

# A importância das normas para os museus e seus sistemas de informação

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Porto

Setembro de 2016

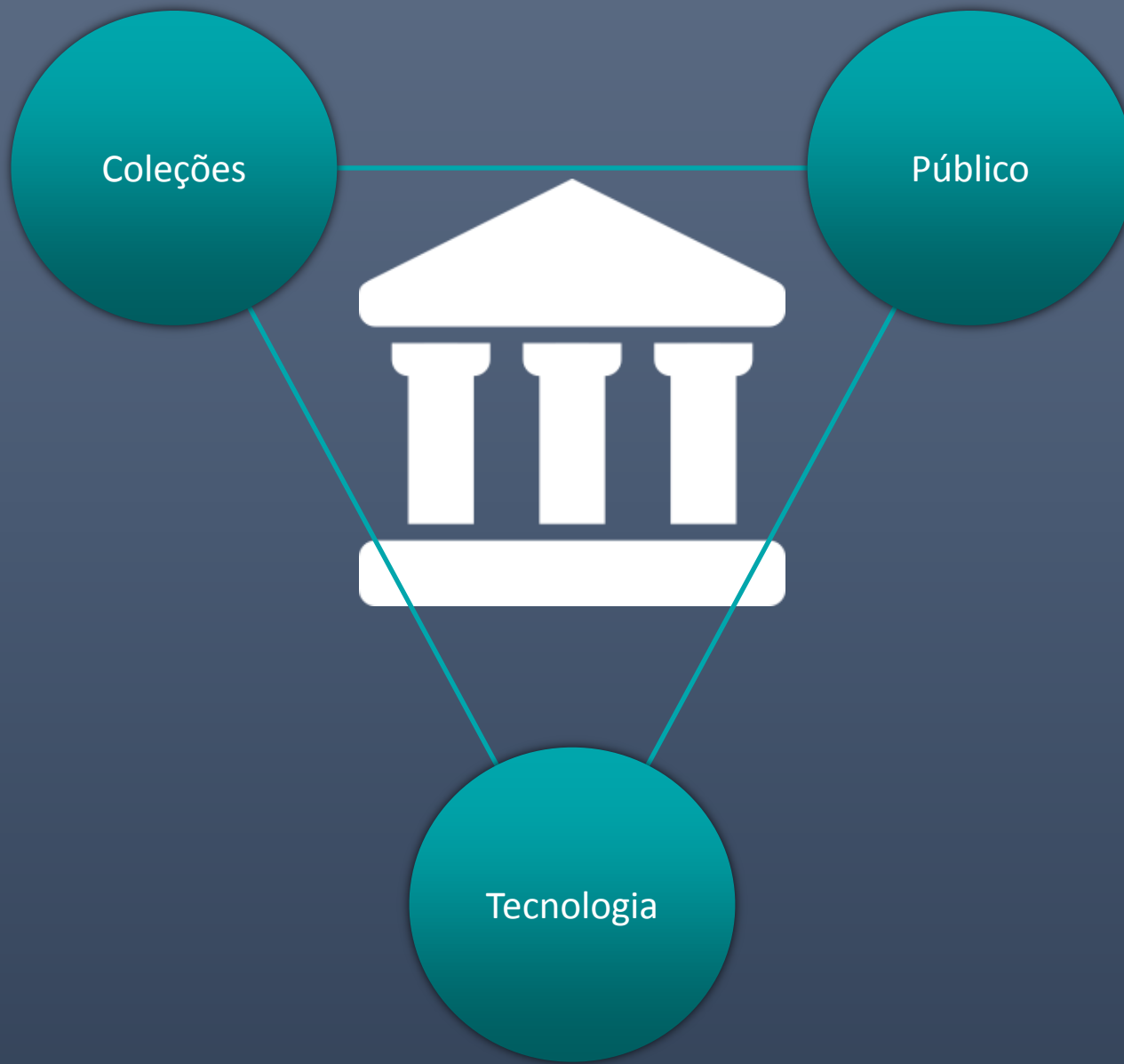


Imagem: Reservas do Museu de Mértola

Conferência do Grupo de Trabalho Sistemas de Informação da BAD









© [http://uncatalogedmuseum.blogspot.pt/2013\\_12\\_01\\_archive.html](http://uncatalogedmuseum.blogspot.pt/2013_12_01_archive.html)

# Público

O público está mais consciente da importância dos museus e, em consequência, é mais exigente e procura novas formas de participação



© <http://westmuse.wordpress.com/2012/05/22/maximizing-collections-access/>

# Coleções

As coleções mantêm um papel fundamental e constituem o ponto fulcral de diferenciação de outras ofertas culturais



© [http://wallpaperswide.com/matrix\\_world\\_map-wallpapers.html](http://wallpaperswide.com/matrix_world_map-wallpapers.html)

# Tecnologia

É omnipresente! Está presente em todo lado e, acima de tudo, é utilizada de forma constante!

