

Standards

Implementation of standards in management
of cultural heritage



UNIVERZA V LJUBLJANI
University of Ljubljana



Housekeeping

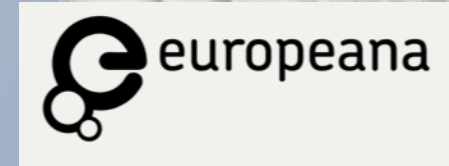


- Please make sure your microphones are muted during the presentation.
- If you have any questions, feel free to ask them in the chat.



Overview

- Importance of standards in cultural heritage institutions
- Object ID standard
- Spectrum standard
- Dublin core
- The Europeana Data Model



Object ID standard

- International standard for the minimum information needed to identify art, antiques, and antiquities
- Launched in 1997 by the Getty Information Institute
- Since 2004, ICOM holds the license rights to promote the use of this standard

Why is Object ID needed?

- Crucial to the protection of cultural objects
- Internationally recognised as a necessary and effective tool when inventorying a collection



Categories of information

Nine main categories of information:

1. Type of Object
2. Materials & Techniques
3. Measurements
4. Inscriptions & Markings
5. Distinguishing Features
6. Title
7. Subject
8. Date or Period
9. Maker

Five additional categories of information:

1. Inventory number
2. Related Written Material
3. Place of Origin/Discovery
4. Cross Reference to Related Objects
5. Date Documented



- 1.1 Photographs
- 1.2 Type of object
 - Level 1:
 - Level 2:
- 1.3 Measurements
- 1.4 Materials & Techniques
- 1.5 Inscriptions & Markings
- 1.6 Date or Period
- 1.7 Maker
- 1.8 Subject
- 1.9 Title
- 1.10 Distinguishing Features

National Maritime Museum – BHC 4251

**Painting
Portrait**

1.11 Description

- 2.1 Object ID No.
- 2.2 Related Written Material
- 2.3 Place of Origin/Discovery
- 2.4 Cross Reference to
Related Objects
- 2.5 Date Documented

Type of Object

What type of object is it?



Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).

Art & Architecture Thesaurus (AAT):

<https://www.getty.edu/research/tools/vocabularies/aat/>

- 1.1 Photographs
- 1.2 Type of object
 - Level 1:
 - Level 2:
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- 1.9 Title
- 1.10 Distinguishing Features

National Maritime Museum – BHC 4251

Painting
Portrait
114 x 87 cm

1.11 Description

- 2.1 Object ID No.
- 2.2 Related Written Material
- 2.3 Place of Origin/Discovery
- 2.4 Cross Reference to Related Objects
- 2.5 Date Documented

Measurements

What is the size and/or weight of the object?



Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).

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 - Level 2:
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National Maritime Museum – BHC 4251

**Painting
Portrait**

114 x 87 cm

Oil on panel

1.11 Description

- 2.1 Object ID No.
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Related Objects
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Materials & Techniques

What materials is the object made of? How was it made?

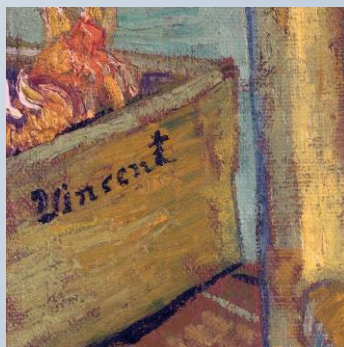


Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).

Inscriptions & Markings

Are there any identifying markings, numbers, or inscriptions on the object?

- Any text or markings added during or after the object's creation
- Location(s) of inscriptions and markings
- Important for identifying objects
- Should be recorded exactly as they appear, including any errors



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Detail, Jacques-Louis David, *Death of Marat*, 1793, (Royal Museum of Fine Arts, Brussels; photo: [Steven Zucker](#), CC BY-NC-SA 2.0) © 2024 Smarthistory

- 1.1 Photographs
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 - Level 1:
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National Maritime Museum – BHC 4251

Painting

Portrait

114 x 87 cm

Oil on panel

**Christie's stencil on back "NV336,"
and another which appears to read "ENDOPH1"**

1.11 Description

- 2.1 Object ID No.
- 2.2 Related Written Material
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Are there any identifying markings, numbers, or inscriptions on the object?



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National Maritime Museum – BHC 4251

**Painting
Portrait**

114 x 87 cm

Oil on panel

**Christie's stencil on back "NV336,"
and another which appears to read "ENDOPH1"
c. 1605**

1.11 Description

- 2.1 Object ID No.
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Date or Period

When was the object made?



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Maker

Do you know who made the object?



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 - Level 1:
 - Level 2:
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Queen Anne of Denmark / Woman in white
dress holding fan**

1.11 Description

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Subject

What is pictured or represented?



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ICONCLASS: <https://iconclass.org/>

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Title

Does the object have a title by which it is known and might be identified?



Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).

Distinguishing Features

Does the object have any physical characteristics that could help to identify it?

