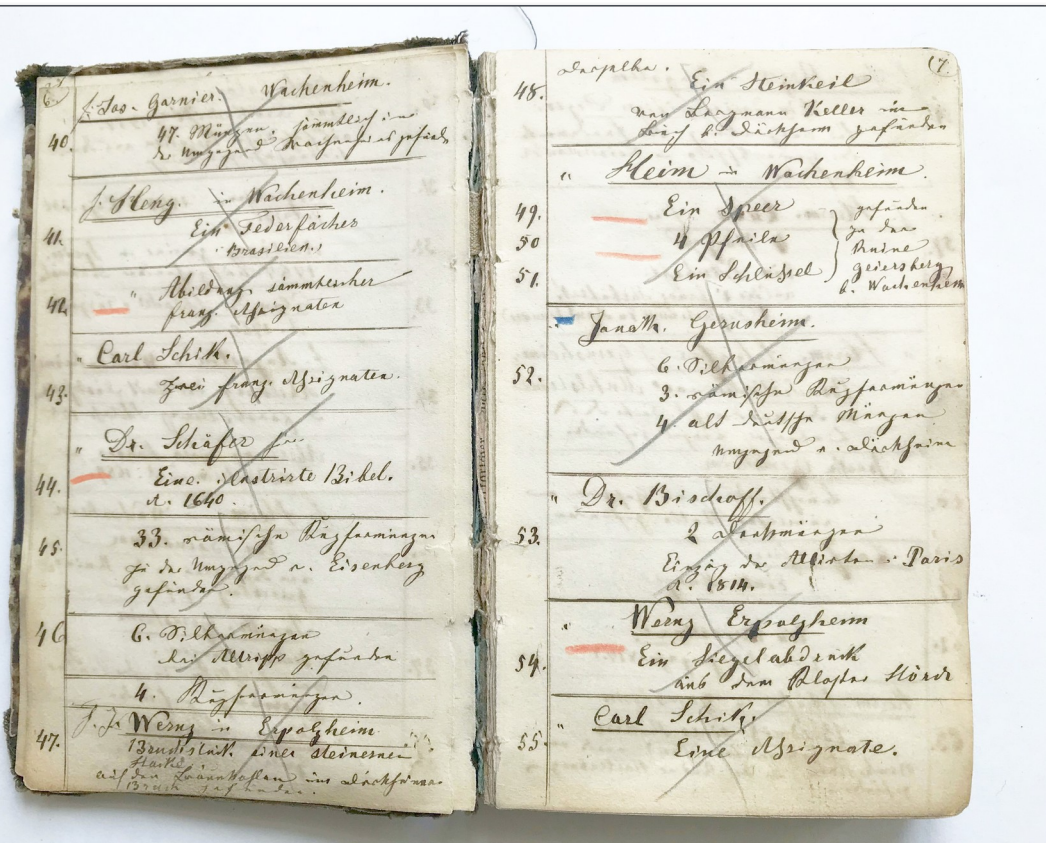
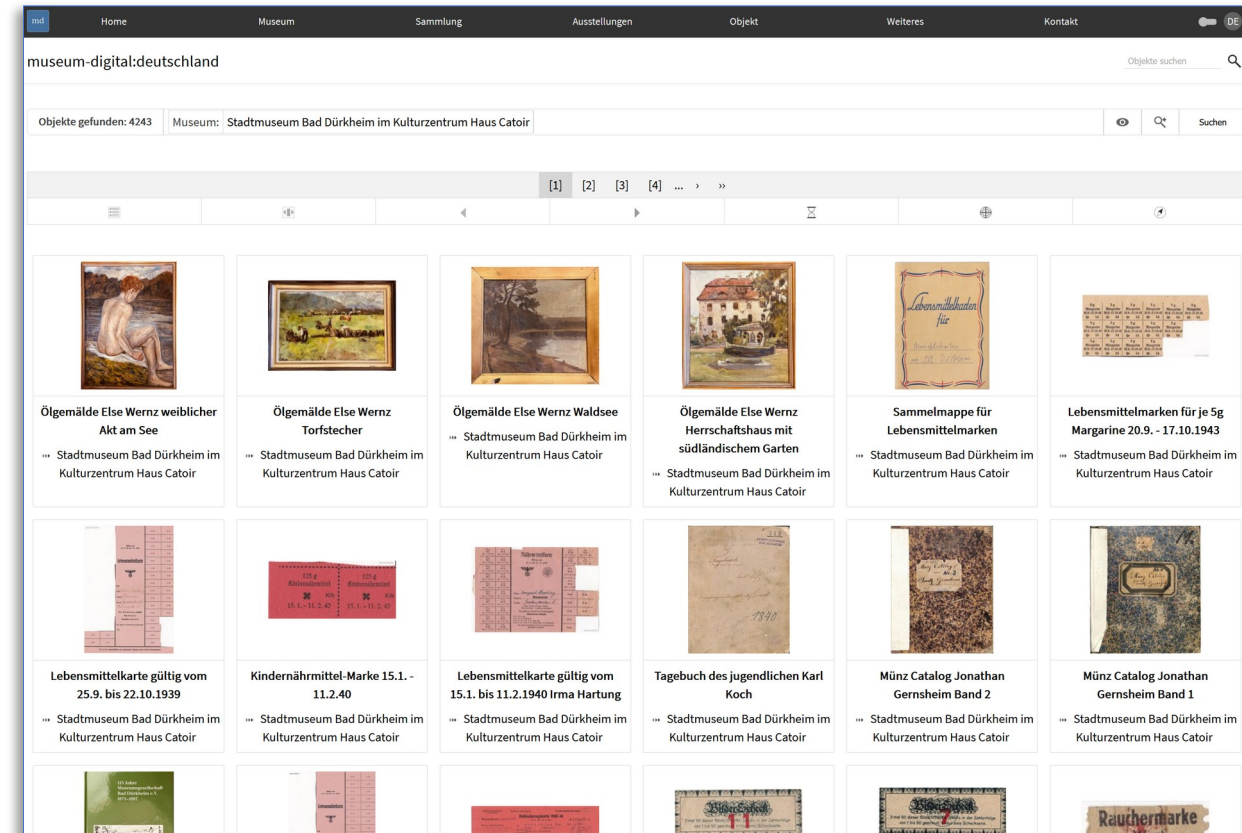


# museum- digital



1872



<https://nat.museum-digital.de/objects?instnr=701>

2022

<https://nat.museum-digital.de/object/759844>

# museum- digital

Where ?

Structure ?

When ?

Duration ?

Why ?

Scope ?

Who ?

How ?

Intention ?

# museum- digital



Where it all began ...

Kreismuseum Bitterfeld  
January 29, 2009

*Inauguration of the  
„Working group digitisation“  
in the museum association  
of Saxony-Anhalt*

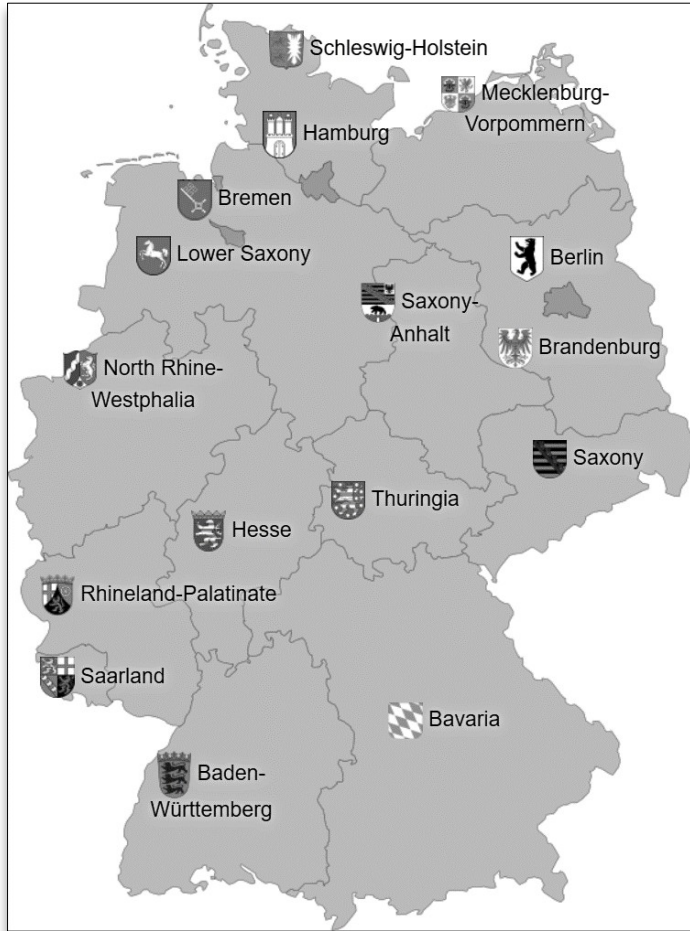
*brief digression: museum landscape in germany*



The German constitution defines culture and education as a responsibility of the federal states, not of the central government.

Very few museums are financed and supported by the central government.

*brief digression: museum landscape in germany*



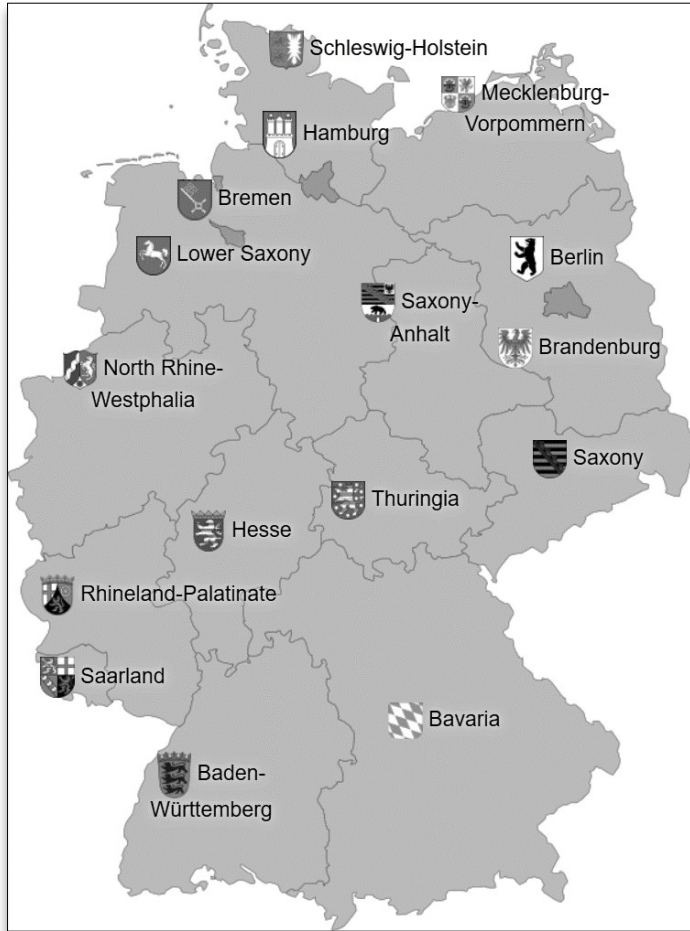
16 federal states

In Germany there are 16 ministries of culture instead of one.

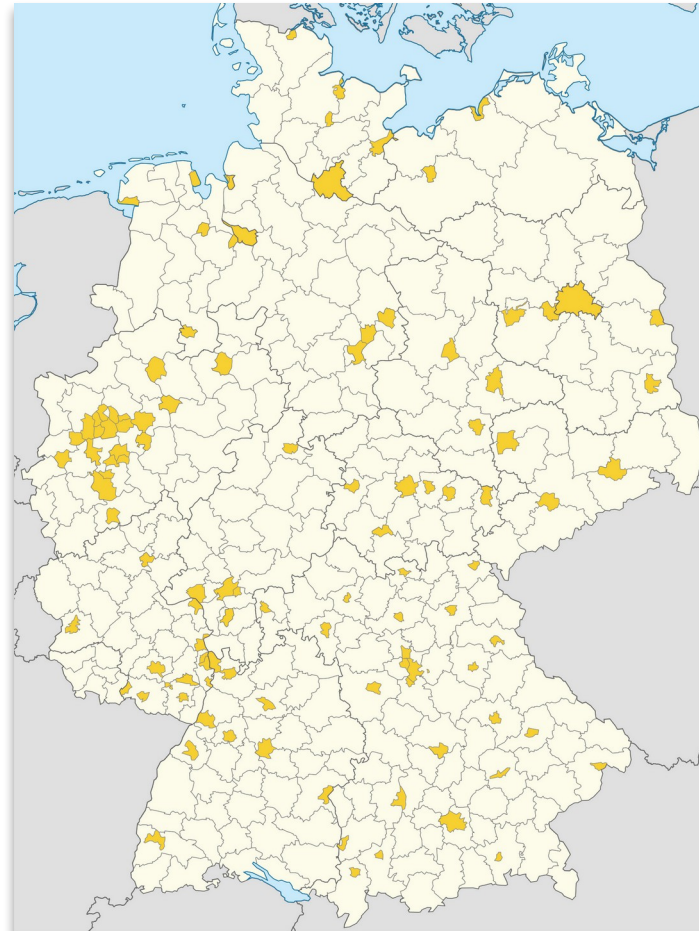
Few museums are financed and supported directly by the federal state governments.

Because cultural policy is formulated on the federal level museums organise themselves in associations along this line.

*brief digression: museum landscape in germany*



16 federal states



294 districts

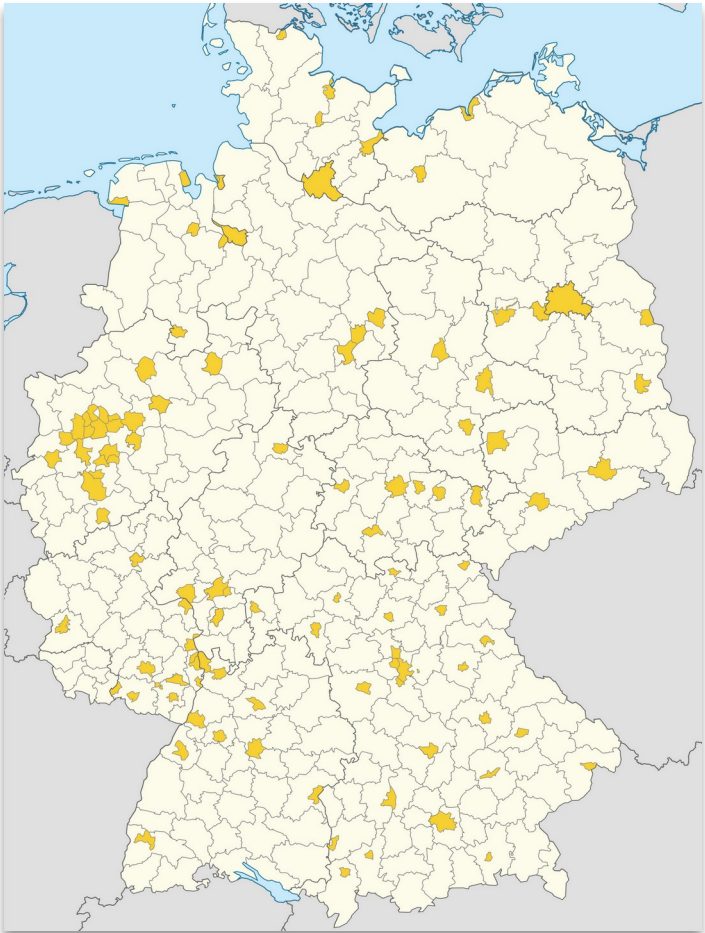
Federal states are divided into districts.