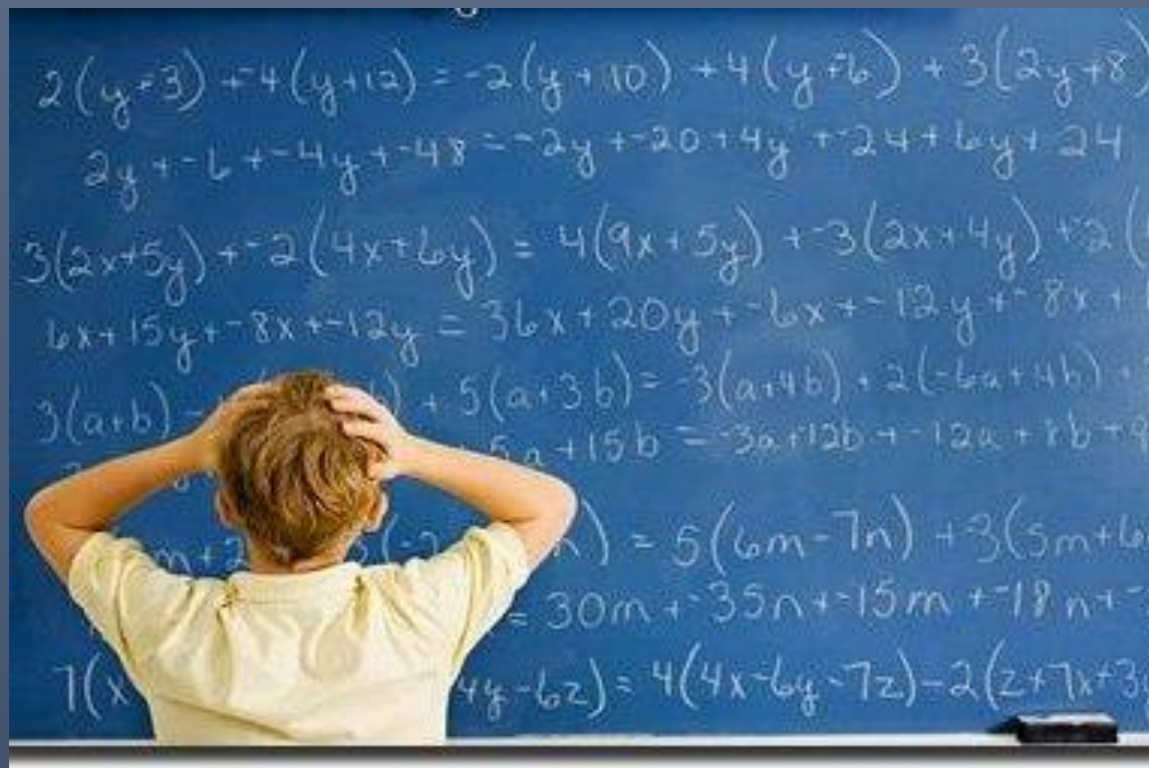
# A tecnologia transforma...

- A utilização das coleções
- Conservação
- Imagem
- Investigação
- Transporte
- Reserva e acondicionamento
- Exposição
- Educação
- A receção do público
- A relação com o público
- Os estudos de público
- Administração e gestão
- Documentação
- Lojas



# Mas estão os museus preparados para esta mudança?

Em que ponto estamos? Como podemos lidar com estes novos desafios? Há uma preocupação generalizada com esta questão? E que estratégias podemos adotar em nosso benefício?



# Alguns factos...

(sem querer assustar ninguém)



*Digitisation is a loosely-defined term which describes the set of management and technical processes and activities by which material is selected, processed, converted from analogue to digital format, described, stored, preserved and distributed.*

The Cost of Digitising Europe's Cultural Heritage (Nick Poole, 2010)

Disponível em: [http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/refgroup/annexes/digiti\\_report.pdf](http://ec.europa.eu/information_society/activities/digital_libraries/doc/refgroup/annexes/digiti_report.pdf)

# Digitalização - EU

- **10%** de coleções digitalizadas nos arquivos, museus, bibliotecas, emissoras (TV e Rádio) e outras instituições;
- **50%** aguardam digitalização
- **40%** não têm a necessidade de ser digitalizadas (duplicados)
- **31%** das coleções já estão digitalizadas
- **14%** das coleções não necessitam de digitalização (ou não podem ser digitalizadas)
- **55%** das coleções aguardam digitalização

# Custo estimado - EU



Estimativa mais baixa	Estimativa mais alta	Estimativa média
13.75 Biliões €	63.7 Biliões €	38.73 Biliões €

The Cost of Digitising Europe's Cultural Heritage (Nick Poole, 2010)

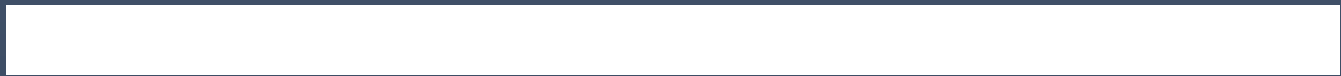
Disponível em: [http://ec.europa.eu/information\\_society/activities/digital\\_libraries/doc/refgroup/annexes/digiti\\_report.pdf](http://ec.europa.eu/information_society/activities/digital_libraries/doc/refgroup/annexes/digiti_report.pdf)

# no entanto...

- 83% das instituições estão no processo;
- 34% têm uma estratégia para a digitalização;
- 31% têm política de utilização do resultado da digitalização;
- 87% dos fundos utilizados nos processos são internos;
- 3.3% do pessoal afeto a esta tarefa específica.



55%





# DESAFIOS

By Peter J. Park - Losos JB, Arnold SJ, Bejerano G, Brodie ED III, Hibbett D, et al. (2013) Evolutionary Biology for the 21st Century. PLoS Biol 11(1): e1001466.  
doi:10.1371/journal.pbio.1001466, CC BY 2.5,  
<https://commons.wikimedia.org/w/index.php?curid=23745509>



# NORMALIZAÇÃO

The role of Standards is  
not to standardise, but  
to **enable!**

Nick Poole, *Collections Trust* CEO



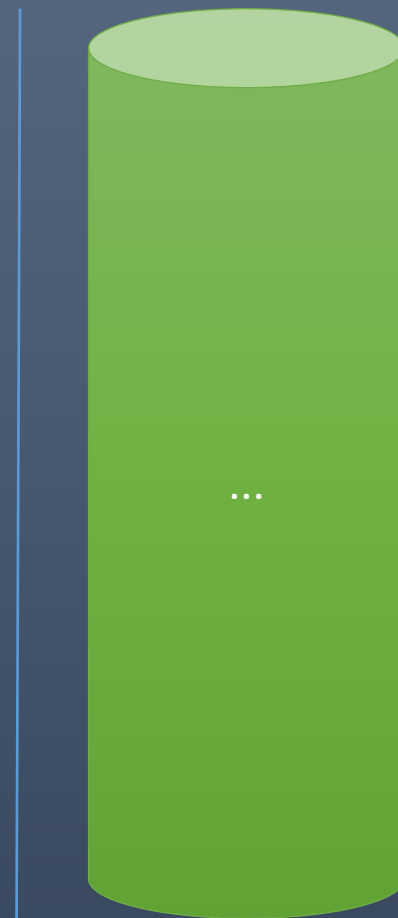
Inventário



Conservação



Gestão



...



