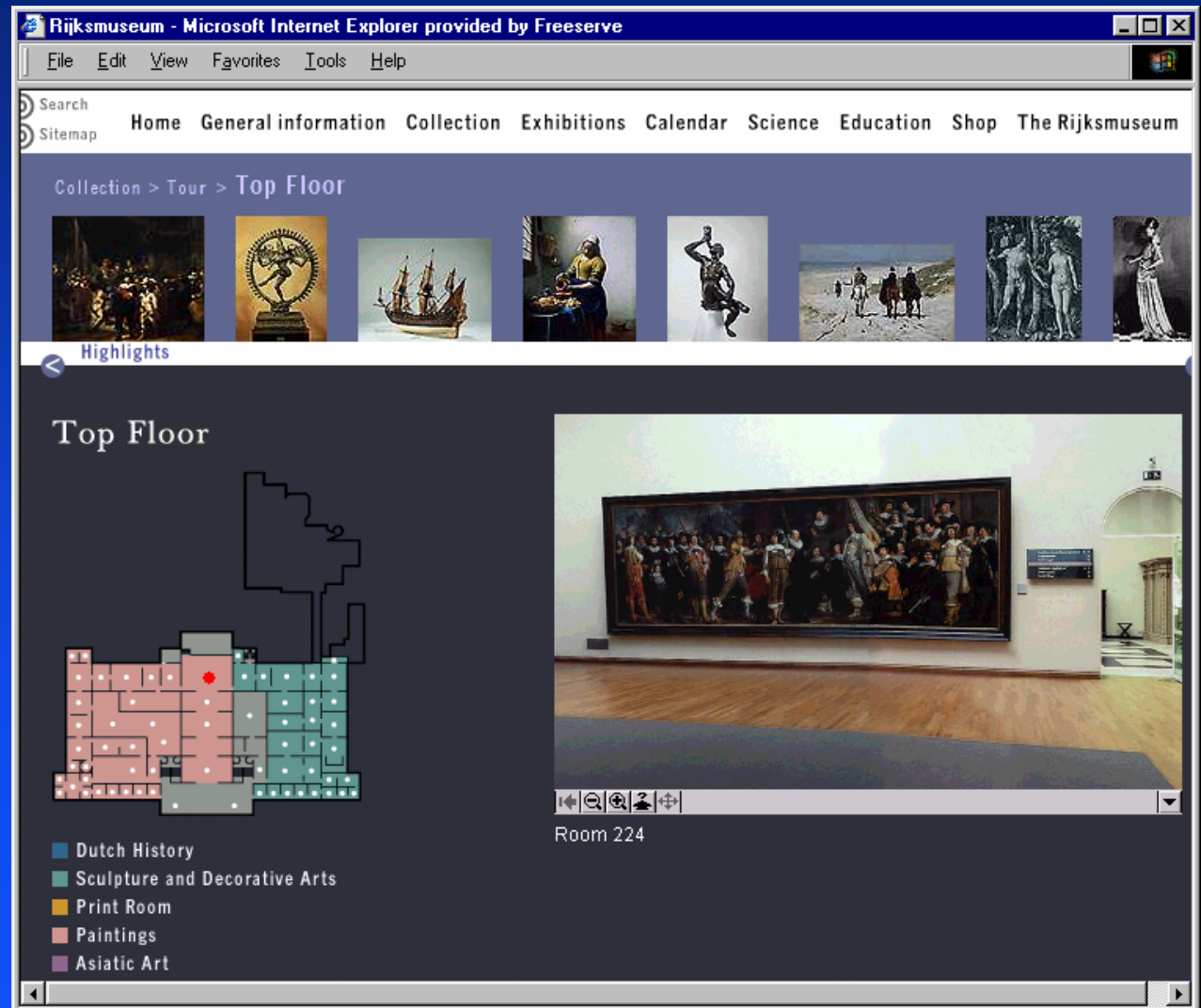
zoom 

- Focus on story rather than traditional cataloguing information
- Multiple ways of linking information and works

	See also
Artist	Jan Ekels II
Catalog	Domestic interiors Figures (men) Interiors Man
Encyclopedia	Classicism Composition Light source Mirror Occupations
Theme	Everyday Life

# Rijksmuseum, Amsterdam

## Virtual Tour (Quicktime)



# Museum Web tours & exhibitions: some technical tools

- VRML - immersive environment, virtual reality on the web
- QTVR - Apple's Quick Time VR tool

ability to reconstruct 3-D space (e.g. Egyptian tombs, Greek temples, museum displays, Mongolian tents)



# Concluding thoughts

- DLs and ICT can support changing role of museums
  - ◆ Moving from repositories to resource centres
  - ◆ For and with the community
- In order to do this:
  - ◆ Importance of professional good practice in creating and managing DLs (also keeping up to date & learning from others &
  - ◆ Working with users from early stages
    - ☞ Allowing multiple perspectives & layers of interpretation
  - ◆ For public access projects, **using** it as important as **building** it