Many of the districts finance and organise at least one museum.

*brief digression: museum landscape in germany*



16 federal states



294 districts



~12.000 municipalities

Most museums in Germany are based and rooted in their municipalities.

*brief digression: museum landscape in germany*

Museums in Germany are very diverse:

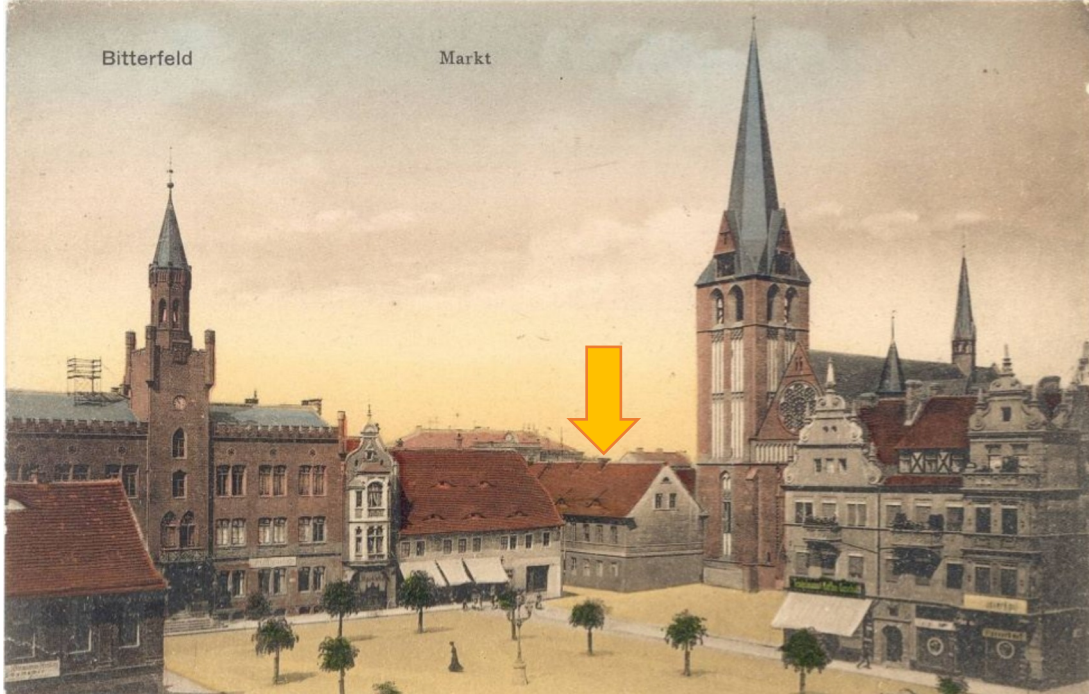
- They are small, medium or large.
- They are private or public.
- They are specialised or generalists.
- They have full time employees or they are fully volunteer-run.

But they have something in common:

- Next to all of them are organised in regional associations.
- They have limited access to IT resources.
- They have limited knowledge of IT processes.
- There is a growing awareness that they have to be visible in the digital realm.

*end of digression*





<https://nat.museum-digital.de/object/2542>

museum-digital was initiated by 6 museums of the federal state of Saxony-Anhalt in 2009. The formulated aim is still valid:

*To create a software system that is open to all museums, regardless of their focus or size, that allows them to easily and effectively gain visibility on the Internet through publication of their objects.*

### Consequences:

- Participation has to be as free of cost as possible. (open to all museums)
- The software has to be very easy to use. (open to all museums)
- The software has to be highly adjustable (for complex uses) (different needs)
- Software is developed in permanent dialogue with the participating museums. (get to know the needs)
- All software is web-based and independent of computer configurations. (saves a lot of money)
- Focus on feeding search engines not on creating a museum portal. (be, where the users are)

Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- Developed from a publication-only tool to a full featured collection management software (CMS).

Demand for this was already experienced immediately after creation of museum-digital.

Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- A tool for thematic portals and digital exhibitions was integrated.

This was a wish museums expressed around 2011. In 2021 we extended functionalities to „scrollytelling“.

Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- We have increasingly focussed on data enrichment and controlled vocabularies.

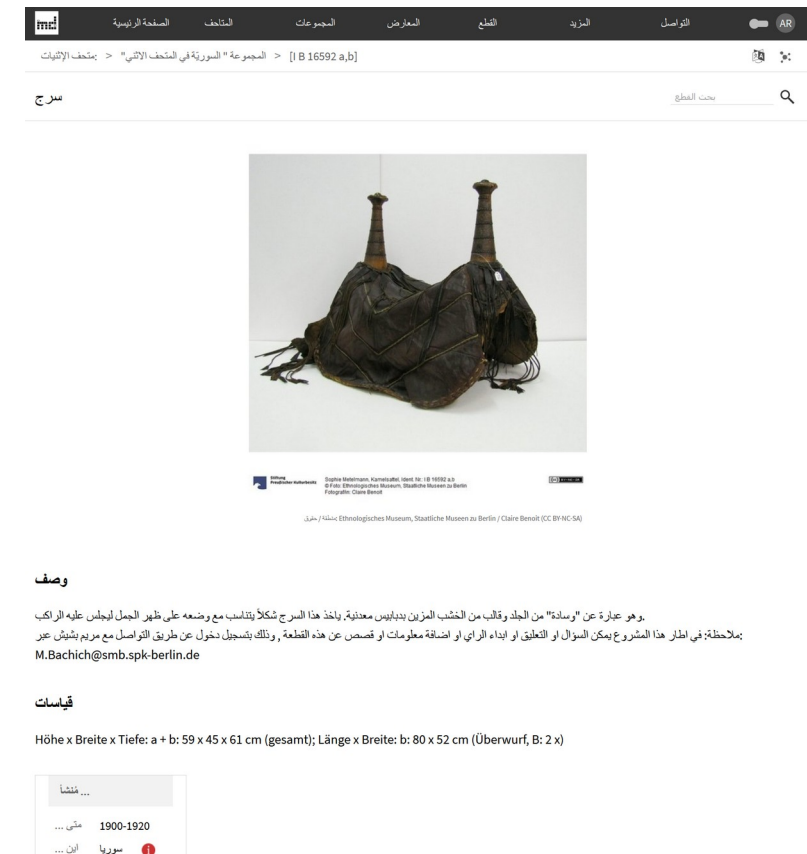
This is the core for making data useful to public and to science, we will talk about it later.

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- Multilinguality was implemented in back- and frontend. Translation-tool was created.

In 2013 Hungarian colleagues wanted to participate. We created a hungarian version that is very succesful. Meanwhile we have international instances for: Germany, Austria, Hungary, Ireland, Romania, Serbia, Danmark, US-America, Brasil and Indonesia. Most are still very small. Implemented languages are German, English, Hungarian, Arabian, Indonesian, Portugese, Italian, Polish, Tagalog. French translation is planned.



The screenshot shows a museum website interface in Arabic. At the top, there is a navigation menu with items like 'الرئيسية', 'التحف', 'المجموعات', 'المعارض', 'القطع', 'المزيد', and 'التواصل'. Below the menu, there is a search bar and a breadcrumb trail: 'متحف الإثنيات > المجموعة "السورجة في المتحف الاثني" > [I B 16592 a,b]'. The main content area features a large image of a dark, leather saddle with two prominent, horn-like protrusions. Below the image, there is a caption in German: 'Sattel Steinhorn, Karakorum, Umf. Nr. 18 16592 a,b, 22 Foto: Ethnologisches Museum, Staatliche Museen zu Berlin, Fotograf: Claire Benoit'. The page also includes a 'وصف' (Description) section with text in Arabic, a 'قياسات' (Measurements) section with dimensions, and a 'ملاحظات' (Notes) section with a search bar and a list of items.

Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- Publication of unlimited number of video, audio, text and 3D Files was made possible.

At first we allowed small images and had the policy of one-image per object. Meanwhile we increased minimum size for images and made possible upload of infinite number of different file formats. Including 3D Files.

Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- Keyboard navigation (for power-users) is supported as is navigation by voice.

Powerusers are still around ...

Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- First attempts with artificial intelligence – to extract keywords from images.

We try to extract keywords from object images. This is still in an experimental stage, but principally works already.



The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- Freely configurable export in standard exchange format LIDO is available.

The museums wanted to be able to export their data themselves. It now is a one button affair and easily done ...

```

<lido:lidoWrap xsi:schemaLocation="http://www.lido-schema.org http://www.lido-schema.org/schema/v1.0/lido-v1.0.xsd">
  <lido:lido>
    <lido:lidoRecID lido:source="https://global.museum-digital.org/institution/583" lido:type="local">DE-MUS-019118/646265</lido:lidoRecID>
    <lido:category/>
    <lido:descriptiveMetadata xml:lang="en">
      <lido:objectClassificationWrap>
        <lido:objectWorkTypeWrap>
          <lido:objectWorkType>
            <lido:term xml:lang="en">Kamelsattel</lido:term>
          </lido:objectWorkTypeWrap>
        </lido:objectClassificationWrap>
      </lido:descriptiveMetadata>
      <lido:classification lido:type="Sammlung">
        <lido:conceptID lido:source="local" lido:type="collection_id">3993</lido:conceptID>
        <lido:term xml:lang="en" lido:addedSearch Term="no">المجموعة "السورية في المتحف الألماني"</lido:term>
      </lido:classification>
    </lido:descriptiveMetadata>
    <lido:objectIdentificationWrap>
      <lido:titleWrap>
        <lido:titleSet>
          <lido:appellationValue lido:pref="preferred">سرج</lido:appellationValue>
        </lido:titleSet>
      </lido:objectIdentificationWrap>
      <lido:repositoryWrap>
        <lido:repositorySet lido:type="current">
          <lido:repositoryName>
            <lido:legalBodyID lido:type="isi">DE-MUS-019118</lido:legalBodyID>
            <lido:legalBodyName>
              <lido:appellationValue xml:lang="en">متحف الإثنيت</lido:appellationValue>
            </lido:legalBodyName>
            <lido:legalBodyWeblink>
              <lido:legalBodyWeblink>
                https://www.smb.museum/museum-und-einrichtungen/ethnologisches-museum/home.html
              </lido:legalBodyWeblink>
            </lido:legalBodyName>
            <lido:repositoryName>
              <lido:workID lido:type="inventory number">I B 16592 a,b</lido:workID>
            </lido:repositoryName>
            <lido:repositoryLocation>
              <lido:namePlaceSet>
                <lido:appellationValue>Berlin</lido:appellationValue>
              </lido:namePlaceSet>
            </lido:repositoryLocation>
            <lido:gml>
              <gml:Point srsName="EPSG:4326">
                <gml:pos>52.45611572 13.29170132</gml:pos>
              </gml:Point>
            </lido:gml>
          </lido:repositorySet>
        </lido:repositoryWrap>
      </lido:objectDescriptionWrap>
      <lido:objectDescriptionSet>
        <lido:descriptiveNoteValue>
          وهو عبارة عن "رسالة" من الجلد وقالب من الخشب اللذين يندابيين معنوية. يأخذ هذا السرج شكلاً يتناسب مع وضعه على ظهر الجمل ليجلس عليه الراكب. ملاحظة: في إطار هذا المشروع يمكن السؤال أو التعليق أو إيلاء الرأي أو إضافة معلومات أو قصص عن هذه القطعة
          </lido:descriptiveNoteValue>
        </lido:objectDescriptionSet>
      </lido:objectDescriptionWrap>
    </lido:lido>
  </lido:lidoWrap>

```

Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- There is an API for the integration of objects into the museum website.

More and more museums want to show their own objects at their website. Through a sophisticated API we empower them.

Thirteen years of activity ...

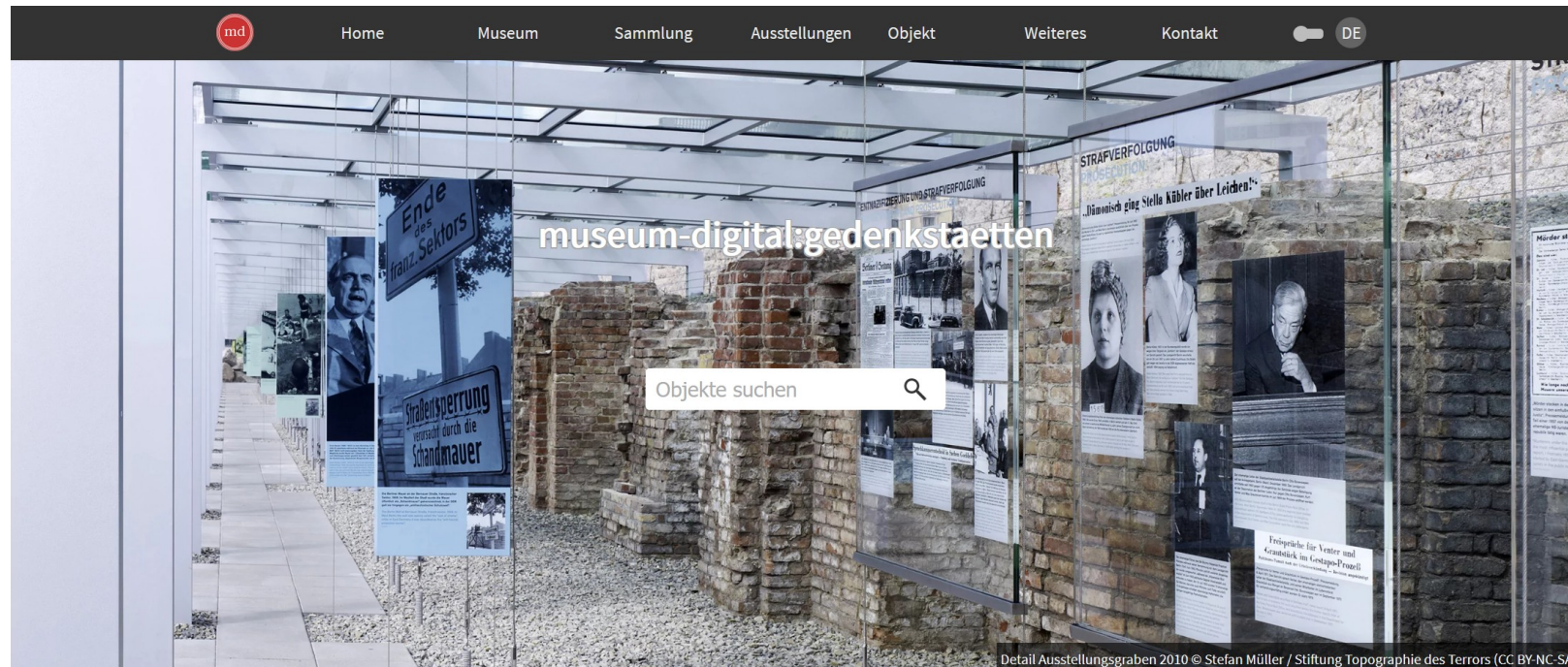
# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- A flexible tool for building sub-groups (e.g. art museums, e.g. museum of city abc, e.g. ethnographic collections ...)

This tool is very powerful, e.g. many German memorial institutions take part in museum-digital. With this tool we created a database and platform for them automatically.



Thirteen years of activity ...

# features

The number of participating museums grew, from 6 in January 2009 to about 1.300 in March 2022. Currently there are about 1.3 million objects in the database. (Numbers include non-public museums and objects)

With the number of museums participating also the demands grew, new features were included. Some of them:

- A sophisticated tool for imports was developed together with a tool for the preparation of data for imports.

All kinds of JSON, XML or CSV brought by the museums can be imported.