Gestão

Inventário

Coleções e Públicos

Conservação

Divulgação

Investigação

...

Documentar

NORMALIZAÇÃO

Plano e estratégia de documentação

Desenvolvimento

Documentação

Acessibilidade

Conservação

Política de gestão de coleções

Missão do Museu

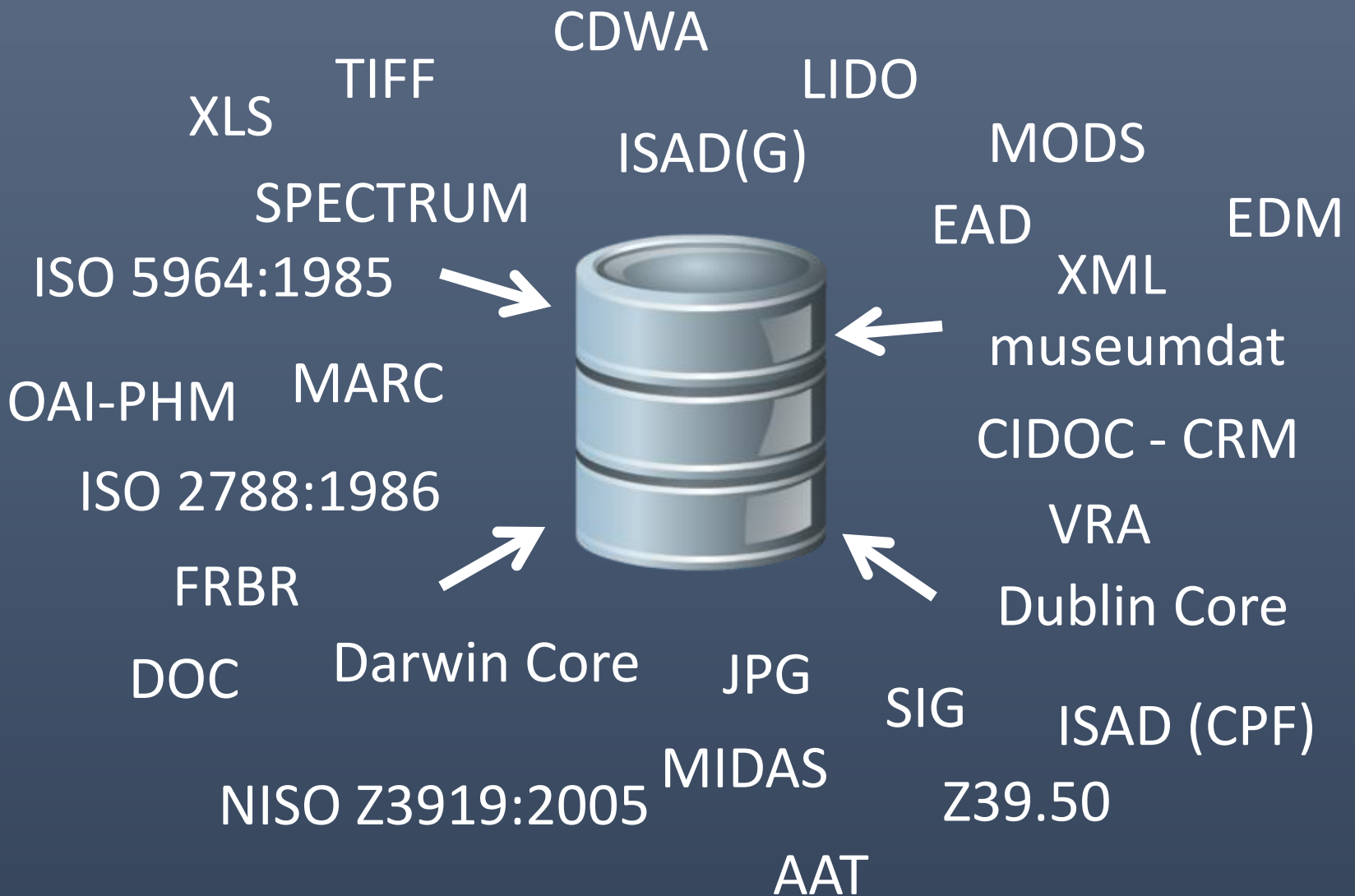
## Normas Técnicas (Específicas)

