

Te Papa's Collections Online

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<http://collections.tepapa.govt.nz/>



Te Papa Collections

Collections numbers (as at March 2010)

- Estimated two million collection objects
- Art, Photography, Taonga, Pacific Cultures, NZ and International History, through to the natural environment collections
- 800000 catalogue records
- 150000 digital images for 100000 objects



Te Papa Collections Information

Collections Information team

- Four staff
- Works across all collections, with all collection staff
- Administers the Collections Information System (KE EMu) and associated standards
- Provides training and support for EMu
- Manages and develops Collections Online
- Works with collaborative partners (DigitalNZ, Matapihi etc, New Zealand Electronic Text Centre)



Collections Online history

- Sept 2005 first release. Driven from EMu catalogue, but only 3000 objects. Editorial levels unsustainable
- 2007 agreed strategy of mass release
 - All art, pacific, history collection records available
 - Photography approaching 30%, Taonga Māori about 10%
 - Type specimens from some Natural Environment collections
- July 2009 V3 released
 - Based on the CIDOC Conceptual Reference Model
 - Themes, thesaurus, places and people added
 - Shows *how* objects, people, stories etc are related
 - 150000 objects, 40000 images, 300 topics
 - Up to 1 millions visits a year (or 700000 depending on how you count)
- Feb 2010 Taxonomy browser released. Allows browsing of Natural Environment collections by scientific classification
- Currently over 170000 objects, 58000 images, 400 topics available online



The drivers

- Other large (and small) institutions already had collections online and were getting good feedback
- Matapihi was launched in 2004, we weren't part of it
- Picture library had a small web presence
- The public wanted it
- The public expected it
- Pretty obvious we were behind



The fears

- The data is no good/there's not enough information
- What if it's wrong?
- Who has verified the data. What does verified mean even?
- The images aren't very good
- Most don't have images
- People aren't interested in seeing minimal information, no images
- I don't have time to work on this
- It will increase enquiries too much



The answers

- Anything is better than nothing
- Better to release what we have and improve and build on it
- Be honest and open about the data,
- Explanations of weaknesses, clear “disclaimers”
- Use tools such as filters, e.g. search for only images, ranking of more “complete” records
- Identify levels of record “completeness”, though we haven’t done this well yet
- A few objects do need to be restricted, for valid reasons.
- There is somebody interested in everything
- People should be able to answer many of their questions themselves through Collections Online
- This is the public’s collection, so we need to give access, not hide



How we do it: EMu

- Previous system was a bit... loose.
- Emu implemented in 2005
- Significant improvement in standards brought in as part of EMu implementation
- Using EMu for all collection processes and documentation
- EMu is the core repository for collection related information, avoids duplication and loss of data
- All digital media managed by EMu
- “Narratives” module allows for telling stories etc and linking to collections objects
- Existing dispersed data migrated to Emu, and Collections Online
- Efficiency in data creation, most data isn’t made specifically for Collections Online, i.e. it shouldn’t be seen as an extra task



How we do it: Cataloguing

- What fields?
- EMu has many modules, 1130 fields in the catalogue, over 3000 fields across the system (though we don't use all of these)
- Approx 40 fields are used in Collections online for humanities objects, about 30 for Natural Environment



How we do it: Cataloguing

- Standards
 - EMu designed to adhere to SPECTRUM, Dublin Core, Darwin Core, CDWA Lite data standards
 - Use international Thesauri, and our own when required
- Vocabularies
 - Getty Art & Architecture Thesaurus (Object, material, technique etc)
 - Getty Thesaurus for Geographic Names (Places)
 - Library of Congress Thesaurus for Graphic Materials (Subjects)
 - Iwi/Ethnic group (derived from MCH/Statistics NZ)
 - Some internally developed vocabularies, worked on one for Taonga Maori and Pacific cultures
- Culture change, cataloguing for CM *and* access
 - By adding more descriptive and conceptual data at the same time as Collection Management data, makes collections more findable and understandable
 - Cataloguing for access is now part of business as usual for curators and CMs



How we do it: Data preparation

- Needed to alleviate some of the concerns
- Did much of the work within Collections Information team
 - Cleaning up object classification, titles, makers
 - Sorting out existing images
- Also used short term contractors to do “production line” work
 - Colour bar cropping,
 - adding subjects
 - Verifying adding artist biographical data
- Also showed collections staff what was possible, highlighted strengths and weaknesses



Catalogue (1) - Display

File Edit Select View Tools Tabs Media Asset Multimedia Window Help

43009
1869-0001-121; The Virgin and child seated by the wall.; 1514; Dürer, Albrecht;
engraving; ink; engraving; Nuremberg

WEB

Administration
 Category: **Collection** Section: **Art** Status: **Accessioned**

Record
 Record Type: **Physical Object** Format: Class:

Registration Details
 Registration No: 1869 000001 121
 1869-0001-121 No of Parts: 1
 Parent Child Neither
 Parent Reg No:
 Accession Lot: ; Acquisition - Donation; Monrad, I

Other Numbers

	Other Nos.	Kind
1	M.1869-0001-133	Previous number
2	1869-0001-133	Previous number
3	3641	

Cataloguing / Verification Details
 Catalogued By: **Norman, Mathew** Date:
 Verified By: **Skinner, Damian** Date: **12 Nov 2005** Verification Level: **4**