Thirteen years of activity ...

features

- 📄 All these features were inspired by museums!
- 📄 Basically we bring technologies of the internet into the museums.
- 📄 We strongly believe that the quality of data depends on the means used to collect them.
- 📄 To improve data quality is our aim.
- 📄 We want to make it easy for all museums to get and publish rich data.

## Other features ...

### Support for improving the object data ...

- Museum director can create as many user accounts as necessary.
- Object data can be grouped into collections or object groups.
- Batch editing is possible.

### Supporting additional functions ...

- Literature entries can be managed.
- Exhibitions (and the use of objects in them) can be managed.
- Loan management is possible.
- Conservation and restoration reports can be managed.
- Provenance research can be documented.

### Important:

Most functions can be switched on or off – or have a simple form and a sophisticated form which the museum can choose.

To understand how museum-digital works it is important to have a look at the internal structure.

Each museum is part of a regional instance.

(eg. Museum-digital:Rheinland)

(eg. Museum-digital:Brandenburg)

(eg. Museum-digital:Budapest)

(eg. Museum-digital:Wien)

To understand how museum-digital works it is important to have a look at the internal structure.

Each museum is part of a regional instance. The instances are aggregated semi-automatically on a national level.

(eg. Museum-digital:Rheinland)



(e.g. museum-digital:Deutschland)

(eg. Museum-digital:Brandenburg)



(eg. Museum-digital:Budapest)



(e.g. muzeum-digital:Magyaros)

(eg. Museum-digital:Wien)



(e.g. museum-digital:Österreich)



To understand how museum-digital works it is important to have a look at the internal structure.

Each museum is part of a regional instance. These are aggregated semi-automatically on a global level.

(eg. Museum-digital:Rheinland)



(eg. Museum-digital:Brandenburg)



(eg. Museum-digital:Budapest)



(eg. Museum-digital:Wien)



global.museum-digital.org

To understand how museum-digital works it is important to have a look at the internal structure.

Each museum is part of a regional instance. All instances use the same set of controlled vocabularies.

md:nodac – Database for controlled vocabularies

(eg. Museum-digital:Rheinland)

(e.g. museum-digital:Deutschland)

(eg. Museum-digital:Brandenburg)

global.museum-digital.org

(eg. Museum-digital:Budapest)

(e.g. muzeum-digital:Magyaros)

(eg. Museum-digital:Wien)

(e.g. museum-digital:Österreich)

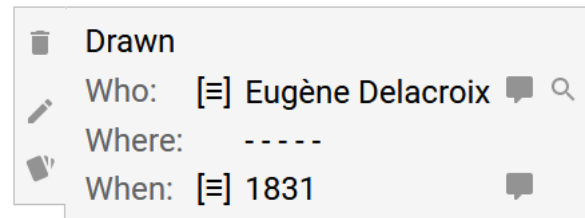
If we take the semi-automatically created instances out of focus. The active parts of museum-digital are various regional instances and one central database for controlled vocabularies (md:nodac).



- 1). Each regional instance has its own „caretaker“ (mostly from the regional museum association), who gives advice to the museums, organises workshops (e.g. on object photography) and increasingly initiates working groups for digitisation among the museums of the region.
- 2). The „caretakers“ of all german instances meet once a month to exchange experiences and developments and to organise support for the team of editors of md:nodac (vocabulary control).
- 3). There is a permanent communication between „caretakers“, museums and the technical team (that works voluntarily).
- 4). A museum that wants to participate has to agree that the editors of md:nodac can change their entries (controlled vocabularies only, never change the meaning but change the way of writing - if necessary). They have to follow the basic rules.

Before going deeper into it ... (1)

We work on the basis of CIDOC-CRM and its derivate LIDO, we work with so called „events“. An event is something that happend to the object (e.g. creation, use, finding, ...). Each event can have four basic parts as answers to „What“, „Where“, „When“, „Who“.



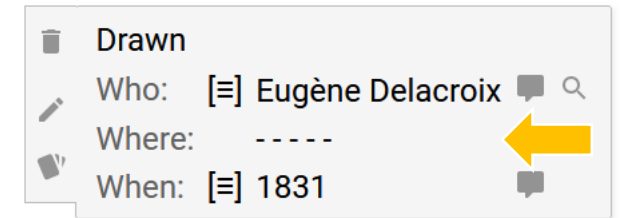
This allows us to link entities. In this example we link the object (in one database) to Eugène Delacroix (in a second database). This makes it easy to collect, enrich and translate background information (e.g. about the artist), which is then immediately available for other museums with other objects that are related to the same actor.

This principle of linking entities is valid for actors, places, times, keywords.

# basic rules

Before going deeper into it ... (2)

Computers don't read contexts as humans do. They do not distinguish between an actor named „unknown“ (e.g. an „unknown“ painter) and another actor named „unknown“ (e.g. a car maker). The simple rule therefore is: Leave empty what you do not know. (Question also: Unknown to whom?)



Drawn

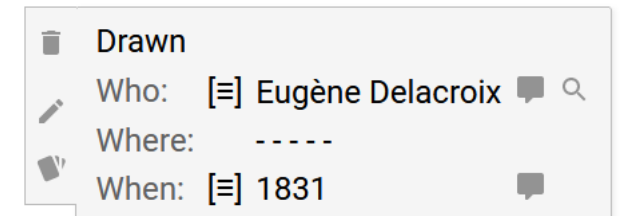
Who: [≡] Eugène Delacroix [🗨️] [🔍]

Where: ----- ← [👉]

When: [≡] 1831 [🗨️]

Before going deeper into it ... (3)

There is a large amount of possibilities to express uncertainty (e.g. possibly 1831, about 1831, 1831 (probably), 1831 (more or less) ... We reduced this to only two values: certain and uncertain. There is a switch for it. For each relation between object and entity (in the example: Drawn by Eugène Delacroix, Drawn in 1831) we store the „certainty marker“.








Drawn

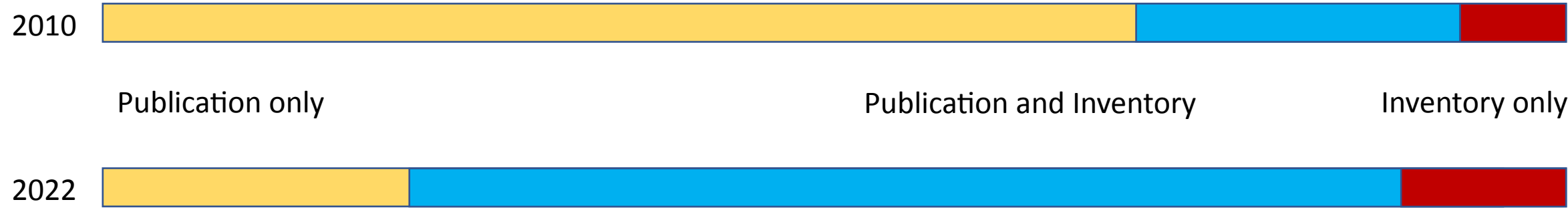
Who: [≡] Eugène Delacroix [🗨️] [🔍]

Where: -----

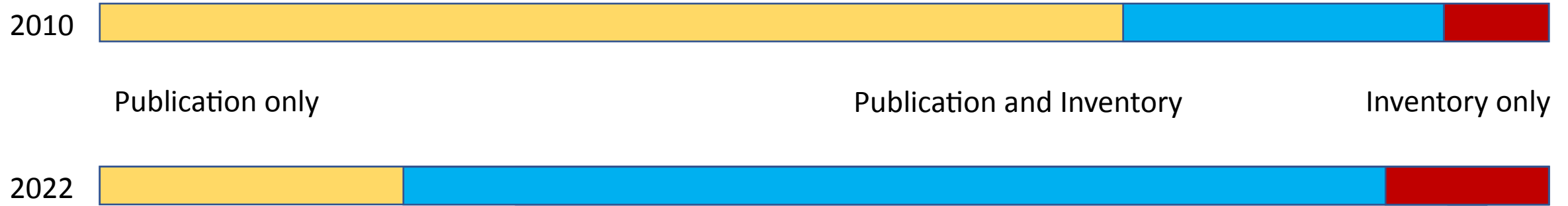
When: [≡] 1831 [🗨️] ↑ [👉]

-  Museum to „caretaker“: „I want to participate“
-  „Caretaker“ to museum: „Send me your contact details, a description of the museum and an image.“
-  „Caretaker“ registers the museum in the regional instance, creates a user account for the museum-director. The museum-director gets an invitation from the system and mail from „caretaker“ with offer of an introduction to the use of the software.
  - Some museums just start (after reading the handbook)
  - Some take a phone or video introduction from the „caretaker“
  - Some take part in a workshop the „caretakers“ organised
-  Remark (1): There is no formal contract between museum-digital and the participating museum. With the acceptance of the invitation the museum accepts responsibility for its own entries.
-  Remark (2): For those who only want to try out museum-digital ... as long as they do not publish their first object actively, everything is hidden to the public.

# How museums use museum-digital



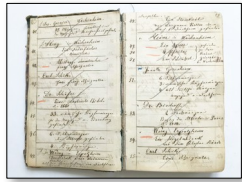
## How museums use museum-digital



- Museum has CMS and only wants md to publish objects >> Import (only some data)
- Museum has CMS and wants md as a replacement >> Import (all data)
- Museum has no CMS and wants md as CMS and publishing tool >> Input
- Museum has no CMS and wants md only as CMS >> Input
- Often the case: Museum has CMS but does not make use of it >> Input
- Often the case: Museum has more than one CMS for different collections >> Imports

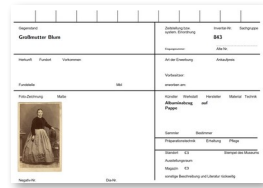
**Input is as important as Import.**



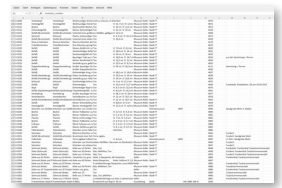


1872

lists



index cards



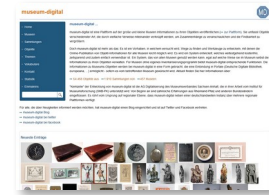
excel files



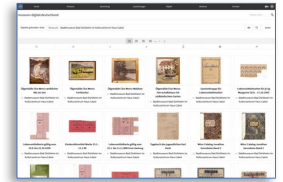
database



database with GUI



2009



2022

One would expect a development of the instruments used for object documentation in museums during the last 150 years - of course they developed, but:

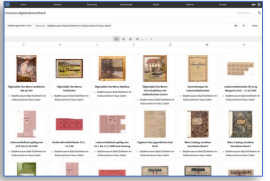
When we started with museum-digital in 2009 the picture was slightly different:



1872



2009

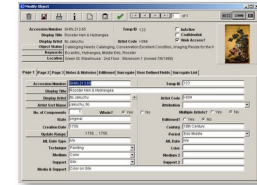


2022

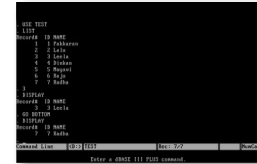
All kinds of instruments were still in use by museums !

Even today there are many museums that use outdated instruments ! (or none at all)

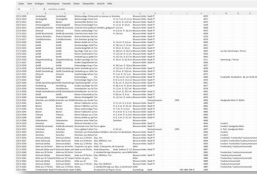
database with GUI



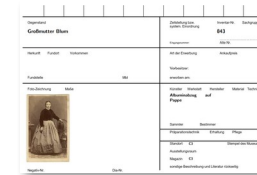
database



excel files



index cards



lists



So far we imported every form of xml, json or csv that museums sent us

We can import and set the objects directly visible

We can import and leave the objects invisible (they get visible after improvement by the museums)

The import tool comes with „autocorrection“ mechanisms. „Autocorrection“ is trained in md:nodac – see later.

# Museum-digital has a tool for pre-import checks and transformations



Bitte wählen Sie eine CSV Datei als Basis zum Erstellen von XML Dateien

Keine Datei ausgewählt.

## Derzeit zum Import verfügbare Tags / Felder

### Objekt-Basisdaten

inventory\_number  object\_type  object\_title  object\_description  object\_material\_technique  object\_dimensions  object\_publication  institution\_name

collection\_name1  collection\_name2

### Weitere Objektbezeichnung

object\_other\_title  object\_other\_title\_kind\_of

With an interactive tool a museum that has object information in the CSV format („Excel“) can transform these into xml and check if they can be imported. The tool gives clear hints where changes in the CSV are necessary.

The museums can use this tool themselves. Often the „caretakers“ help them in the transformation from CSV to structured-import-data.

# Easy to use basic input. Screen 1 ...

ADD A NEW OBJECT ...

Andreas Gryphius

MUSEUM COLLECTION OBJECT

### BASIC INFORMATION ABOUT THE OBJECT

Inventory number

Object type

Object title

Description

Material/Technique

Dimensions

SEND

### OPTIONAL: DIRECTLY UPLOAD IMAGES

Name of image

Photographer

Rights holder of the image

Rights status of the image

0 / 500 (Maximum)

Repeat last entry

„On board“ handbook

Quality-Control:  
It is impossible to store data without inventory number and at least 25 characters of description

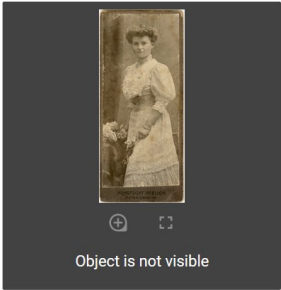
Pre-filled fields (adjustable)

Text module, overview of entries in field, presets

## Easy to use basic input. Screen 2 ...

## BASIC INFORMATION ABOUT THE OBJECT

< 37884 >



- Generate PDF
- Show SM buttons
- Publish object
- Export object
- Add to watch list
- Delete object

Inventory number	1122
Object type	Fotografie
Object title	Strauß und Blume
Description	<p>Abbildung einer stehenden jungen Frau in hellem kurzärmeligem Kleid. Die Abgebildete steht neben einem Tisch über den sie einen Blumenstrauß mit ihrer rechten Hand hält. In der linken Hand hält sie eine einzelne Blume. Das Kleid ist vielfach mit Rüschen und Spitzen besetzt und um den Bauch mit einem sehr breiten dunklen Gürtel versehen. Um den Hals trägt die Frau ein Halsband aus mehreren Perlenketten, um den linken Arm ein Armband.</p> <p>Angaben zum Fotoatelier von der Vorderseite: "Kunstlicht-Atelier // Pforzheim" und von der Rückseite: "Kunstlicht-Atelier // S Wronker &amp; Co. // Pforzheim".</p> <p>Zur Datierung: Das "Kunstlicht-Atelier S. Wronker &amp; Co." befand sich im Warenhaus S. Wronker &amp; Co. welches 1899 am Marktplatz 14 in Pforzheim errichtet wurde. Die Aufnahme kann deshalb frühestens in diesem Jahr entstanden sein.</p>
Material/Technique	Albuminabzug auf Pappe
Dimensions	11,5 x 5 cm

SEND

„On board“ handbook

196 languages possible

Personally adjustable tabs

## MORE

Base	Resource (3)	Addendum	Administration	Destination	Rights	Remarks	Record history
------	--------------	----------	----------------	-------------	--------	---------	----------------

## + Collection

Carte de Visite 🔍

## + Event

Image taken

Who:  🔍

Where:  🔍

When:  🔍

## + Keyword or relation

Photography 🔍

Portrait 🔍

Woman 🔍

## Connect to literature !

[Web link](#) [Document](#) [Single object](#) [Object group](#)

After input or import the data can be improved ...