- An object's physical condition is a key way to uniquely identify it
- E.g., scratches, stains, cracks, repairs, etc.
- Combination of description, photographs and sketches
- Features chosen should be large enough to see with the naked eye
- Location of the distinguishing feature selected should always be recorded

Note on security:

Details of distinguishing features should not be publicly shared for security reasons.



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© THE FINE ARTS CONSERVANCY/STONELEDGE, LLC

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- 1.2 Type of object
 - Level 1:
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Portrait of Queen Anne of Denmark

**Damaged by criss-cross scoring on the lower
part of the dress. The oak panel is in three
sections, shaved down to 1/4-inch thickness,
subsequently cradled on the back. There is old
woodworm damage and two new flight holes.
The carved and gilded frame appears to be 17th
century Italian. There are traces of green paint
on the tooled Spanish leather background.**

- 1.11 Description

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Distinguishing Features

Does the object have any physical characteristics that could help to identify it?



Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).

Description

- The Object ID checklist recommendation: information covered in the mentioned categories, and a short description that can include further information to help identify the object
- Can be written in two ways: record information not covered in other categories, or summarize the information recorded under other categories in a unified entry
- Photographs are of crucial importance, the written description and the accompanying photographs should be complementary
- Specialist jargon should be avoided, as should non-specific adjectives such as *interesting*, *old*, *rare*, and *important*



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- 1.11 Description

**A three-quarter-length portrait of Queen Anne
of Denmark, the wife of King James I, at the age
of about 30. The Queen is dressed in a white
farthingale, with piled-up hair, adorned with a
jewel and a pearl. She is wearing pearls around
her neck and her bodice, and is holding a fan in
her left hand. There is a chair in the background.
An almost identical portrait exists at Blickling
Hall, Norfolk, on which there has been over-
painting at an early date, bringing the hairstyle
and ruff into a style which she assumed in or
before 1609.**

- 2.1 Object ID No.
- 2.2 Related Written Material
- 2.3 Place of Origin/Discovery
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Description



Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).

Inventory Number

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National Maritime Museum - BHC 4251

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National Maritime Museum - BHC 4251

**NMM, The Maritime Yearbook, 3, 1995/96, 11-
13; National Maritime Museum dossier and
conservation record.**



*Portrait of Queen Anne of Denmark, attributed to John
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Place of Origin/Discovery

- 1.1 Photographs
- 1.2 Type of object
 - Level 1:
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**NMM, The Maritime Yearbook, 3, 1995/96, 11-
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conservation record.**

England



*Portrait of Queen Anne of Denmark, attributed to John
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Cross Reference to Related Objects

- 1.1 Photographs
- 1.2 Type of object
 - Level 1:
 - Level 2:
- 1.3 Measurements
- 1.4 Materials & Techniques
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**NMM, The Maritime Yearbook, 3, 1995/96, 11-
13; National Maritime Museum dossier and
conservation record.**

England

**There is likely to have been a pendant portrait of
James I, but its whereabouts are unknown.**



Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).



Anne of Denmark, John de Critz, the elder (© National Portrait Gallery, London).

Date Documented

1.1	Photographs	National Maritime Museum – BHC 4251
1.2	Type of object	Painting
	Level 1:	Portrait
	Level 2:	114 x 87 cm
1.3	Measurements	Oil on panel
1.4	Materials & Techniques	Christie's stencil on back "NV336,"
1.5	Inscriptions & Markings	and another which appears to read "ENDOPH1"
1.6	Date or Period	c. 1605
1.7	Maker	Attributed to John de Critz, the elder
1.8	Subject	Queen Anne of Denmark / Woman in white dress holding fan
1.9	Title	Portrait of Queen Anne of Denmark
1.10	Distinguishing Features	Damaged by criss-cross scoring on the lower part of the dress. The oak panel is in three sections, shaved down to 1/4-inch thickness, subsequently cradled on the back. There is old woodworm damage and two new flight holes. The carved and gilded frame appears to be 17th century Italian. There are traces of green paint on the tooled Spanish leather background.
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2.1	Object ID No.	National Maritime Museum - BHC 4251
2.2	Related Written Material	NMM, The Maritime Yearbook, 3, 1995/96, 11-13; National Maritime Museum dossier and conservation record.
2.3	Place of Origin/Discovery	England
2.4	Cross Reference to Related Objects	There is likely to have been a pendant portrait of James I, but its whereabouts are unknown.
2.5	Date Documented	16th March 1998



Portrait of Queen Anne of Denmark, attributed to John de Critz, the elder (© National Maritime Museum, Greenwich, London).