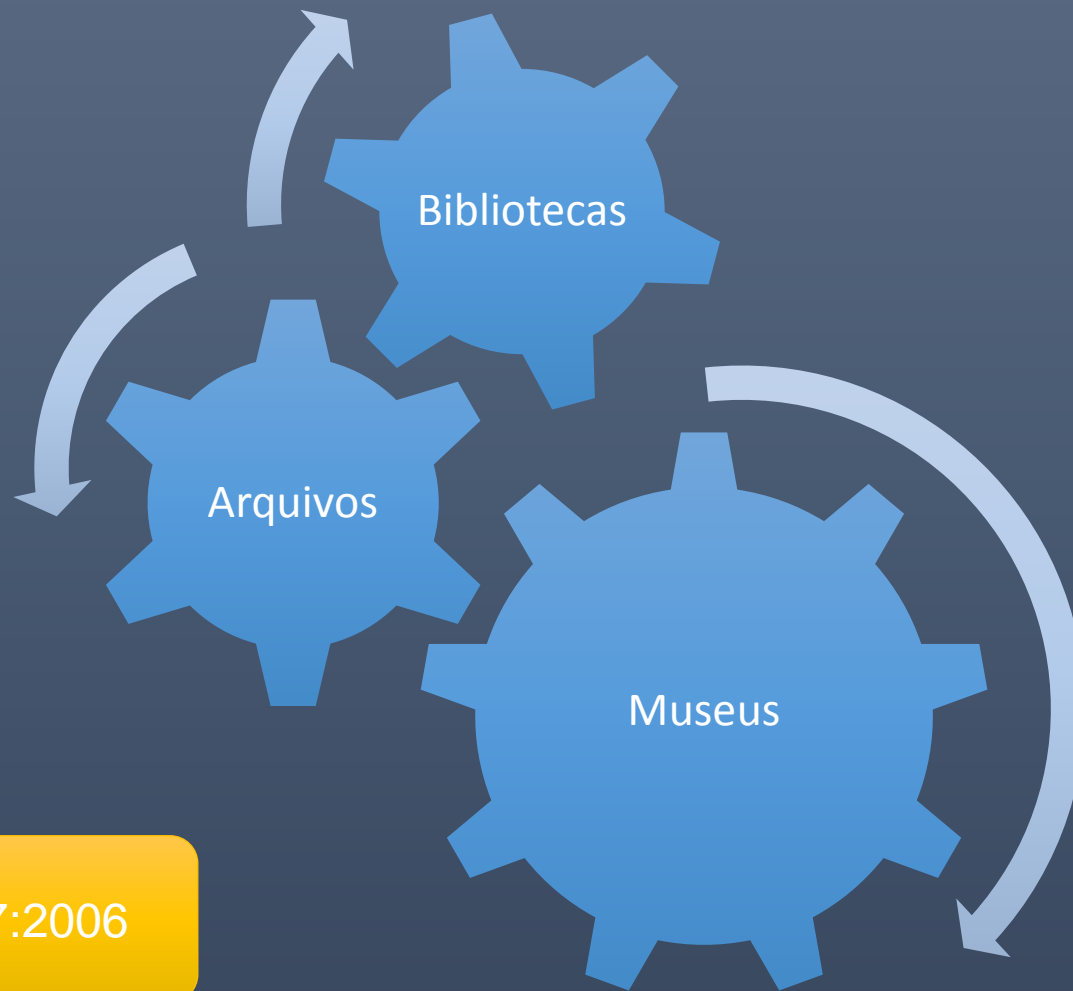
Procedimientos

Terminología

Estructura de  
datos

## Normas Técnicas (Genéricas)





ISO 21127:2006





ICOM INTERNATIONAL COMMITTEE FOR DOCUMENTATION

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### CIDOC Supporting Museum Documentation

Documentation is essential to all aspects of a museums activities. Collections without adequate documentation are not true "museum" collections.

CIDOC, ICOM's International Committee for Documentation, provides the museum community with advice on good practice and developments in museum documentation.

**ICOM Code of Ethics for Museums**

The cornerstone of ICOM is its ICOM Code of Ethics for Museums. It sets minimum standards of professional practice and performance for museums and their staff. In joining the organisation, ICOM members undertake to abide by this Code.

CIDOC ICOM

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### Photo Gallery

Select a Photos / videos Gallery



Margaret Chen, National Museum of the American Indian, Karen Chin, National Heritage Board Singapore, and Manvi Sharma, National Museum Institute of History of Art, Delhi



### Upcoming events

The CIDOC 2017 conference will be in Tbilisi, Georgia, September 25-29.

Follow us on Twitter @CIDOCevents

### Meet the new CIDOC Board!

**ICOM-CIDOC Annual Conference, Milan & Turin, Italy, July 3-7, 2016**

Milan program

New information about the location for the LIDO working group.

Conference venue: MiCo (Milano Congressi) Via Gattamelata 5, Gate 14 20149 Milano, Italy [www.micomilano.it](http://www.micomilano.it)

Turin program: off site program on July 7.

### 2016 CIDOC BOARD ELECTIONS



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- Information Centres
- Intangible Cultural Heritage
- LIDO
- Museum Process Implementation
- Semantic Research Environments

CIDOC

Supporting Museum Documentation

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Photo Gallery

View all Photos / videos Gallery All Photos / videos Gallery



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2016 CIDOC BOARD ELECTIONS

ICOM Code of Ethics for Museums

The cornerstone of ICOM is its ICOM Code of Ethics



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- CIDOC Standards, guidelines
- CIDOC Training material
- CIDOC Conference guidelines
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Minisite / CIDOC / Resources / CIDOC Standards, guidelines

## CIDOC Standards, guidelines

- [Statement of principles of museum documentation, 2012](#)
- [Statement on Linked Data identifiers for museum objects, 2012](#)
- [LIDO - Lightweight Information Describing Objects, 2010](#)
- [The CIDOC Conceptual Reference Model, 2001](#)
- [International Guidelines for Museum Object Information: The CIDOC Information Categories, 1995](#)
- [CIDOC Fact sheet No 3 - Recommendations for identity photographs, 2010](#)
- [CIDOC Fact Sheet No 2 - Labelling and marking objects, 1994](#)
- [CIDOC Fact Sheet No 1 - Registration step by step, 1993](#)

CIDOC ICOM



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[Turin program](#): off site program on July 7.