# data improvement

Most often the original data was created with inventarisation in mind. They have to be adjusted to fit inventarisation AND possible publication.

Conformity to the concepts and rules of museum-digital has to be improved (eg. „pinxit“ at the bottom of a print does not name the „painter of the print“, it is name of the „creator of a template“ – prints are printed not painted)

Examples:

- ☹ description missing,
- ☹ description consisting of abbreviations,
- ☹ no distinction between object type and object title,
- ☹ ugly images,
- ☹ typing errors,
- ☹ literature entries are next to never standardised.

Museums can update and improve their data everytime. There are four kinds of entities that are improved and enriched by a group of editors (md:nodac)

A part of the work improving imports (and inputs) is centralised ...

quality

It is especially four kinds of data that are controlled closely:

- 1) Actors
- 2) Places
- 3) Keywords
- 4) Time

These four kinds of data are to a high degree a pre-requisite for interoperability with library catalogues or with portals. They allow visualisations and especially: They allow the users to find objects across museums (e.g. paintings by Delacroix).








The control is done by the md:nodac-editors. They also keep an eye on the entries museums are inserting, learning this way the needs for teaching the museums. If necessary they get into contact with a museum and explain the rules and why they have to follow. If problems with keeping to the rules appear systematically we try to find programmatic solutions.






The next slides will give an introduction into the the editing work, the problems we are encountering ... and solutions we introduced.



Editors have their own tool for mass corrections, enrichment and translation.

enrichment













nodac<sup>2</sup>       

actors\_md  + places\_md  + tags\_md  + tempi\_md  + sources\_md  +

## こんにちは

Welcome to nodac, the administration tool for controlled data of museum-digital. From above you can reach the four vocabularies currently in use, actors, places, tags and times. Some general figures and latest additions you'll find below.

### Edited generally

 Number of actors	160009
 Number of actors this month	789
 Number of actors approved this month	348
 Number of places	57951
 Number of places this month	292
 Number of places approved this month	262
 Number of times	82178
 Number of times this month	576
 Number of times approved this month	548
 Number of tags	71684
 Number of tags this month	373
 Number of tags approved this month	131

md:nodac contains ~ 372.000 controlled entities

## Example of enrichment: actors (upper part)

nodac<sup>2</sup>

actors\_md + places\_md + tags\_md + tempi\_md + sources\_md +

Stefan Rohde-Enslin (13.11.2019)

Eugène Delacroix (1798-1863)

Entity encoding piz

k : Institutions and bodies

p : Families and Persons

s : Keywords

+ Superordinate (Companies etc.)

Synonyms

+ Eugène Delacroix

Eugène Delacroix (12518)

+ Subordinate (Companies etc.)

Keyword

+ Add another actor

+ Clear all links

Autocorrect / Rewrites

Eugène Delacroix (1798 - 1863) [de]

Extended Name Eugène Delacroix (1798-1863)

Regular Name Eugène Delacroix

Sort Name Delacroix, Eugène

Given name Eugène

Family name Delacroix

Year of birth 1798

Year of death 1863

Gender Male

Remarks

"Ferdinand Victor Eugène Delacroix [ø.ʒən də.la.kʁwa] (\* 26. April 1798 in Charenton-Saint-Maurice, Paris; † 13. August 1863 in Paris) war französischer Maler. Er gilt wegen der Lebhaftigkeit seiner Vorstellungskraft und wegen seines großzügigen Umgangs mit den Farben als Wegbereiter des Impressionismus und stellte alljährlich im Pariser Salon Gemälde aus, deren leidenschaftliche Sujets Aufsehen erregten und nicht selten schockierten.

Die Arbeiten Delacroix' werden zwar der französischen Spätromantik zugeordnet, er lehnte es jedoch für sich ab, der populär werdenden Strömung der romantischen Schule zugeschlagen zu werden. Er wurde zum Vorbild vieler Impressionisten, die sich entschieden von der romantischen Schule und dem Klassizismus abgrenzten." - (Wikipedia (de) 13.11.2019)

Submit

Delete all translations

fr

Eugène Delacroix

"Eugène Delacroix est un peintre français né le 26 avril 1798 à Charenton-Saint-Maurice et mort le 13 août 1863 à Paris. Dans la peinture française du XIXe siècle, il est considéré comme le principal représentant du romantisme, dont la vigueur correspond à l'étendue de sa

[https://fr.wikipedia.org/wiki/Eug%C3%A8ne\\_Dela](https://fr.wikipedia.org/wiki/Eug%C3%A8ne_Dela)

Submit

he

אז'ן דלקרואה

בצרפתית: Eugène Delacroix; 26 באוגוסט 1798 - 13 באפריל 1863) היה צייר צרפתי המוזהם מאוד עם זרם האומנות הרומנטית. נחשב לצייר הרומנטי הצרפתי החשוב ביותר. הוא נהנה ממעמד גבוה בחברה הצרפתית ועסק ביצירותיו באירועים קשים ומטרידים, בין אם התרחשו ממש ובין אם

<https://he.wikipedia.org/wiki/%D7%90%D7%96%>

Submit

hu

Eugène Delacroix

"Eugène Delacroix francia festő, a romantizmus legnagyobb alakutókor számára."

[https://hu.wikipedia.org/wiki/Eug%C3%A9ne\\_Delacroix](https://hu.wikipedia.org/wiki/Eug%C3%A9ne_Delacroix)

- Name is stored in different forms
- Description in up to 27 languages
- „This is a keyword“
- Autocorrect/Rewrites
- Entity encoding according to libraries

## Example of enrichment: actors (central part)

←
Eugène Delacroix (1798-1863)
🏠 📄 👤

🔍	allgemein	<input type="text"/>	▶
📄	bne	<input type="text" value="http://datos.bne.es/persona/XX1121672"/>	▶
📄	bnf	<input type="text" value="https://catalogue.bnf.fr/ark:/12148/cb118991616"/>	▶
🔍	edition	<input type="text"/>	▶
🔍	humboldt	<input type="text"/>	▶
🔍	digital	<input type="text"/>	▶
📄	gnd	<input type="text" value="https://d-nb.info/gnd/118524461"/>	▶
🔍	iconclass	<input type="text"/>	▶
🔍	lcsch	<input type="text"/>	▶
📄	loc	<input type="text" value="http://id.loc.gov/authorities/names/n79086855"/>	▶
🔍	MBL	<input type="text"/>	▶
🔍	NDB/ADB	<input type="text"/>	▶
📄	ndl	<input type="text" value="https://id.ndl.go.jp/auth/ndlna/00465474"/>	▶
🔍	ndp-ikmk	<input type="text"/>	▶
🔍	nomisma	<input type="text"/>	▶
📄	npg	<input type="text" value="https://www.npg.org.uk/collections/search/person/mp62492"/>	▶
🔍	orcid	<input type="text"/>	▶
🔍	pim	<input type="text"/>	▶
📄	rkd	<input type="text" value="https://rkd.nl/explore/artists/21569"/>	▶
📄	ulan	<input type="text" value="http://vocab.getty.edu/page/ulan/500115509"/>	▶
📄	viaf	<input type="text" value="https://viaf.org/viaf/7389086"/>	▶
📄	wikidata	<input type="text" value="https://www.wikidata.org/wiki/Q33477"/>	▶
📄	Wikipedia	<input type="text" value="https://de.wikipedia.org/wiki/Eug%C3%A8ne_Delacroix"/>	▶

**GND**
🗑️

deathplace	Paris
occupation	Maler
occupation	Grafiker
birthdate	1798-04-26
deathdate	1863-08-13
furtherinfo	<div style="display: flex; align-items: flex-start;"> <div style="width: 15px; margin-right: 5px;">📄</div> <div>                     Franz. Maler; geb. in Charenton-Saint-Maurice                 </div> </div> <div style="margin-top: 5px;"> <div style="display: flex; align-items: flex-start;"> <div style="width: 15px; margin-right: 5px;">📄</div> <div>                     Franz. Maler; geb. in Charenton-Saint-Maurice                 </div> </div> </div>

- Name is stored in different forms
- Description in up to 27 languages
- „This is a keyword“
- Autocorrect/Rewrites
- Entity encoding according to libraries
  
- Identifiers in repositories are added

## Example of enrichment: actors (lower part)

### Statements

<i>was born</i> ✎	📍 Saint-Maurice, Val-de-Marne	[Place of birth]	?
	📅 1798	[Time of birth]	?
<i>died</i> ✎	📍 Paris	[Place of death]	?
	📅 1863	[Time of death]	?
<i>Student</i> ✎	👤 Pierre-Narcisse Guérin	[teacher]	?

!Statements im Sandkasten bearbeiten!

Bremen (2) Hessen (46) Sandkasten (2) SMB (26) Fovaros (1) REVE (1)

### Bremen (2)

✎ In der Jesuitenkirche zu Glogau	[Drawn]	👁 Bremen 63
✎ König Rodrigo	[Painted]	👁 Bremen 62

### Hessen (46)

✎ Mephisto über der Stadt. Méphistophélès dans les airs	[Created]	👁 Hessen 2903
---	-----------	---------------

- Name is stored in different forms
- Description in up to 27 languages
- „This is a keyword“
- Autocorrect/Rewrites
- Entity encoding according to libraries
  
- Identifiers in repositories are added
  
- Background information (only from named source) is collected
  
- (Limited) access and direct link to objects in their respective database

## Additional enrichments (aside from those mentioned with actors)

### Additional for places

- Hierarchy is added
- Each place gets coordinates



### Additional for keywords

- Multilingual hierarchy is added
- Important here are rewrites: The system is taught the whenever the imported or inserted keyword is „sailboats“ to use „sailboat“ instead. More exact: Rewrite-rule is language dependent so here it is only for German „Segelschiffe“ is rewritten automatically to „Segelschiff“). After learning the system prevents everyone from putting „sailboats“ as keyword.

### Additional for time

- Here every term gets a begin and an end.
- Rewrites are programmed. E.g. Input: „19. century“ -> Corrected and stored: „1801-1900“ -> Displayed as: „19. century“

# vocabulary > actors

## The tool for vocabulary „actors“: editor’s view

nodac<sup>2</sup>

actors\_md + places\_md + tags\_md + tempi\_md + sources\_md +

Name contains ...

Search Go!

ID in ...

IDs, comma-separated Go!

Sort order

ID

Extended Name

Sort Name

Year of birth

Last changed

Length of name

A-Z Sequence

A-Z

Z-A

Selection

Show all

Checked only

Unprocessed only

Questionable only

Unchecked only

Missing information

Tag of similar name

Place of similar name

Time of similar name

Has at least one similar-sounding result in Wikidata

Has at least one suggested duplicate

Without known links in main md tools

No description

Entries in this vocabulary

Category	Count	Percentage
Checked	69938	43,71%
Unprocessed	72703	45,44%
Questionable	17368	10,85%
Unchecked	90071	56,29%

Easy fix

<input checked="" type="checkbox"/> Has gnd, not approved	9211	5,76%
<input checked="" type="checkbox"/> Has wikidata, not approved	9284	5,8%
<input checked="" type="checkbox"/> Has full live dates, not approved	5108	3,19%

Connected to authority files ...

Source	Count	Percentage
wikidata	43153	26,97%
viaf	41356	25,85%
gnd	40992	25,62%
Wikipedia	36586	22,86%
loc	22430	14,02%
bnf	15166	9,48%
ulan	10795	6,75%
rkd	10271	6,42%
bne	6682	4,18%
allgemein	5811	3,63%
NDB/ADB	4289	2,68%
npg	2979	1,86%
ndp-ikmk	2695	1,68%
ndl	2478	1,55%
pim	1886	1,18%
edition	1211	0,76%
humboldt		
digital		
nomisma	643	0,4%
iconclass	294	0,18%
MBL	70	0,04%

Last changed by ...

Stefan Rohde-Enslin	50971	31,86%
Zsafia Pisztor	16228	10,14%
Import (smb)	8786	5,49%
Tikovits Frigyes	8520	5,32%
Wikidata fetcher	5983	3,74%
Import (berlin)	5432	3,39%
Joshua Ramon Enslin	5383	3,36%
Import (nds)	4824	3,01%
Import	4712	2,94%
Import (hu-ke)	4639	2,90%
Import (hu-bz)	3184	1,99%
Import (hessen)	2716	1,70%
Magyarosi Ádám	2609	1,63%
Wikidata-Fetcher	2572	1,61%
Import (hu-bu)	2259	1,41%
Corrie Leitz	2046	1,28%
Import (westfalen)	1931	1,21%
Import (bawue)	1189	0,74%
Durczi Tamás	1187	0,74%

Entries in this vocabulary

Last changed by ...

Easy fix

Missing information

Overlapping with other types

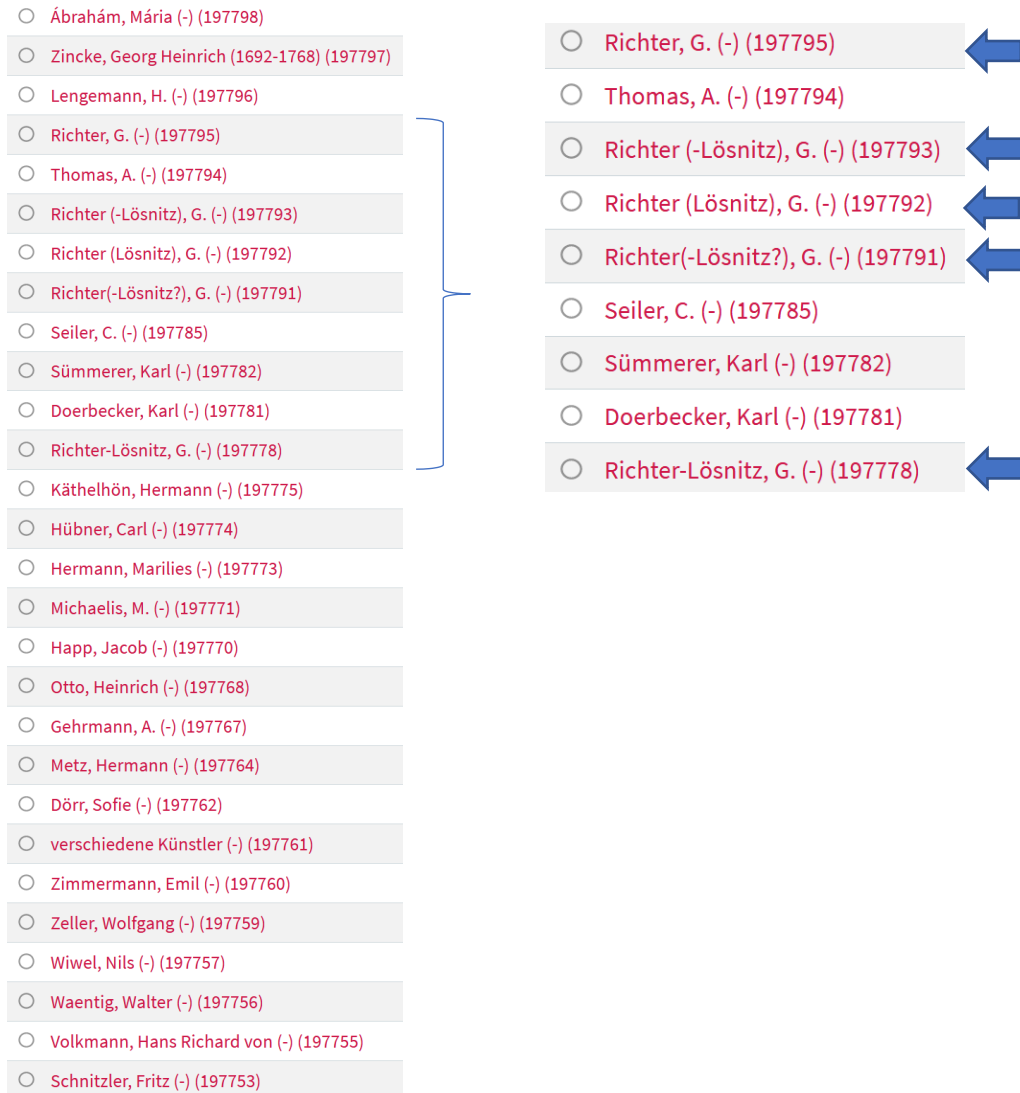
Known usage in instance ...