Registration **Titles/Name** Production Materials Description Web Web Assoc


Display Object 1 of 1 adriank 20112



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WEB 

Object Classification

1	prints		
2	engravings		
*			

Title Details

Title/Object Name:

Alternate Titles:	Alternate Title	Type
1	Madonna by the wall.	Previous title

Title Notes:

Collection Name:

Te Papa Content

1	Matapihi		
2	DigitalNZ		

Registration Titles/Name Production Materials Description Web Web Assoc


Display Object 1 of 1 adriank 20112



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WEB 

Production Details

Maker: Dürer, Albrecht Role: artist

Production Place: Nuremberg

Specific Locality: Nuremberg

Production Date: 1514 Earliest: 1514 Latest: 1514

Production Summary

	Maker	Role	Production ...	Production Place	Nationality	Iwi/Ethnic Group
1	Dürer, Albrecht	artist	1514	Nuremberg	German	
*						

Production Notes

Registration Titles/Name Production Materials Description Web Web Assoc


Display Object 1 of 1 adriank 20112



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WEB 

B I U A [List Icon] [List Icon] [List Icon] [List Icon] [List Icon] [List Icon] [List Icon] [List Icon] [List Icon] [List Icon]

Times New Roman 3 Normal

This engraving depicts the Virgin seated on some stone steps with the Christ child in her lap. The wall behind her leads the eye through to distant buildings, one of which has been identified as Nuremberg Castle - the city in which Durer lived and made this print. An outdoor setting in identifiable surroundings was an important advance in the representation of the Virgin and child, making them more human and relevant to the period.

Northern and Southern Renaissance art

The Madonna by the wall is an important example of the confluence of ideas that informed Durer's work. The figures of the mother and child dominate the image by their central position in the foreground. The tenderness between them is emphasised by the enveloping garments in which the Virgin is swathed. Elements of both Northern and Southern Renaissance art are brought

Registration Titles/Name Production Materials Description Web Web Assor


Display Object 1 of 1 adriank 20112



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WEB 

Association Details

Subjects	Assn. Typ...	Parties	Assn. Type (P...
1 Religion	is about	1 Monrad, Ditlev	former owner
2 People	depicts	2 Christ, Jesus	depicts
3 women	depicts	* [empty]	
4 infants	depicts		
5 Christianity	is about		
Activities	Assn. Type [...]	Iwi/Ethnic Group	Assn. Type [...]
* [empty]		* [empty]	
Period/Style	Assn. Type [...]	Place	Assn. Type [...]
1 Renaissance	influenced by	1 Nuremberg	depicts
2 Northern Renaissance	influenced by	* [empty]	
* [empty]			
Language	Language T...	Flora/Fauna Common Name	Assn. Type (F...
* [empty]		* [empty]	

Associated Date
Date: [] Earliest: [] Latest: [] Assn. Type: []

Associations | Inscriptions | Edition | Relationships | Provenance | References | Access | Measurements | Storage | S

Display | Object 3 of 7 | emu | 20112



- <http://collections.tepapa.govt.nz/objectdetails.aspx?oid=43009>



How we do it: Images

- Initially only images taken by our imaging team
- Quality of the images varied, depending on age of image
- Imaging team is three photographers, one scanner. Also do exhibition and publication work
- No way they were going to get through the collection imaging any time soon
- Collection directorates starting taking responsibility for their own identification and online images
- Collection Managers trained, photography stations set up in collection stores
- Number of images available drastically increased
- <http://collections.tepapa.govt.nz/objectdetails.aspx?oid=540953>
- <http://collections.tepapa.govt.nz/objectdetails.aspx?oid=85180>



How we do it: Rights

- First dedicated Rights Manager appointed in 2006, processes changed
- Rights and licence records managed in EMu
- Being smart about getting licences that include potential future non-commercial digital uses
- No rights doesn't mean can't release the object information
- Iwi clearance is a separate issue
- Educating and working with rights holders to alleviate their fears, e.g. maximum image sizes, no right click, discussing benefit
- Some rights holders will not allow use online
- Started making it clear when images are not available because of copyright restrictions
- <http://collections.tepapa.govt.nz/term.aspx?irn=431202>



How we do it: Online

- Lucky enough to have an in-house web developer
- EMu outputs xml-> Intermediate SQL database-> website
- Updated hourly
- No external contracting
- Visual design was simply part of overall website re-skin (so needs some work)
- Picture library integrated
- Also gave us the opportunity to automate our collaborative efforts , e.g. using OAI-PMH for DigitalNZ
- Also sharing and linking data with Matapihi, New Zealand Virtual Herbarium and the New Zealand Electronic Text Centre



What have we learnt

- This will never be finished. It is a service that will continue to evolve and will always be necessary
- The most popular objects are not necessarily the ones we would expect. Proves some of our earlier arguments
- Use analytics to see what people are looking at, what they are not looking at, how they are browsing and searching
- Visitors are truly international
- Can't make everyone happy
- Providing access in a way not previously available
- Get the basics right, don't try to get too fancy too soon



What's left to do

- Mapping. Important for Natural Environment specimens, but huge potential for humanities
- Still deciding how best to represent other media. Have got some video via YouTube, some mp3s via exhibition minisites
- More linking to other collections
- The future, more collaboration, sharing, opportunities
- Development is ongoing, users always expect more, technology constantly changing
- Information around the collections will never be “complete”
- We continue to collect



- <http://collections.tepapa.govt.nz>
- <http://www.twitter.com/tepapacolonline>
- <http://blog.tepapa.govt.nz>