**2016 CIDOC BOARD ELECTIONS**  
 Vote now until May 31, 2016!



CONCEPTUAL  
REFERENCE  
MODEL



### What's New?

[New draft version of the CIDOC CRM, vers...](#)

[upcoming meetings announcement](#)

[The Meeting on 3-6, April 2017, was ann...](#)

### Choose a shortcut

- [Last official release](#)
- [Next meeting](#)
- [Current version](#)
- [Use Cases](#)
- [CIDOC CRM Tutorial](#)
- [CIDOC CRM Web site design](#)
- related documents
- [CRM SIG archive](#)
- [FAQ](#)

[Compatible models & Collaborations](#)

### Login for editing

### Home

#### What is the CIDOC CRM?

The **CIDOC Conceptual Reference Model (CRM)** provides definitions and a formal structure for describing the implicit and explicit concepts and relationships used in cultural heritage documentation.

The **CIDOC CRM** is intended to promote a shared understanding of cultural heritage information by providing a common and extensible semantic framework that any cultural heritage information can be mapped to. It is intended to be a common language for domain experts and implementers to formulate requirements for information systems and to serve as a guide for good practice of conceptual modelling. In this way, it can provide the "semantic glue" needed to mediate between different sources of cultural heritage information, such as that published by museums, libraries and archives.

The **CIDOC CRM** is the culmination of over 10 years work by the **CIDOC Documentation Standards Working Group** and **CIDOC CRM SIG** which are working groups of **CIDOC**. Since 9/12/2006 it is official standard **ISO 21127:2006**.

**Text status:** To be reviewed

#### Who we are

Over many years, **CIDOC** and the CIDOC Documentation Standards Working Group (DSWG) have engaged in the creation of a general data model for museums, with a particular focus on information interchange. Until 1994 the product of these activities had been the CIDOC Relational Data Model. In the interim meeting in March 1996 in Crete, the DSWG decided to engage in an object-oriented approach in order to benefit from its expressive power and extensibility for dealing with the necessary diversity and complexity of data structures in the domain. This effort resulted in 1999 in the first complete edition of the "*CIDOC Conceptual Reference Model*" (*CRM*), a product of the intensive voluntary work of a variety of contributors. In order to exploit fully the potential of the CRM as a means of enabling information interchange and integration in the museum community and beyond, CIDOC decided in **London 1999** to submit the CRM to ISO for standardization. ISO, in contrast to CIDOC, has the procedures and authority to create and declare well-defined, valid editions of international recommendations. (The CIDOC CRM has been accepted as working draft by **ISO/TC46/SC4** in September 2000. Since 9/12/2006 it is official standard **ISO 21127:2006**.)

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Exact match

Encyclopaedia

[Collections management](#) ▶

[Documentation](#) ▶

[Museum Management](#) ▶

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British English

## Welcome to the *Encyclopaedia of Museum Practice*

### The aims of the Encyclopaedia are as follows:

- To define concepts used in museum practice in many languages
- To describe the differences between concepts and the terms used for them in different languages
- To facilitate discussion about the description and use of museum practice concepts
- To provide a repository for standards, guidelines and terminologies
- To act as a stable reference for museum practice concepts

### The Encyclopaedia has the following features:

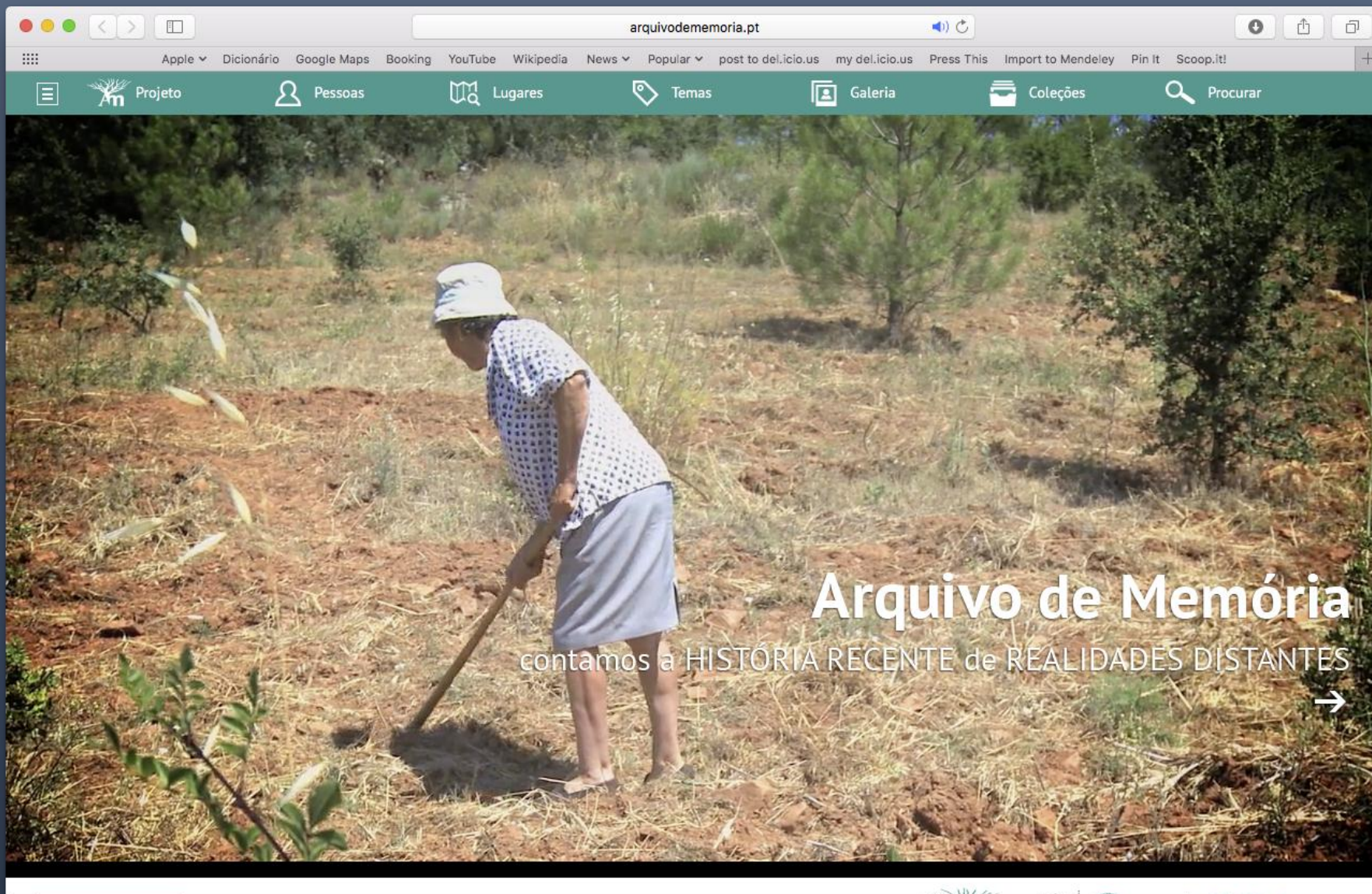
- A Wiki - Where content will be created
- Comments beneath each page
- Cross referenced multi linguality - 40 + languages - more languages possible
- Forums - where we can discuss and even argue about what has been said, or not said, in the Wiki Pages
- A Document Store