## Rules

- Are basically following the library standard in Germany
- Actors that cannot be individualised should appear in object description
- There is no actor with the name „unknown“ (should be left empty)
- If a museum introduces a new actor it has to put a remark of at least 10 characters

# vocabulary > actors

## The tool for vocabulary „actors“:latest entries



What is inserted / ingested ...

(import, without actor-ids from a controlled data repository)

- ➔ - Typing errors make it impossible to automatically assign to one preferred name and do further enrichments.

# vocabulary > actors

## The tool for vocabulary „actors“:latest entries

<input type="radio"/> Ábrahám, Mária (-) (197798)	
<input type="radio"/> Zincke, Georg Heinrich (1692-1768) (197797)	
<input type="radio"/> Lengemann, H. (-) (197796)	
<input type="radio"/> Richter, G. (-) (197795)	<input type="radio"/> Richter, G. (-) (197795) ←
<input type="radio"/> Thomas, A. (-) (197794)	<input type="radio"/> Thomas, A. (-) (197794)
<input type="radio"/> Richter (-Lösnitz), G. (-) (197793)	<input type="radio"/> Richter (-Lösnitz), G. (-) (197793) ←
<input type="radio"/> Richter (Lösnitz), G. (-) (197792)	<input type="radio"/> Richter (Lösnitz), G. (-) (197792) ←
<input type="radio"/> Richter(-Lösnitz?), G. (-) (197791)	<input type="radio"/> Richter(-Lösnitz?), G. (-) (197791) ←
<input type="radio"/> Seiler, C. (-) (197785)	<input type="radio"/> Seiler, C. (-) (197785)
<input type="radio"/> Sümmerer, Karl (-) (197782)	<input type="radio"/> Sümmerer, Karl (-) (197782)
<input type="radio"/> Doerbecker, Karl (-) (197781)	<input type="radio"/> Doerbecker, Karl (-) (197781)
<input type="radio"/> Richter-Lösnitz, G. (-) (197778)	<input type="radio"/> Richter-Lösnitz, G. (-) (197778) ←
<input type="radio"/> Käthelhön, Hermann (-) (197775)	
<input type="radio"/> Hübner, Carl (-) (197774)	
<input type="radio"/> Hermann, Marilies (-) (197773)	
<input type="radio"/> Michaelis, M. (-) (197771)	<input type="radio"/> Michaelis, M. (-) (197771) ←
<input type="radio"/> Happ, Jacob (-) (197770)	
<input type="radio"/> Otto, Heinrich (-) (197768)	
<input type="radio"/> Gehrmann, A. (-) (197767)	
<input type="radio"/> Metz, Hermann (-) (197764)	
<input type="radio"/> Dörr, Sofie (-) (197762)	
<input type="radio"/> verschiedene Künstler (-) (197761)	
<input type="radio"/> Zimmermann, Emil (-) (197760)	
<input type="radio"/> Zeller, Wolfgang (-) (197759)	
<input type="radio"/> Wiwel, Nils (-) (197757)	
<input type="radio"/> Waentig, Walter (-) (197756)	
<input type="radio"/> Volkmann, Hans Richard von (-) (197755)	
<input type="radio"/> Schnitzler, Fritz (-) (197753)	

What is inserted / ingested ...

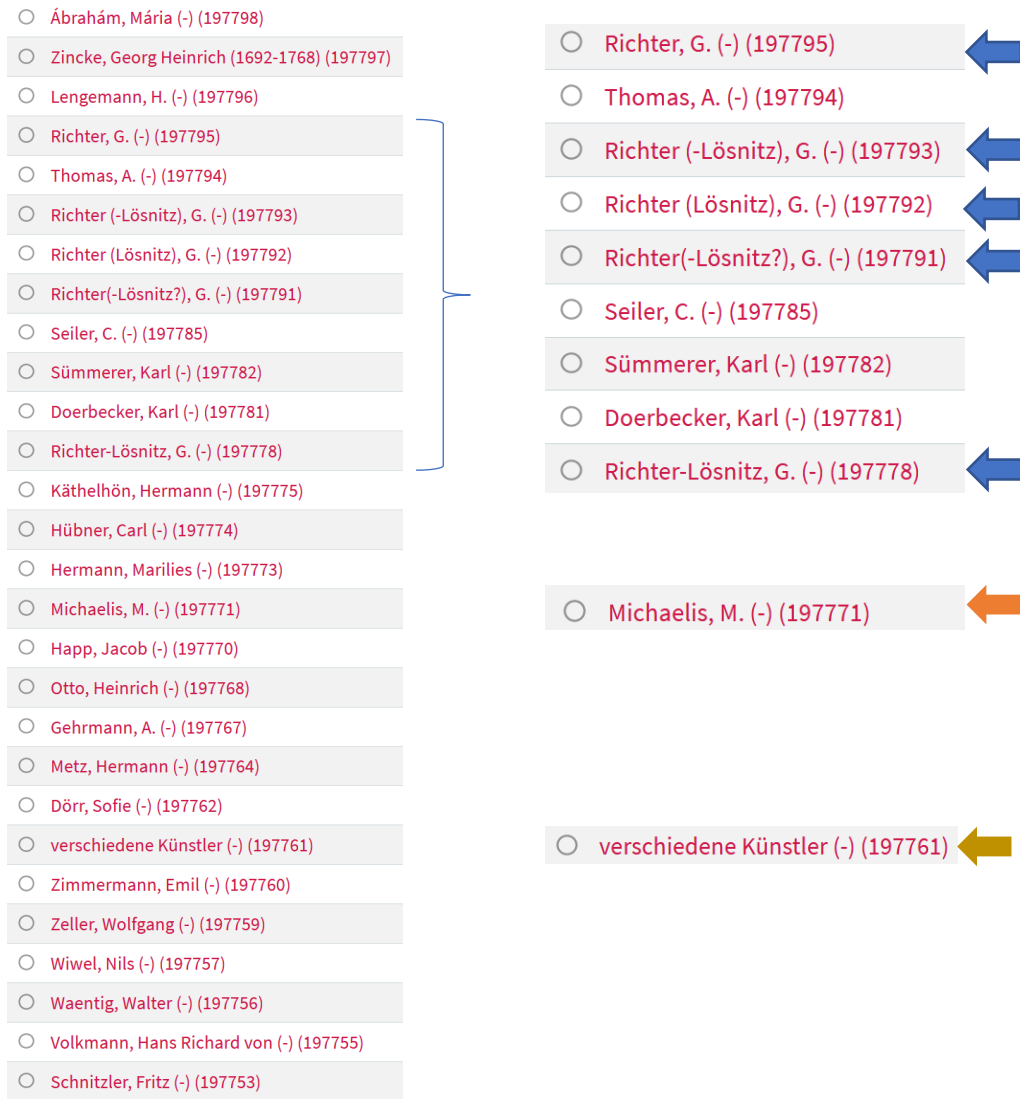
(import, without actor-ids from a controlled data repository)

- ➡ - Typing errors make it impossible to automatically assign to one preferred name and do further enrichments.
- ➡ - No date of birth or death, no occupation given, first name abbreviated, quite common surname ➡ The system will not be able to distinguish between two or more persons with the same name



# vocabulary > actors

## The tool for vocabulary „actors“:latest entries



What is inserted / ingested ...

(import, without actor-ids from a controlled data repository)

- ➡ - Typing errors make it impossible to automatically assign to one preferred name and do further enrichments.
- ➡ - No date of birth or death, no occupation given, first name abbreviated, quite common surname ➡ The system will not be able to distinguish between two or more persons with the same name
- ➡ - More than one artist without name ... This cannot be enriched. The group of artists in question cannot be distinguished from any other group of artists.

- Very often there are typographical errors, the software used before seems not to help
- There is no general rule for the direction followed: Eugene Delacroix or Delacroix Eugene
- Rarely information about an actor is contained in exports, it is often only the name
- Especially among smaller not specialized museums there is an actor named „unknown“
- Among specialised museums there are special names „Master of the cologn altar“ or „Jenaer Maler“
- Museum software systems often do not offer easy to use possibilities to keep background data about actors (or museums do not make use of such possibilities)

# vocabulary > places

## The tool for vocabulary „actors“: editor's view

The screenshot shows the 'nodac²' editor's view for the 'places\_md' vocabulary. The interface includes a top navigation bar with tabs for 'actors\_md', 'places\_md', 'tags\_md', 'tempi\_md', and 'sources\_md'. A left sidebar contains search and filter options. The main content area is divided into four panels:

- Entries in this vocabulary:** A table showing the status of entries: Checked (37516, 64,73%), Unprocessed (13328, 23,00%), Questionable (7110, 12,27%), and Unchecked (20438, 35,27%).
- Connected to authority files ...:** A table listing authority files and their connection counts: wikidata (27537, 47,52%), Wikipedia (26739, 46,14%), gnd (17654, 30,46%), viaf (4283, 7,39%), osm (3019, 5,21%), loc (2713, 4,68%), ndp-ikmk (1692, 2,92%), bnf (807, 1,39%), nomisma (700, 1,21%), allgemein (177, 0,31%), ndl (96, 0,17%), bne (64, 0,11%), lcsh (15, 0,03%), cona (13, 0,02%), npg (1, 0%), pleiades (1, 0%), and rkd (1, 0%).
- Last changed by ...:** A pie chart showing the distribution of entries by the user who last changed them. The largest share is by Stefan Rohde-Enslin.
- Known usage in instance ...:** A pie chart showing the distribution of entries by instance type. The largest share is by 'smb' (10,836).

The right sidebar contains two charts:

- Entries in this vocabulary:** A bar chart showing the distribution of entries by status.
- Missing information:** A bar chart showing the distribution of entries by missing information type.

The bottom right corner shows a table for **Overlapping with other types**.

## Rules

- Use actual not historical placenames
- Use full place names if adequate (e.g. Frankfurt am Main, not Frankfurt)
- Use parenthesis to make placename individual (if necessary) (e.g. Hauptstraße 25 (Wiesbaden))
- Places that cannot be individualised should appear in object description
- There is no place with the name „unknown“ (should be left empty)

# vocabulary > places

## The tool for vocabulary „places“: editor's view

- Seiffen (Erzgebirge) (81050)
- US-Zone Germany (81042)
- Sobernheim (81036)
- Reinheim, Engel-Apotheke (81035)
- Biberach (81033)
- Nashua-USA (81032)
- Gemarkung Reinheim (81026)
- Darmstadt-Eberstadt (81025)
- Aschbach bei Waldmichelbach (81023)
- Klingenthal-Vogtland (DDR Großhandelskontor Kulturwaren) (81019)
- Hamburg-Wandsbeck (81018)
- Neustadt -Aisch (81016)
- DDR-Produktion (Erzgebirge?) (81015)
- Berlin-Frankfurt (Firmensitz) (81012)
- Schule Reinheim (81010)
- Klein-Heubach (81007)
- Margate Kent (Großbritannien) (81006)
- Köln-Merheim (81005)
- Lithografische Kunstanstalt Julius Klinkhardt, Leipzig (81004)
- Heideck (Mittelfranken) (81003)
- Stein bei Nürnberg (81000)
- Reinheimer Schule (80998)
- Irrea, Italien (80996)
- Bunzlau (Schlesien) (80992)
- Steinau (Modautal) (80991)
- Köthen, BRD (80989)
- Köthen, DDR (80988)
- Zwingenberg (80987)

US-Zone Germany (81042)



What is inserted / imported

- „denglish“ name

# vocabulary > places



## The tool for vocabulary „places“: editor's view

- Seiffen (Erzgebirge) (81050)
- US-Zone Germany (81042)
- Sobernheim (81036)
- Reinheim, Engel-Apotheke (81035)
- Biberach (81033)
- Nashua-USA (81032)
- Gemarkung Reinheim (81026)
- Darmstadt-Eberstadt (81025)
- Aschbach bei Waldmichelbach (81023)
- Klingenthal-Vogtland (DDR Großhandelskontor Kulturwaren) (81019)
- Hamburg-Wandsbeck (81018)
- Neustadt -Aisch (81016)
- DDR-Produktion (Erzgebirge?) (81015)
- Berlin-Frankfurt (Firmensitz) (81012)
- Schule Reinheim (81010)
- Klein-Heubach (81007)
- Margate Kent (Großbritannien) (81006)
- Köln-Merheim (81005)
- Lithografische Kunstanstalt Julius Klinkhardt, Leipzig (81004)
- Heideck (Mittelfranken) (81003)
- Stein bei Nürnberg (81000)
- Reinheimer Schule (80998)
- Irrea, Italien (80996)
- Bunzlau (Schlesien) (80992)
- Steinau (Modautal) (80991)
- Köthen, BRD (80989)
- Köthen, DDR (80988)
- Zwingenberg (80987)

- US-Zone Germany (81042)
- Sobernheim (81036)



## What is inserted / imported

-  - „denglish“ name
-  - Old placename, since 1995: Bad Sobernheim

# vocabulary > places

## The tool for vocabulary „places“: editor's view

- Seiffen (Erzgebirge) (81050)
- US-Zone Germany (81042)
- Sobernheim (81036)
- Reinheim, Engel-Apotheke (81035)
- Biberach (81033)
- Nashua-USA (81032)
- Gemarkung Reinheim (81026)
- Darmstadt-Eberstadt (81025)
- Aschbach bei Waldmichelbach (81023)
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- Köthen, DDR (80988)
- Zwingenberg (80987)

- US-Zone Germany (81042)
- Sobernheim (81036)
- Biberach (81033)



## What is inserted / imported



- „denglish“ name

- Old placename, since 1995: Bad Sobernheim

- Incomplete name is „Biberach an der Riß“

# vocabulary > places

## The tool for vocabulary „places“: editor’s view

- Seiffen (Erzgebirge) (81050)
- US-Zone Germany (81042)
- Sobernheim (81036)
- Reinheim, Engel-Apotheke (81035)
- Biberach (81033)
- Nashua-USA (81032)
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Sobernheim (81036)

Biberach (81033)

DDR-Produktion (Erzgebirge?) (81015)



## What is inserted / imported



- „denglish“ name

- Old placename, since 1995: Bad Sobernheim

- Incomplete name is „Biberach an der Riß“

- „GDR-Production“ is not a placename

# vocabulary > places

## The tool for vocabulary „places“: editor's view

- Seiffen (Erzgebirge) (81050)
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Berlin-Frankfurt (Firmensitz) (81012)

Schule Reinheim (81010)



## What is inserted / imported



- „denglish“ name

- Old placename, since 1995: Bad Sobernheim

- Incomplete name is „Biberach an der Riß“

- „GDR-Produktion“ is not a placename

- Two placenames given plus qualifier



# vocabulary > places

## The tool for vocabulary „places“: editor's view

- Seiffen (Erzgebirge) (81050)
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Schule Reinheim (81010)



## What is inserted / imported



- „denglish“ name
- Old placename, since 1995: Bad Sobernheim
- Incomplete name is „Biberach an der Riß“
- „GDR-Production“ is not a placename
- Two placenames given plus qualifier
- There is more than one school in Reinheim → is a keyword

# vocabulary > places

## The tool for vocabulary „places“: editor's view

- Seiffen (Erzgebirge) (81050)
- US-Zone Germany (81042)
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Lithografische Kunstanstalt Julius Klinkhardt, Leipzig (81004)



## What is inserted / imported



- „denglish“ name
- Old placename, since 1995: Bad Sobernheim
- Incomplete name is „Biberach an der Riß“
- „GDR-Produktion“ is not a placename
- Two placenames given plus qualifier
- There is more than one school in Reinheim → is a keyword
- Name of a company → is actor

# vocabulary > places

## The tool for vocabulary „places“: editor's view

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## What is inserted / imported



- „denglish“ name
- Old placename, since 1995: Bad Sobernheim
- Incomplete name is „Biberach an der Riß“
- „GDR-Produktion“ is not a placename
- Two placenames given plus qualifier
- There is more than one school in Reinheim → is a keyword
- Name of a company → is actor
- „Part of“ separated by comma

# vocabulary > places

## The tool for vocabulary „places“: editor's view

- Seiffen (Erzgebirge) (81050)
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Köthen, DDR (80988)



## What is inserted / imported



- „denglish“ name
- Old placename, since 1995: Bad Sobernheim
- Incomplete name is „Biberach an der Riß“
- „GDR-Production“ is not a placename
- Two placenames given plus qualifier
- There is more than one school in Reinheim → is a keyword
- Name of a company → is actor
- „Part of“ separated by comma
- Name abbreviated (full name: Köthen (Anhalt), than attachment of an time indicator (DDR means, pre 1990, BRD stands for post 1989)

- Many problems with incomplete entries. Museums with a local focus (local history for local audience) will insert things like: „Hauptstraße“ because in their universe there is only one „Hauptstraße“ (main street).
- Especially ceramic collecting museums of use as place of production a company name.
- Books as museum-objects that were published by a company in „New York, Tokio, Berlin, Madrid“ lead to not individualised entries, museums are simply copying what is written on the book. (The individual book they have can only be published either in „New York“, or in „Tokio“, or in „Berlin“, or in „Madrid“)
- Historical placenames are a political problem (Revancists always say „Posen“ instead of „Poznań“)
- A big problem are hungarian placenames for places in Slovakia, Rumania, Croatia and Ukraine. Parts of these countries belonged to hungary before Treaty of Trianon (04. June 1920). Even smallest places had a hungarian name, which the hungarians (but noone else) still use. Hard time for editors to discover places.
- Also difficult: Historical placenames for eradicated places in former German East Prussia (Kaliningrad).
- Archaeologists sometimes have a problem with exactness. If you have „south of grave 3, layer 2, ruins of troya“ the nodac editors run into problems with finding coordinates.
- So far no museum had coordinates of places in its exports.
- If something (e.g. production) really happend at more than one places, traditional museum-databases make it difficult to make separate entries (or the museums do not know or use the opportunity). Traditional databases rarely offer a place to store information on places.

# vocabulary > keywords

## The tool for vocabulary „keywords“: editor's view

nodac²

actors\_md + places\_md + tags\_md + tempi\_md + sources\_md

Keyword contains

Search  Go!

ID in ...

IDs, comma-separated  Go!

Sort order

- ID
- Alphabet
- Last changed
- Length of name

AZ Sequence

- A-Z
- Z-A

Selection

- Show all
- Checked only
- Unprocessed only
- Questionable only
- Unchecked only

Missing information

- Place of similar name
- Actor of similar name
- Time of similar name
- Has at least one similar-sounding result in Wikidata
- Has at least one suggested duplicate
- Has entry in dictionary
- Without known links in main md tools
- No description
- No superordinate

Entries in this vocabulary

Category	Count	Percentage
Entries in this vocabulary	71694	100%
Checked	28287	39,46%
Unprocessed	42596	59,41%
Questionable	811	1,13%
Unchecked	43407	60,54%

Connected to authority files ...

Authority	Count	Percentage
Wikipedia	18045	25,17%
gnd	14153	19,74%
wikidata	11412	15,92%
lcsb	8557	11,94%
aat	6244	8,71%
iconclass	3587	5%
grobsystematik	1460	2,04%
oberbegriffsdatei	1222	1,7%
allgemein	436	0,61%
bnf	346	0,48%
ndl	245	0,34%
viaf	242	0,34%
mindat.org	133	0,19%
moebeltypologie	93	0,13%
bne	85	0,12%
ackerbau	61	0,09%
nomisma	38	0,05%
loc	36	0,05%
npg	1	0%
rkd	0	0%

Entries in this vocabulary

Last changed by ...

Known usage in instance ...

Missing information

Wordlist / category

## Rules

- A keyword is the label for a concept
- No distinction between „Motiv“, „Decor“ etc. (instead of „apple (motiv)“ use „apple“)
- Use nouns not adjectives
- One keyword is one word
- To be interoperable with library data only singular is allowed
- Be as concret as possible (i.e. use tea spoon not spoon)

# vocabulary > keywords

## The tool for vocabulary „keywords“: editor's view

- Tragbare Apotheken (109875)
- Hackgeräte (109874)
- Rettungs- und Schutzausrüstung (außer Kleidung) (109872)
- Feuereimer (109871)
- Feuerlöschgeräte (109870)
- Waschkesselöfen (109867)
- Wäschekörbe (109866)
- Mangelrollen (109865)
- Wäschepressen (109864)
- Ringschlüssel (109862)
- Wetzsteine (109861)
- Waschbretter (109860)
- Unterrichtsmodelle (109858)
- Drama, Theaterstück, Opernlibretto (109854)
- Weihnachtsbaumfiguren (109853)
- Bauernhöfe und Zubehör (109851)
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- Schlüsselhalter (109849)
- Gartenhacken (109848)
- Tierdarstellungen (109847)
- Muffs (109846)
- Hemdhosen (109845)
- Katasterkarten (109843)
- Arbeitsmaterialien (109842)
- Äxte und Beile (109841)
- Zuggeschirre (109840)
- Furnierhämmer (109839)
- Rübenheber (109838)

Rettungs- und Schutzausrüstung (außer Kleidung) (109872) ←

→ - Excluding things

What is inserted / imported

# vocabulary > keywords

## The tool for vocabulary „keywords“: editor's view

- Tragbare Apotheken (109875)
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- Rübenheber (109838)

- Rettungs- und Schutzausrüstung (außer Kleidung) (109872) ←
- Feuereimer (109871) ←

What is inserted / imported

- - Excluding things
- - Already known with slightly different label (Feuerlöscheimer)



# vocabulary > keywords

## The tool for vocabulary „keywords“: editor's view

- Tragbare Apotheken (109875)
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- Rettungs- und Schutzausrüstung (außer Kleidung) (109872) ←
- Feuereimer (109871) ←

- Drama, Theaterstück, Opernlibretto (109854) ←

## What is inserted / imported

- ← - Excluding things
- ← - Already known with slightly different label (Feuerlöscheimer)
- ← - Three in one (what is it about?)

# vocabulary > keywords

## The tool for vocabulary „keywords“: editor's view

- Tragbare Apotheken (109875)
- Hackgeräte (109874)
- Rettungs- und Schutzausrüstung (außer Kleidung) (109872)
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- Rettungs- und Schutzausrüstung (außer Kleidung) (109872) ←
- Feuereimer (109871) ←

- Drama, Theaterstück, Opernlibretto (109854) ←

- Gartenhacken (109848) ←

## What is inserted / imported

- ← - Excluding things
- ← - Already known with slightly different label (Feuerlöscheimer)
- ← - Three in one (what is it about?)
- ← - Plural instead of singular

# vocabulary > keywords

## The tool for vocabulary „keywords“: editor's view

- Tragbare Apotheken (109875)
- Hackgeräte (109874)
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- Rettungs- und Schutzausrüstung (außer Kleidung) (109872) ←
- Feuereimer (109871) ←

- Drama, Theaterstück, Opernlibretto (109854) ←

- Gartenhacken (109848) ←

- Äxte und Beile (109841) ←

## What is inserted / imported

- ← - Excluding things
- ← - Already known with slightly different label (Feuerlöscheimer)
- ← - Three in one (what is it about?)
- ← - Plural instead of singular
- ← - Category of two keywords

The tool for vocabulary „keywords“: summary

vocabulary > keywords

- Many museum do not operate with keywords!
- Some use a hierarchical lists for „type of work“, these lists often contain „others“ and cannot be used as keyword.
- Many museum-software-programmes do not offer more than one opportunity (field) to enter keywords forcing the museums to put all keywords in one string separated by some special character.

# vocabulary > time

## The tool for vocabulary „time“: editor's view

nodac<sup>2</sup>

actors\_md + places\_md + tags\_md + **tempi\_md** + sources\_md +

Time name contains

Search  Go!

Counting time starts with

Go!

Sort order

ID

Counting time

Time name

Last changed

Length of name

Sequence

A-Z

Z-A

Selection

Show all

Checked only

Unprocessed only

Questionable only

Unchecked only

Missing information

Translation missing

Has user annotation

Begin after end

Restrict to

Month

Year

Entries in this vocabulary

Entries in this vocabulary	Count	Percentage
Checked	82186	100%
Unprocessed	80996	98,55%
Questionable	697	0,85%
Unchecked	493	0,60%
Unchecked	1190	1,45%

Last changed by ...

Joshua Ramon Enslin	57845	70,38%
Stefan Rohde-Enslin	18910	23,01%
Import	508	0,62%
Koncz Judit	404	0,49%
Magyarosi Ádám	393	0,48%
Schmidt Péter	355	0,43%
Horváth Péter3	334	0,41%
Konrad E. Holl	266	0,32%
Hajas Anikó	150	0,18%
Urbán Franciska	117	0,14%
Szilaj Rezső	98	0,12%
Susanne Oehme	94	0,11%
Kuik Györgyi	90	0,11%
Nagy Ildikó	81	0,10%
Evelin Néprajz RRM	81	0,10%
Szakonyi Klaudia	69	0,08%
Nemesné Sovány Krisztina	68	0,08%
Olivia Varwig	62	0,08%
Korinna Lorz	62	0,08%
Christian Arpasi	53	0,06%
Peteri Zsoltne Bolvari Edit	47	0,06%
Novák Fanni	43	0,05%
Henriette Fickers	40	0,05%
Cornelia Zabinski	39	0,05%
Thomas Knichel	39	0,05%
Marcel Michels	38	0,05%
Annalisa Weyel	38	0,05%

Entries in this vocabulary

Last changed by ...

Missing information

Overlapping with other types

Known usage in instance ...

## Rules

- Use as many numbers as possible
- Put „styles“ or „periods“ to keywords
- Each time needs a begin and end

# vocabulary > time

## The tool for vocabulary „time“: editor’s view

Name
<input type="radio"/> +0-00-00: 2017 (Originale 1968-69) (76639)
<input type="radio"/> +0-00-00: Römische Kaiserzeit-Völkerwanderungszeit, 2. Hälfte 2. Jh.-spätes 7. Jh. (76459)
<input type="radio"/> +0-00-00: Ende 18. Jahrhundert (76457)
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<input type="radio"/> +0-00-00: Übergang frühe-späte Römische Kaiserzeit (76360)
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<input type="radio"/> +0-00-00: 1200 vor Christus (um) (76313)
<input type="radio"/> +0-00-00: 4.-3. Jahrtausend vor Christus (76310)
<input type="radio"/> +0-00-00: 45.000 vor Christus (um) (76307)
<input type="radio"/> +0-00-00: Qianlong-Periode, dat. (76238)
<input type="radio"/> +0-00-00: Spätklassik (14. Jh. - 1521) (76192)
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<input type="radio"/> +0-00-00: Postklassik (76066)
<input type="radio"/> +0-00-00: teilweise 1971 (76040)
<input type="radio"/> +0-00-00: 19.4.1964/7.2.1965/6.2.1965 (75594)
<input type="radio"/> +0-00-00: Nach Auskunft des Verkäufers ist diese Figur schon vor vielen, vielen Jahren geschnitzt worden (75557)
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<input type="radio"/> +0-00-00: Tairona 1000-1550 (75507)

2017 (Originale 1968-69) (76639)



What we get ...

- Information about real object (copy) and original object

# vocabulary > time

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<input type="radio"/> +0-00-00: teilweise 1971 (76040)
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2017 (Originale 1968-69) (76639)



Ende 18. Jahrhundert (76457)



What we get ...

-  - Information about real object (copy) and original object
-  - When did „End of 18th century“ begin?

# vocabulary > time

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2017 (Originale 1968-69) (76639)






Ende 18. Jahrhundert (76457)



45.000 vor Christus (um) (76307)



What we get ...

-  - Information about real object (copy) and original object
-  - When did „End of 18th century“ begin?
-  - What is „about 45000 BC“?



# vocabulary > time

## The tool for vocabulary „time“: editor’s view

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2017 (Originale 1968-69) (76639)



Ende 18. Jahrhundert (76457)







45.000 vor Christus (um) (76307)



Qianlong-Periode, dat. (76238)



What we get ...

-  - Information about real object (copy) and original object
-  - When did „End of 18th century“ begin?
-  - What is „about 45000 BC“?
-  - Specialist’s vocabulary

# vocabulary > time

## The tool for vocabulary „time“: editor’s view

Name
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<input type="radio"/> +0-00-00: Römische Kaiserzeit-Völkerwanderungszeit (76359)
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<input type="radio"/> +0-00-00: 4.-3. Jahrtausend vor Christus (76310)
<input type="radio"/> +0-00-00: 45.000 vor Christus (um) (76307)
<input type="radio"/> +0-00-00: Qianlong-Periode, dat. (76238)
<input type="radio"/> +0-00-00: Spätklassik (14. Jh. - 1521) (76192)
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2017 (Originale 1968-69) (76639)



Ende 18. Jahrhundert (76457)



45.000 vor Christus (um) (76307)



Qianlong-Periode, dat. (76238)



Spätklassik (14. Jh. - 1521) (76192)



What we get ...

- Information about real object (copy) and original object
- When did „End of 18th century“ begin?
- What is „about 45000 BC“?
- Specialist’s vocabulary
- They mean „Maya classic“ not „greek classic“

# vocabulary > time

## The tool for vocabulary „time“: editor's view

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2017 (Originale 1968-69) (76639)



Ende 18. Jahrhundert (76457)



45.000 vor Christus (um) (76307)



Qianlong-Periode, dat. (76238)



Spätklassik (14. Jh. - 1521) (76192)



teilweise 1971 (76040)



What we get ...

- Information about real object (copy) and original object
- When did „End of 18th century“ begin?
- What is „about 45000 BC“?
- Specialist's vocabulary
- They mean „Maya classic“ not „greek classic“
- „partially 1971“ and the rest?

# vocabulary > time

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2017 (Originale 1968-69) (76639)



Ende 18. Jahrhundert (76457)



45.000 vor Christus (um) (76307)



Qianlong-Periode, dat. (76238)



Spätklassik (14. Jh. - 1521) (76192)



teilweise 1971 (76040)



19.4.1964/7.2.1965/6.2.1965 (75594)



What we get ...