The content of the Encyclopaedia is free to browse to anyone. Participation/contribution requires registration/log-in. The registration procedure requires a code from the administrator. There is a contact option on the registration page to request one.

Having registered, there is a "How To ..." page, describing how to create, edit and translate pages. The first task of the community is to create as much content as possible in as many languages as possible. Structure and rules will follow.

**EXEMPLOS**

# Arquivo de Memória

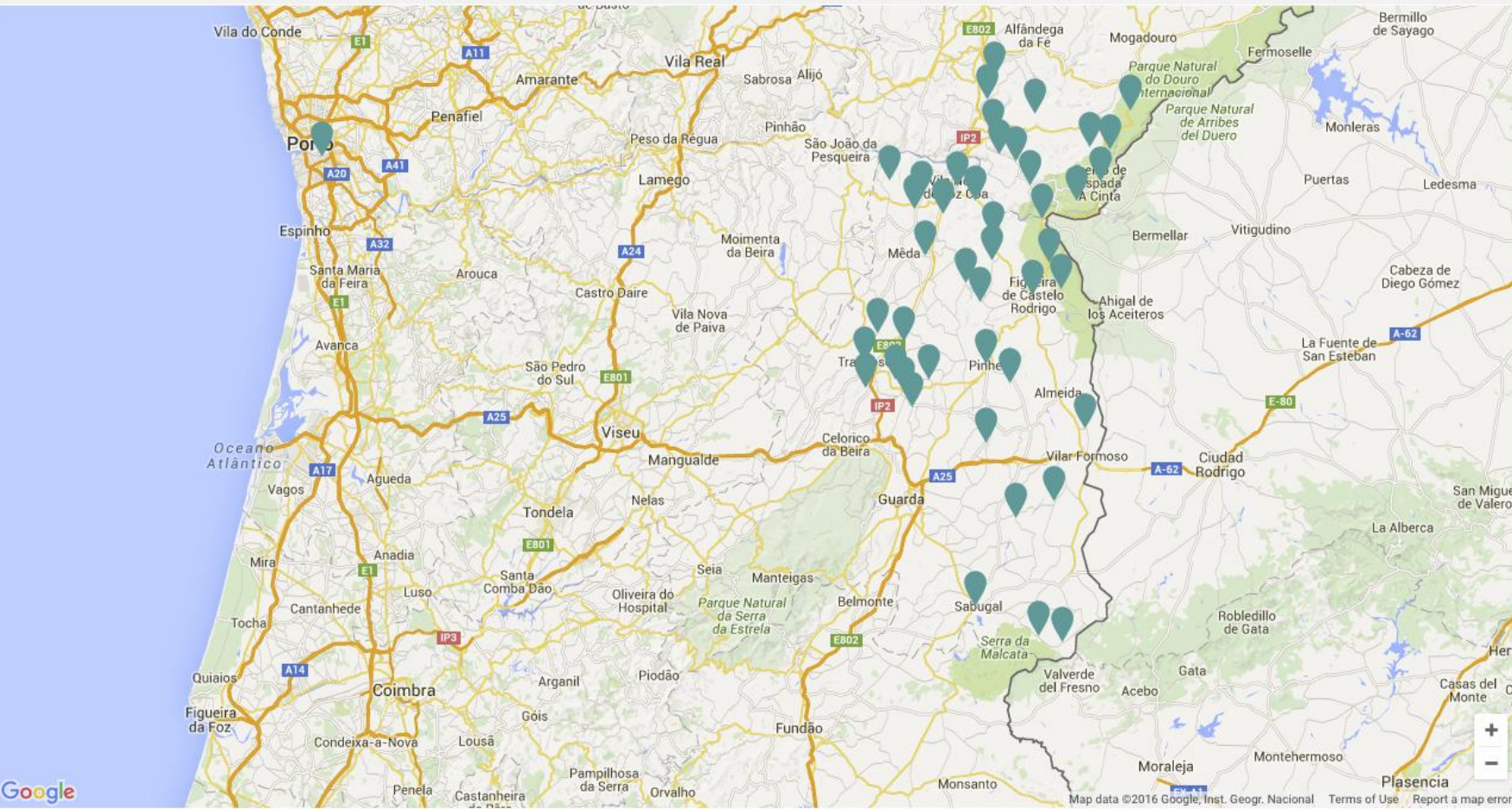








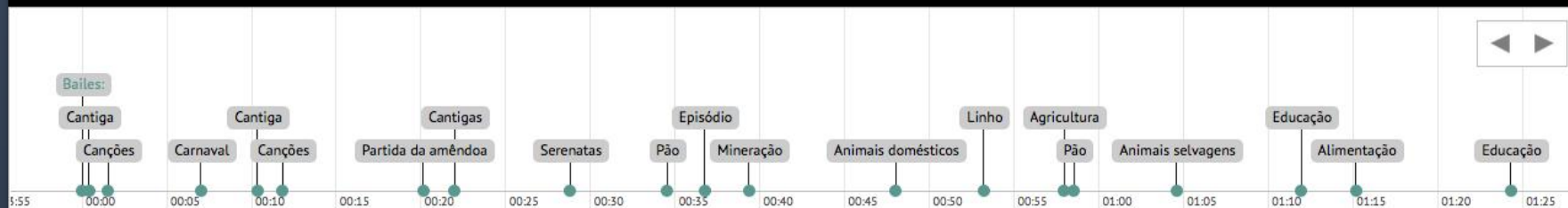
Ok





Isaltina dos Anjos Morgado, Martim Tirado 2013

Testemunho recolhido por Nuno Lopes



Isaltina dos Anjos Morgado (1936)

Local de Nascimento: Martim Tirado - Torre de Moncorvo

Bailes:: Momentos de festa em que se cantava e dançava músicas.



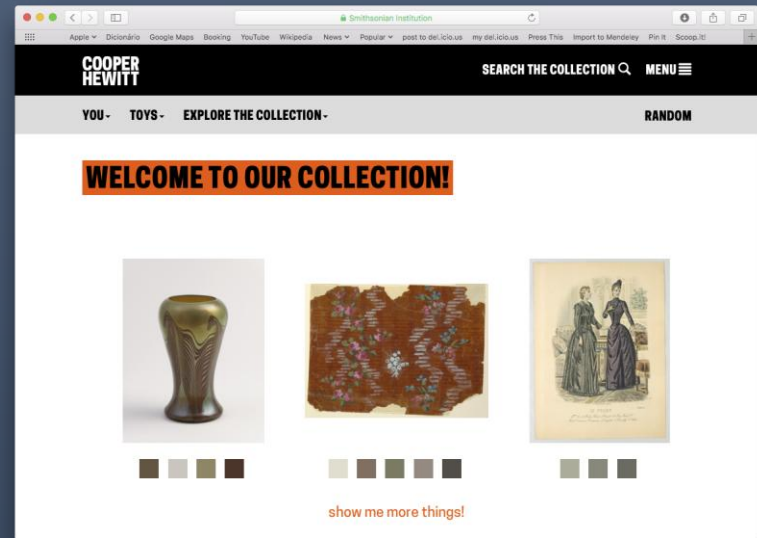
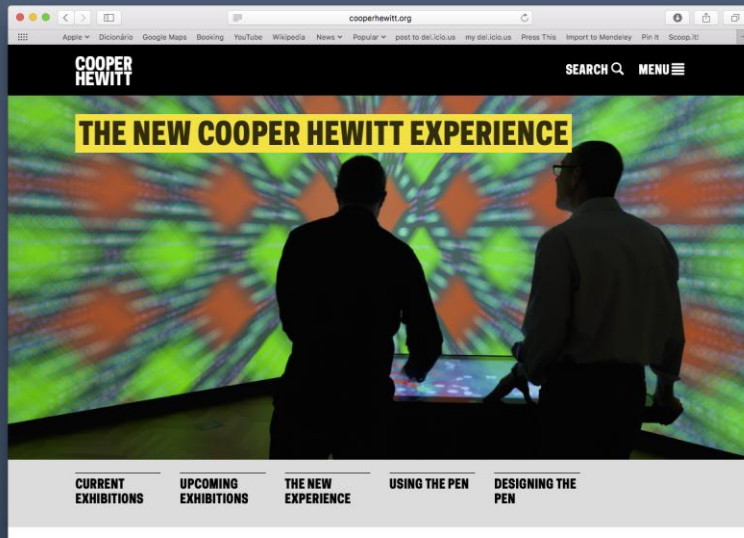
Serenatas, Mineração, Canções, Pão, Carnaval, Animais domésticos, Animais selvagens



Ficha Técnica



# Cooper Hewitt - Smithsonian



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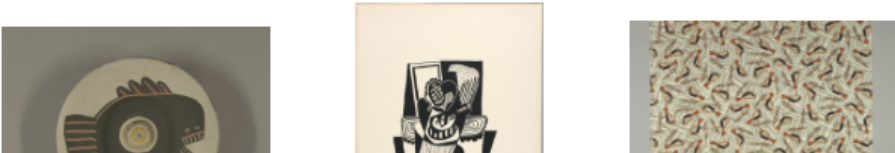
# PABLO PICASSO

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t

Pablo Ruiz y Picasso, known as Pablo Picasso (Spanish pronunciation: [ˈpaβlo piˈkaso], 25 October 1881 – 8 April 1973), was a Spanish painter, sculptor, printmaker, ceramicist, and stage designer who spent most of his adult life in France. As one of the greatest and most influential artists of the 20th century, he is widely known for co-founding the Cubist movement, the invention of constructed sculpture, the co-invention of collage, and for the wide variety of styles that he helped develop and explore. Among his most famous works are the proto-Cubist *Les Femmes d'Alger (O.J. Version O)* (1911–12), and *Guernica* (1937), a portrayal of the German bombing of Guernica during the Spanish Civil War. ... [more](#).

---

We have **9 objects** that **Pablo Picasso** has been involved with. **Pablo Picasso** has been involved in work collected by the following departments: **3 objects** from **Drawings, Prints, and Graphic Design** and



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# PABLO PICASSO

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WIKIPEDIA SAYS...