- Information about real object (copy) and original object
- When did „End of 18th century“ begin?
- What is „about 45000 BC“?
- Specialist’s vocabulary
- They mean „Maya classic“ not „greek classic“
- „partially 1971“ and the rest?
- three in one

# vocabulary > time

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<input type="radio"/> +0-00-00: teilweise 1971 (76040)
<input type="radio"/> +0-00-00: 19.4.1964/7.2.1965/6.2.1965 (75594)
<input type="radio"/> +0-00-00: Nach Auskunft des Verkäufers ist diese Figur schon vor vielen, vielen Jahren geschnitzt worden (75557)
<input type="radio"/> +0-00-00: Manteña-Huancavilca 800-1500 (75515)
<input type="radio"/> +0-00-00: Qing (Mandschu) -Dynastie (Anfang) (75514)
<input type="radio"/> +0-00-00: Chancay-Inka 800-1550 (75513)
<input type="radio"/> +0-00-00: Tairona 1000-1550 (75507)

Römische Kaiserzeit-Völkerwanderungszeit, 2. Hälfte 2. Jh.-spätes 7. Jh. (76459)

2017 (Originale 1968-69) (76639)



Ende 18. Jahrhundert (76457)



45.000 vor Christus (um) (76307)



Qianlong-Periode, dat. (76238)



Spätklassik (14. Jh. - 1521) (76192)



teilweise 1971 (76040)



19.4.1964/7.2.1965/6.2.1965 (75594)



## What we get ...

- Information about real object (copy) and original object
- When did „End of 18th century“ begin?
- What is „about 45000 BC“?
- Specialist’s vocabulary
- They mean „Maya classic“ not „greek classic“
- „partially 1971“ and the rest?
- three in one
- „Roman imperial time-migration period, 2nd half of 2nd century to late 7th century“- good for friends of computing

# vocabulary > time

## The tool for vocabulary „time“: editor’s view

Name
<input type="radio"/> +0-00-00: 2017 (Originale 1968-69) (76639)
<input type="radio"/> +0-00-00: Römische Kaiserzeit-Völkerwanderungszeit, 2. Hälfte 2. Jh.-spätes 7. Jh. (76459)
<input type="radio"/> +0-00-00: Ende 18. Jahrhundert (76457)
<input type="radio"/> +0-00-00: Herbst/Winter 1973/74 (76417)
<input type="radio"/> +0-00-00: Übergang frühe-späte Römische Kaiserzeit (76360)
<input type="radio"/> +0-00-00: Römische Kaiserzeit-Völkerwanderungszeit (76359)
<input type="radio"/> +0-00-00: 1613 (Druck), vor 1717 (Einband) (76356)
<input type="radio"/> +0-00-00: 1867 (Modell), 1895-1896 (Ausführung) (76343)
<input type="radio"/> +0-00-00: 1200 vor Christus (um) (76313)
<input type="radio"/> +0-00-00: 4.-3. Jahrtausend vor Christus (76310)
<input type="radio"/> +0-00-00: 45.000 vor Christus (um) (76307)
<input type="radio"/> +0-00-00: Qianlong-Periode, dat. (76238)
<input type="radio"/> +0-00-00: Spätklassik (14. Jh. - 1521) (76192)
<input type="radio"/> +0-00-00: Postklassik 15. Jh.-16. Jh. (76177)
<input type="radio"/> +0-00-00: 1375 (1996-97) Erstdruck (76160)
<input type="radio"/> +0-00-00: 1374 (1995-96) (76158)
<input type="radio"/> +0-00-00: 1375 (1996-97) (76157)
<input type="radio"/> +0-00-00: 1374 (1995-96) Erstausgabe (76156)
<input type="radio"/> +0-00-00: Daoguang, nach 1829 (76149)
<input type="radio"/> +0-00-00: Inka (Ecuador) 1463-1532 (76069)
<input type="radio"/> +0-00-00: Postklassik (76066)
<input type="radio"/> +0-00-00: teilweise 1971 (76040)
<input type="radio"/> +0-00-00: 19.4.1964/7.2.1965/6.2.1965 (75594)
<input type="radio"/> +0-00-00: Nach Auskunft des Verkäufers ist diese Figur schon vor vielen, vielen Jahren geschnitzt worden (75557)
<input type="radio"/> +0-00-00: Manteña-Huancavilca 800-1500 (75515)
<input type="radio"/> +0-00-00: Qing (Mandschu) -Dynastie (Anfang) (75514)
<input type="radio"/> +0-00-00: Chancay-Inka 800-1550 (75513)
<input type="radio"/> +0-00-00: Tairona 1000-1550 (75507)

2017 (Originale 1968-69) (76639)



Ende 18. Jahrhundert (76457)



45.000 vor Christus (um) (76307)



Qianlong-Periode, dat. (76238)



Spätklassik (14. Jh. - 1521) (76192)



teilweise 1971 (76040)



19.4.1964/7.2.1965/6.2.1965 (75594)



Römische Kaiserzeit-Völkerwanderungszeit, 2. Hälfte 2. Jh.-spätes 7. Jh. (76459)



Nach Auskunft des Verkäufers ist diese Figur schon vor vielen, vielen Jahren geschnitzt worden (75557)



## What we get ...

- Information about real object (copy) and original object
- When did „End of 18th century“ begin?
- What is „about 45000 BC“?
- Specialist’s vocabulary
- They mean „Maya classic“ not „greek classic“
- „partially 1971“ and the rest?
- three in one
- „Roman imperial time-migration period, 2nd half of 2nd century to late 7th century“- good for friends of computing
- „According to the seller this figure was carved many, many years before“ – no words!

- Many museums try to put additional information into time-fields! The specialised museums have their own „time-vocabulary“ which is not intellegible with those of other specialisations (e.g. japonologists, art historians, american antiquity, egyptologists, ...).
- In some professions it is common to give arithmetic tasks instead of values (3rd quarter of 4th century to 2nd third of 7th century).
- It is very common to use a „about“ addition without further specification.
- Many museum-software-programmes do not offer more than one opportunity (field) to enter time values forcing the museums to put to much information into it.

# Of course ... It gets possible to search across museums

# benefits of control

Henri de Toulouse-Lautrec (1864-1901)

Overview


Norm data

"Henri Marie Raymond de Toulouse-Lautrec-Monfa (24 November 1864 – 9 September 1901), commonly known as just Henri de Toulouse-Lautrec (UK: /ˈɒnri də tuːluːz louˈtʁɛk/ ON-ree də too-LOOZ ... [Read more])


[1]



**These Ladies in the Dining Room**  
» Szépművészeti Múzeum



**Divan Japonais**  
» Kunsthalle Bremen




**Young Girl in the Studio (Hélène Vary)**  
» Kunsthalle Bremen



**La clownesse assise Mademoiselle Cha-U-Kao. Blatt 3 aus: "Elles"**  
» Kupferstichkabinett



**Phantastisches Figürchen mit Kolossalkopf**  
» Kupferstichkabinett



**Mann und Frau in einem Kahn / Die Ruderer**  
» Kupferstichkabinett



**Soldat im Ansturm, Karikatur**  
» Kupferstichkabinett



**Zwei Gendarmen eine Frau arrestierend**  
» Kupferstichkabinett



**Skizzenblatt mit Mann und Hühnern**  
» Kupferstichkabinett



**Die Quadrille à la chaise Louis XIII. im Elysée Montmartre ( Cancan /...**  
» Kupferstichkabinett



**Titelblatt der Folge "Elles"**  
» Kupferstichkabinett



**Clown**  
» Nationalgalerie



**La Revue Blanche**  
» Kunstbibliothek




**La Loge au Mascaron doré / Die Loge mit der Goldmaske**  
» Kunstbibliothek




**Le Coiffeur. Le Théâtre Libre**  
» Kunstbibliothek



**À l'Opera: Madame Caron dans "Faust"**  
» Freies Deutsches Hochstift / Frankfurter Goethe-Museum



**Mlle. Marcelle Lender im Brustbild**  
» Kulturhistorisches Museum Magdeburg



**Henri de Toulouse-Lautrec: Miss May Belfort**  
» Museum Ulm

Institution	Place	No. of Objects	Distance
Kupferstichkabinett	Berlin	8	6.5 km
Kunstbibliothek	Berlin	3	6.5 km
Kunsthalle Bremen	Bremen	2	310.5 km
Kulturhistorisches Museum Magdeburg	Magdeburg	1	120.6 km
Museum Ulm	Ulm	1	509.1 km
Freies Deutsches Hochstift / Frankfurter Goethe-Museum	Frankfurt am Main	1	414.8 km
Nationalgalerie	Berlin	1	8.9 km
Szépművészeti Múzeum	Budapest	1	686.3 km



# Hierarchical search in all relevant fields (places, time, keyword)

# benefits of control

Home Museum Collection Exhibitions Object More Contact EN

museum-digital Search objects

Objects found: 8634 Keywords: Sacred architecture Search

### Sacred architecture

Overview Hierarchy Norm data


▲ Building

**Generic**


- ▼ Church building
- ▼ Mosque
- ▼ Temple
- ▼ Pagode
- ▼ Synagogue
- ▼ House of prayer
- ▼ Religious building

[1] [2] [3] [4] ... > >>


☰ ☰ ⏪ ⏩ ⌛ 🌐 🕒 🗑️




**Blick über Pallien auf Trier**  
» Stadtmuseum Simeonstift  
Trier




**Heilige Familie mit den Hl. Katharina und Barbara**  
» Stadtmuseum Simeonstift  
Trier



**Anbetung der Könige und Hirten**  
» Historisches Museum der Pfalz - Speyer



**Frankfurt, Nr. 2221, Vieilles maisons et tour du Dome, a Francfort,...**  
» Taunus-Rhein-Main -



**Hippolyte Jouvin, Francfort sur le mein, Nr. 385, La Cathedrale, vue...**  
» Taunus-Rhein-Main -

# Frontend, Visualisations, Timeline for objects

# benefits of control

Timeline

Search objects

Objects found: 85805    Keywords: Portrait    Sorted by: relevance           



Eduard Gaertner (1801-1877)

Objekte suchen 

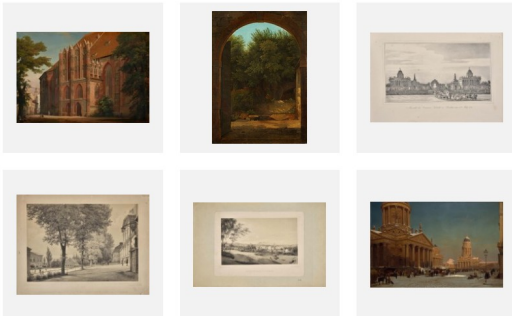
"Johann Philipp Eduard Gaertner (\* 2. Juni 1801 in Berlin; † 22. Februar 1877 in Flecken Zechlin) war ein deutscher Vedutenmaler des 19. Jahrhunderts.

Seine zwischen 1828 und 1870 entstandenen Ansichten von Berlin geben Aufschluss über das historische Erscheinungsbild der Stadt im Biedermeier. Seine Lehre absolvierte Gaertner in der Königlichen Porzellan-Manufaktur Berlin. Im Anschluss wurde er Schüler des königlichen Hoftheatermalers Carl Wilhelm Gropius. Sein Lehrmeister brachte Gaertner in Kontakt mit der Berliner Künstlerelite. Ab dem Jahr 1822 stellte Gaertner regelmäßig seine Bilder in der Akademie der Künste aus. Die Institution verschaffte seiner Kunst öffentliche Anerkennung. In den 1820er-Jahren erhielt er erste Aufträge vom preußischen Königshaus und unternahm eine Studienreise nach Paris. Nach der Rückkehr ließ er sich in Berlin als freier Maler nieder und spezialisierte sich vor allem auf Berliner Stadtansichten. Als sein Hauptwerk aus dieser Zeit gilt das Berlin-Panorama von 1834. Ende der 1830er-Jahre unternahm er geschäftliche Reisen nach Russland. In den 1840er-Jahren verlor Gaertners Kunst am königlichen Hof an Aufmerksamkeit. Der Künstler wandte sich mehr einem bürgerlichen Kundenkreis zu und erweiterte sein Repertoire verstärkt um Landschafts- und Innenraumdarstellungen. Seit den 1850er-Jahren machte die Fotografie Gaertners Architekturmalerei zunehmend unrentabel. Im Jahr 1870 zog er sich aus Berlin zurück und verbrachte die letzten Lebensjahre in Zechlin." - (de.wikipedia.org 15.02.2022)

[bnf](#) [gnd](#) [loc](#) [NDB/ADB](#) [rkd](#) [ulan](#) [viaf](#) [wikidata](#) [Wikipedia](#)

## Objekte und Visualisierungen

### Beziehungen zu Objekten



Objekte zeigen

### Beziehungen zu Personen etc.

Der aufgerufene Akteur steht in Beziehung (links) zu Objekten, zu denen andere Akteure gleichzeitig in Beziehung (rechts) stehen.

Hergestellt [► Eduard Gaertner \(1801-1877\)](#)    Hergestellt [► Friedrich Julius Tempelhey \(1802-1870\)](#)  
[Person-Körperschaft-Bezug] [► Alexandra Feodorowna von Russland \(1798-1860\)](#)  
[Person-Körperschaft-Bezug] [► Wilhelm I. \(Kaiser\) \(1797-1888\)](#)

Personenbeziehungen anzeigen



### Beziehungen zu Zeiten



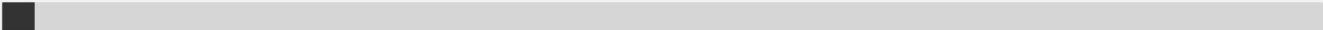
Objects on map

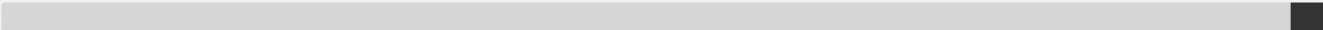
Search collections

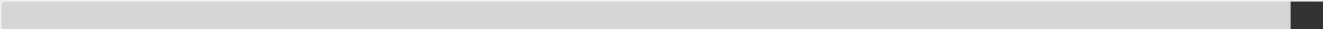
Search objects 

Objects found: 275    Keywords: drum      Search



Time filter (start)  -3200

Time filter (end)  2014

Map source  2022

Plastik: Liseuse

Search objects



Provenance/Rights: GRASSI Museum für Angewandte Kunst, Leipzig /  
Museum (CC BY-NC-SA)

## Description

Seit den 1850er Jahren führte Albert-Ernest Carrier-Belleuse Marmorarbeiten, Bronzeskulpturen und Terrakottabüsten aus, die kokette Eleganz mit einer vollkommen naturalistisch-malerischen Auffassung verbanden. Durch die naturalistische Behandlung der Materialien nahmen sie einen höchst lebendigen Ausdruck an. 1864 freundete er sich mit dem jungen Bildhauer Auguste Rodin an. Auf der runden Plinthe vorn die Signatur:"A. CARRIER-BELLEUSE" und auf dem gedrehten Sokel vorn ein Schild mit der Inschrift" LISEUSE/Par Carrier Belleuse (Gd prix du Salon)". Schenkung aus der Slg. Giorgio Silzer, Hannover, 2002

## Material/Technique

Bronze, gegossen; Elfenbein, geschnitzt

## Measurements

Höhe: 21,9 cm; Tiefe: 5,7 cm; Breite: 6,8 cm

Albert-Ernest Carrier-Belleuse (1824-1887)

"Albert-Ernest Carrier-Belleuse (born Albert-Ernest Carrier de Belleuse; 12 June 1824 – 4 June 1887) was a French sculptor. He was one of the founding members of the Société Nationale des Beaux-Arts, and was made an officer of the Legion of Honour." -  
(en.wikipedia.org 23.03.2021)

Created ...

... Who: Albert-Ernest Carrier-Belleuse (1824-1887)

Created ...

... Where: City of Brussels [Probably]

## Qualified chooses (because additional data are available, e.g. live-dates)

# benefits of control

NEW EVENT RELATING TO: FRAU MIT HAND IM SCHOSS [37862]

Painted ▾

Who? [Pressing „Who?“ and start typing]

Where?

When?

At least one answer to the questions of "When"-*Who*-"Where" has to be provided !

DONT SAVE, GO BACK TO OBJECT

RECENTLY USED ...

**PERSON/INSTITUTION:**

- ⌕ Fotoatelier Adolf Stolle
- ⌕ Fotoatelier Gebrüder Siebe
- ⌕ Fotoatelier Oskar Goetze
- ⌕ Pierre-Antoine Baudouin
- ⌕ Christopher Potter
- ⌕ Fotoatelier Pokorny & Reuter

**PLACE:**

- ⌕ Elbląg
- ⌕ Speersort 5 (Hamburg)
- ⌕ Zentralstrasse 7 (Leipzig)
- ⌕ Wollzeile 34 (Wien)
- ⌕ Durlach

**TIME:**

- ⌕ Since 1903
- ⌕ 1775
- ⌕ 1850
- ⌕ 1770

INSERT ACTOR ⓘ

Find an actor

gaer

Gaertner, Anna Eva

Eduard Gaertner (1801-1877)

Kökényesi (Gaertner) Szaniszló

R. Gaertners Verlagsbuchhandlung

Conrad Gaertner (1838-1883)

Gottfried Gaertner (1754-1825)

Friedrich Hiller von Gaertringen (1864-1947)

Bernard Gaertner (1881-1938)

Philipp Gottfried Gaertner (1754-1825)

## Support

- When connecting an object-event (e.g. painting) to an actor one gets proposals while typing the name.

# Backend, keyword refinement (help to improve quality further)

# benefits of control

Object type	Fotografie (Lichtbild)
Object title	Dunkler Kragen - Heller Kragen
Description	In eine Vignette gefasste Aufnahme des Oberkörpers einer jungen Frau. Das Haar der Frau ist der Mitte gescheitelt. Ihr Blick ist an der Kamera vorbei nach links gerichtet. Bekleidet ist sie dunklen Kleid dessen V-Ausschnitt mit einem sehr dunklen breiten Besatz eingefasst ist. Am heller hochstehender Kragen, der vorne mit einer großen Brosche besetzt ist. Um den Hals trägt eine dünne helle Kette, die vor dem Hals zusammengebunden ist. Im Ohr zeigt sich ein Ohrhring.  Angaben zum Fotoatelier von der Vorderseite: "Hansen & Weller // 28. Bredgade // (forhen Schou) und von der Rückseite: "Hansen & Weller // Photographiske Etablissement // Kjöbenhavn. K // Schimmelmann's Palais)"  Zur Datierung: Über "Hansen, Schou & Weller" heißt es: "Bis 1885 hatte das Studio seine Adresse in Bredgade 28."
Material/Technique	Albuminabzug auf Pappe
Dimensions	10,5 x 6,3 cm

SEND

MORE

Base	Resource (2)
+ Museum SaHiFo - Photo Collection	
+ Collect Carte d	
+ Event	
Image Who: Where: When:	
+ Keywor Photog Portrait Vignette Woman	

REFINE TAG

- Altersbildnis
- Architektenporträt
- Babyporträt
- Brustbild
- Damenporträt
- Dreiviertelprofil
- Einzelporträt
- Equestrian portrait
- Feldherrenporträt
- Full body portrait
- Gelehrtenporträt
- Halbfigurenbildnis
- Halbprofil
- Herrenporträt
- Herrscherporträt
- Höfisches Porträt
- Hüftbild
- Kinderporträt
- Knabenporträt
- Kniestück
- Komponistenporträt
- Künstlerporträt
- Mehrpersonenporträt
- Miniaturbildnis
- Mummy portrait
- Musikerporträt
- Mätressenporträt
- Passport photo
- Pastorenporträt
- Pendantbildnis
- Pflanzenporträt
- Portrait photography

Portrait

"A portrait is a painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant. The intent is to display the likeness, personality, and even the mood of the person. For this reason, in photography a portrait is generally not a snapshot, but a composed image of a person in a still position. A portrait often shows a person looking directly at the painter or photographer, in order to most successfully engage the subject with the viewer." - (en.wikipedia.org 26.11.2019)


mouseover -> explanation

right click -> list of subordinated terms

Plausi – checks automatically if possible the plausibility

# benefits of control

< 37309 >



+ □

Generate PDF

Show SM buttons

Hide object

Export object

Delete object

Inventory number	1054
Object type	Fotografie (Lichtbild)
Object title	Dunkler Kragen - Heller Kragen
Description	<p>In eine Vignette gefasste Aufnahme des Oberkörpers einer jungen F der Mitte gescheitelt. Ihr Blick ist an der Kamera vorbei nach links g dunklen Kleid dessen V-Ausschnitt mit einem sehr dunklen breiten l heller hochstehender Kragen, der vorne mit einer großen Brosche b dünne helle Kette, die vor dem Hals zusammengebunden ist. Im Oh</p> <p>Angaben zum Fotoatelier von der Vorderseite: "Hansen &amp; Weller // 2 und von der Rückseite: "Hansen &amp; Weller // Photographische Etablise Schimmelmann's Palais)"</p> <p>Zur Datierung: Über "Hansen. Schou &amp; Weller" heißt es: "Bis 1885 ha</p>
Material/Technique	Albuminabzug auf Pappe
Dimensions	10,5 x 6,3 cm

- Painted (1905) After death of Jakob Wilhelm Christian Roux (1771-1830)

Automatic check regarding plausibility and message if necessary. In the example: Painted after death of actor.





- Already mentioned: Nodac-editors can teach the system and store permanent rewrites. In the examples:
- 1 – With the next import of data containing „Eugène Delacroix (1798 – 1863)“ there will be a rewrite (leaving blanks out)
  - 2 – „Häuser“ will always automatically be changed to „Haus“, with input and at import (changing plural to singular has to be done very often)

# Translations

# benefits of control

## Detailed description

Niedriger Fuß mit höherer eingezogenen, oben abgekanteten Stufe. Unterkehler profilierter Mündungsteller. Senkrechter und waagerechte Henkel mit rundem Querschnitt. - Motiv: Paris und Helena.  
Gepunktete Bodenlinie. Helena auf Lehnstuhl sitzend nach rechts. Paris stehend das angewinkelte Bein aufgestützt auf felsigem Gelände nach links.

<b>Created ...</b>	<b>Found ...</b>	<b>Collected ...</b>
... When 380 BC [About]	... Where Nola ⓘ	... Who: August Kestner (1777-1853) ⓘ
... Where Attica (region) ⓘ		... Where Rome ⓘ

## Relation to people

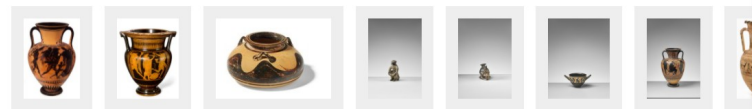
- 👤 Helen of Troy (-) ⓘ
- 👤 Paris (-) ⓘ
- 👤 Menelaus (-) ⓘ
- 👤 Aphrodite (-) ⓘ

## Relation to places

- 📍 Sparti ⓘ

## Part of

» Gefäßkeramik (Vasen) (78)



## Literature

■ Mlasowsky, Alexander (2000): Corpus Vasorum Antiquorum, Deutschland. Hannover, K

## Keywords

» Hydria    » Judgement of Paris    » Red-figure pottery    » Trojan War 🌐 ⌚    » wedding

**Trojan War**

"In Greek mythology, the Trojan War was waged against the city of Troy by the Achaeans (Greeks) after Paris of Troy took Helen from her husband Menelaus, king of Sparta. The war is one of the most important events in Greek mythology and has been narrated through many works of Greek literature, most notably Homer's Iliad. The core of the Iliad (Books II – XXIII) describes a period of four days and two nights in the tenth year of the decade-long siege of Troy; the Odyssey describes the journey home of Odysseus, one of the war's heroes. Other parts of the war are described in a cycle of epic poems, which have survived through fragments. Episodes from the war provided material for Greek tragedy and other works of Greek literature, and for Roman poets including Virgil and Ovid." - (en.wikipedia.org 30.01.2022)

**Conflict**

- ↳ War
- ↳ Trojan War

Even if object description is not translated,

- Placenames (e.g. Rome)
- Actor names (e.g. Helen of Troy)
- Keywords (e.g. Trojan war)

can appear in language of user, automatically.



Enriched data can be integrated into museum website (own API for md:term)

# benefits of control

← zurück zum Suchergebnis

## Johanna Luise von Seeger, Intendantin der École des demoiselles



Herkunft/Rechte: Landesmuseum Württemberg, Stuttgart / (CC BY-SA)



The website of Landesmuseum Stuttgart displays data for objects fetched on the fly from the museum-digital server.

The pieces of information are regrouped. Enrichments are used.

### Über das Objekt

Johanna von Seeger, die wie ihr Mann Obrist von Seeger (1740-1808) der Hohen Carlsschule vorstand, betreute als Intendantin die 1772 gegründete École des demoiselles. Deren Protektion hatte Franziska von Hohenheim (1748-1811) übernommen. Neben bürgerlichen Mädchen erhielten auch adelige Töchter eine standesgemäße Ausbildung, zu der unter anderem der Unterricht in musischen Fächern wie Musik und Zeichnen gehörte. Auf ihr musikalisches Talent verweist Mme

<b>Inventarnummer</b>	2003-40 b
<b>Material und Technik</b>	Öl auf Leinwand
<b>Maße</b>	H. 86 cm, B. 94 cm

Ergebnisliste

Ergebnis 1 von 1 Zurück Weiter

Datengeber

→ Landesmuseum Württemberg



Objekt anzeigen

Link auf diese Seite

## Johanna Luise von Seeger, Intendantin der École des demoiselles

Objektbezeichnung:

Gemälde

Objektbeschreibung:

Johanna von Seeger, die wie ihr Mann Obrist von Seeger (1740-1808) der Hohen Carlsschule vorstand, betreute als Intendantin die 1772 gegründete École des demoiselles. Deren Protektion hatte Franziska von Hohenheim (1748-1811) übernommen. Neben bürgerlichen Mädchen erhielten auch adelige Töchter eine standesgemäße Ausbildung, zu der unter anderem der Unterricht in musischen Fächern wie Musik und Zeichnen gehörte. Auf ihr musikalisches Talent verweist Mme Seeger indem sie sich am Cembalo porträtieren lässt und in den Noten blättert. Das Gemälde ist im Alten Schloss ausgestellt.

Material/Technik:

Öl auf Leinwand

Maße:

H. 86 cm, B. 94 cm

Ereignis:

Gemalt

(wer):

Johann Konrad Schleeauf (1739-1785)

(wann):

1775

Bezug (was):

Porträt

Malerei

Ölgemälde

Gemälde

Musikinstrument

Ausbildung

Frauenporträt

Bezug (wer):

Johanna Luise von Seeger (1747-1819)

Hohe Carlsschule

Verwandtes Objekt und

Rathgeb, Sabine, Schmidt, Annette und Fischer, Fritz,

Literatur:

2005: Schiller in Stuttgart, Stuttgart, Katalog Nr. 10

Standort:

Landesmuseum Württemberg, Stuttgart

Inventarnummer:

2003-40 b

Sammlung:

Malerei; Kunst- und Kulturgeschichtliche Sammlungen

Rechteinformation:

Landesmuseum Württemberg

Rechtsstatus: ?

Namensnennung - Weitergabe unter gleichen Bedingungen 4.0 International



Johanna Luise von Seeger, Intendantin der École des demoiselles  
Foto: Landesmuseum Württemberg, Stuttgart  
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The museum pressed the export-button in museum-digital, received a zip-file that they gave to the German digital library. The people at German digital library imported the data (including enrichments) without any problems because standards were used.

# lessons learned

- It does not make sense to publish data that were collected solely for administrative purposes.
- Cooperative publishing of objects increases cooperation among museums.
- Data are living. Portals are dead. Software has to respect this.
- Inventarisation should be done with publication in mind.
- Think world not village.
- Everyone has to have rules and stick to them.
- Traditional collection management software often makes it hard to produce quality.
- Traditional collection management systems need to connect to pools of knowledge.

(publicly available only)

# 846145

## Objects

188359 Literature entries

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191 Exhibitions

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227 Events

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2845 User accounts

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1280241 Images

### 897

Museums

### 4625

Collections

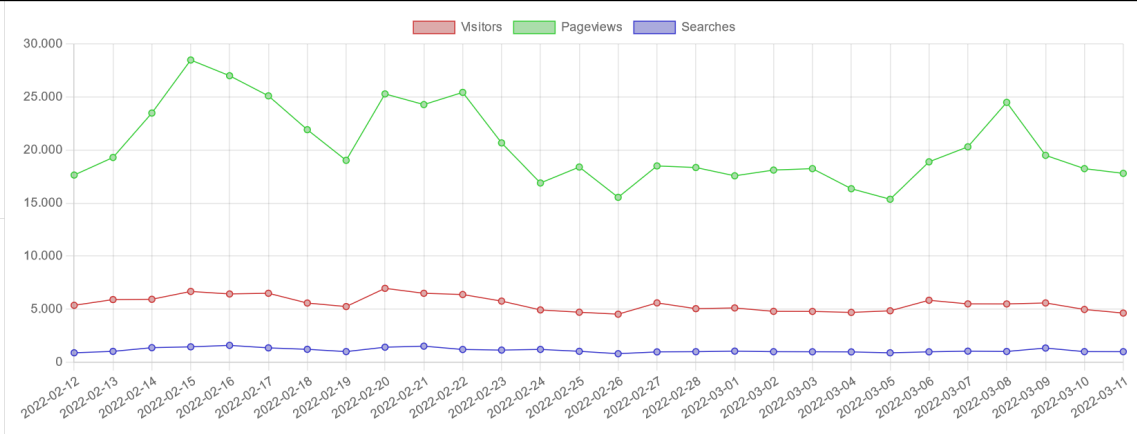
## VISITOR STATISTICS

4637

Visitors yesterday

154421

Visitors this month



## CONTROLLED VOCABULARIES

**POPULAR ENTRIES**

<b>Actors</b>	Ernő Horváth, Bárdosi János, János Bárth, Einar Schleeff, Romsics Imre
<b>Places</b>	Rome, Germany, Berlin, Budapest, Italy
<b>Tags</b>	Photography, Portrait, Coin, Graphics, Classical antiquity

1. Museum-digital is basically a easy to use publication, enrichment and correction machine, there will be a need for it in the longer run.
2. But museum-digital is more: It is a set of „caretakers“, working groups and museums grouping around regional museum-associations.
3. Museum associations and volunteers founded an association: museum-digital e.V.
4. Hosting is sponsored by Zuse Institute Berlin (Part of Free University Berlin)
5. Next steps?

The museums will tell us!

Thank you!

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Joshua Enslin – Stefan Rohde-Enslin

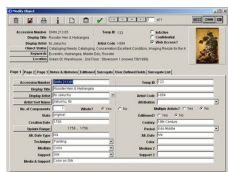
[info@museum-digital.org](mailto:info@museum-digital.org)





Lecture given at Les lundis numériques de l'INHA (Institut national d'histoire de l'art), Paris, 14.03.2022

sources ...



<https://artandartifacts.blogs.brynmawr.edu/2009/03/02/collections-management-takes-a-bold-step-forward-at-last/>