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Picasso, Henri Matisse and Marcel Duchamp are commonly regarded as the three artists who most defined the revolutionary developments in the plastic arts in the opening decades of the 20th century, responsible for significant developments in painting, sculpture, printmaking and ceramics.

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We're also pretty confident we know who **Pablo Picasso** is at [Freebase](#) and [Indianapolis Museum of Art](#) and [MoMA](#) and [Victoria and Albert Museum](#) and [Virtual International Authority File](#) and [Wikipedia](#).

Short URL:  
<http://cprhw.tt/p/2AuQe/>  
Person ID: **18047293**  
Tag as: `ch:person=18047293`

If you would like to cite this person in a [Wikipedia](#) article please use the following template:

```
<ref name=CH>{{cite web |url=https://collection.cooperhewitt.org/people/18047293/ |title=Pablo Picasso |author=Cooper Hewitt,
```



This object is currently resting in our storage facility. [See our image rights statement.](#)



**PRINT, NATURE MORT, 1961**

See more objects with the color [lightgrey](#) or



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✉️  
🐦  
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p

## PRINT, NATURE MORT, 1961

⛶ Click the icon to save this object

This is a **Print**. It was designed by **Pablo Picasso** and made by **Georges Aubert**. It is dated **1961** and we acquired it in **1962**. Its medium is **black ink on papier d'arches, wood engraving**. It is a part of the **Drawings, Prints, and Graphic Design** department.

This object was purchased from **Maury Bromsen**.

Its dimensions are

H x W: 55 × 38 cm (21 5/8 × 14 15/16 in.)

Cite this object as

Print, Nature Mort, 1961; Designed by Pablo Picasso (Spanish, 1881 - 1973); France; black ink on papier d'arches, wood engraving; H x W: 55 × 38 cm (21 5/8 × 14 15/16 in.); 1962-169-1

See more objects with the color **lightgrey** or see **all the colors** for this object.

1961 NEW ✨ 2016 🐱 📷

# COLORS!

 lightpink, or #ffb6c1	 pink, or #ffc0cb	 crimson, or #dc143c	 palevioletred, or #db7093
 lavenderblush, or #fff0f5	 hotpink, or #ff69b4	 deeppink, or #ff1493	 mediumvioletred, or #c71585
 orchid, or #da70d6	 purple, or #800080	 plum, or #dda0dd	 thistle, or #d8bfd8
 darkmagenta, or #8b008b	 violet, or #ee82ee	 mediumorchid, or #ba55d3	 darkviolet, or #9400d3
			

Color is one of the attributes we're interested in exploring for collection browsing. Bearing in mind that only a fraction of our collection currently has images, here's a first pass.

Objects with images now have up to five representative colors attached to them. The colors have been selected by our robotic eye machines who scour each image in small chunks to create color averages. These have then been harvested and "snapped" to the grid of 118 (of a possible 139) different colors — derived from the CSS4 palette and naming conventions — below to make navigation a little easier.

You can also see how objects are grouped using the following alternate color palettes: [Cravola\\*](#) or [CSS3](#)

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# COUNTRIES

## France

We have **24,961 objects** (about **11.61%** of our online collection) and know about **193 people** from this country.

## United States

We have **23,105 objects** (about **10.75%** of our online collection) and know about **374 people** from this country.

## Italy

We have **14,423 objects** (about **6.71%** of our online collection) and know about **127 people** from this country.

## United Kingdom

We have **3,764 objects** (about **1.75%** of our online collection) and know about **149 people** from this country.

---

There are **84 countries** represented in our online collection spanning **78,373 objects**, which means that about **36.46%** of all our stuff has a country to call home.

A note about the countries listed here: These are only those countries for which we were able to successfully match an object's stated location against the Where on Earth (WOE) gazetteer. Eventually every object will have a unique gazetteer ID (whether it's WOE or the Getty's thesaurus of named places or some other source) but that's not the case at the moment, partly because in the push to release the beta version of the website we've opted for things that could be solved programatically with a high degree of confidence and left things that

## ROLES

### Donor

**3,007 people** had this role and were involved with **109,649 objects**.

### Designer

**3,796 people** had this role and were involved with **26,053 objects**.

### Cataloguer

**171 people** had this role and were involved with **15,378 objects**.

### Vendor

**614 people** had this role and were involved with **14,047 objects**.

---

The people involved with our collection have had a total of **119 roles** and this is **page 1** of 4.

Our cataloguers talk about "roles" as a way to describe how those responsible for a work were involved in its creation.

A single object may have multiple people, in a variety of different roles, associated with it. Different curatorial departments use descriptive terms in different ways. Over time, this creates tremendous diversity in the vocabulary that appears in collection records. We are currently working to reconcile these differences.

There are **100 production** related roles and **19 donor** related roles.

# Vantagens e Problemas

- Gestão e utilização da informação mais eficiente;
  - Informação relacionada e tratada (“curated”);
  - Construção do conhecimento facilitada:
    - Investigação
    - Educação
    - Etc.;
  - Colaboração e partilha de informação e serviços.
- **Investimento** no sector;
  - Não há pessoal dedicado a esta tarefa de forma exclusiva nos museus;
  - Formação centrada nos instrumentos e não nos processos ou conceitos;
  - Desconhecimento das normas existentes;
  - Continuidade das equipas/projetos no médio e longo prazo;

# Avaliação

- Melhorar os processos utilizados;
- Permitir e consolidar cultura de responsabilização;
- Criar ferramentas que permitam a captação de fundos específicos para esta área;
- Investir nos pontos mais fracos e consolidar os mais fortes;
- Suporte do desenvolvimento e planejamento estratégico a longo prazo da documentação.



# OBRIGADO!

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