Photography

- Photographs can be very helpful when it comes to identifying an object
- Object ID provides tips on photographing art
- The technical aspects of creating 2D and 3D reproductions will be covered in future webinars:

<https://www.orsula.hr/en-us/EU-Projects/RCtoDC/About-the-Project>



Summary

1. Taking photographs of the object
2. Identifying the categories of information
3. Writing a short description, including additional information
4. Keeping the constituted documentation in a secure place



Exercise

- Choose any object in front of you and describe it according to the Object ID standard.

rctodc@rctodc.eu

- 1.1 Photographs
- 1.2 Type of object
 - Level 1:
 - Level 2:
- 1.3 Measurements
- 1.4 Materials & Techniques
- 1.5 Inscriptions & Markings

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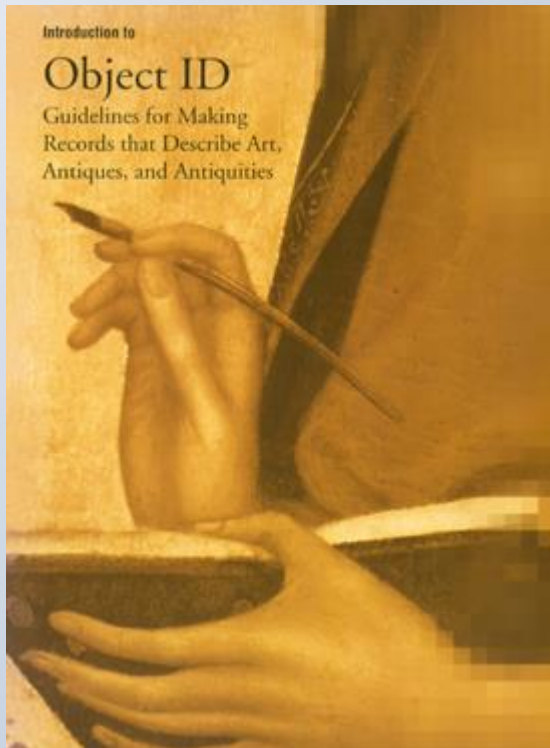
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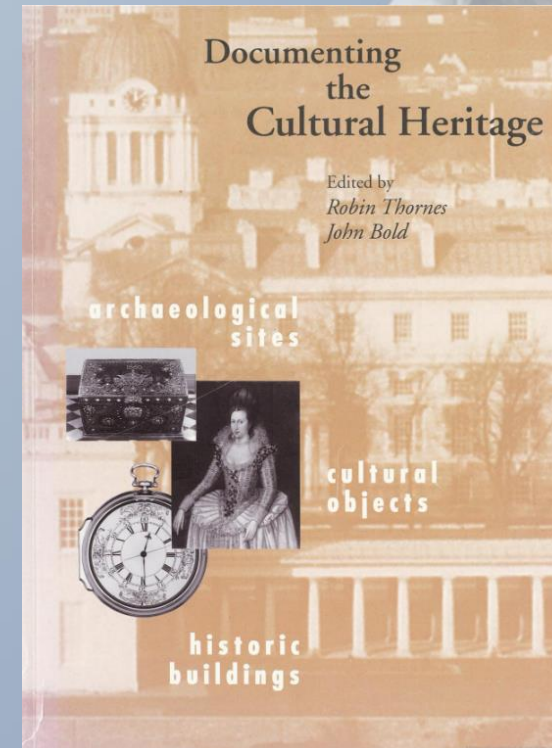


Introduction to Object ID: Guidelines for Making Records that Describe Art, Antiques, and Antiquities. Robin Thornes, with contributions by Peter Dorrell and Henry Lie, 1999



<https://www.getty.edu/publications/virtuallibrary/0892365722.html>

Documenting the cultural heritage. Thornes, Robin, and John Bold, eds. Getty Publications, 1998



<https://books.google.hr/books?id=HYL9EAAAQBAJ&newbks=0&lpg=PP1&hl=hr&pg=PP1#v=thumbnail&q&f=true>

Spectrum

- UK collection management standard that is also used around the world
- Developed by Collections Trust
- Advice on the things most museums do when managing their collections
- 21 procedures
- For museums of any size and any collection type, and for similar institutions with museum-like collections
- In recent years the standard has been adopted by a number of other countries and translated into several languages



<https://collectionstrust.org.uk/spectrum/>



What is in a Spectrum procedure?

- A **definition** that tries to sum up the procedure in a single sentence.
- A fuller note on the **scope** of the procedure

Object entry

Logging all objects coming into your care for whatever reason, including loans, enquiries and potential acquisitions.

This is a primary procedure. Accredited UK museums must meet the Spectrum standard set out below. The suggested procedure is one way to achieve the standard, but it is just a suggestion.

This procedure provides a receipt for objects left with you, sets out your terms for accepting responsibility, gives the object an identifying number, and captures key information right away. It is especially important if you accept enquiries and potential acquisitions at the front desk and someone else will follow up later. Anyone who might receive an object in this way should know what to do and how to record the information you need. ➡

Part of: [Object entry](#), [Object entry](#)

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What is in a Spectrum procedure?

- Policy questions to consider

The Spectrum standard

You should have a **policy** on why and how you receive objects and other material such as associated archives. This could either be a standalone document or part of a wider collections management policy. Either way, in deciding your policy you will need to consider these questions:

- In what circumstances will you accept objects into your care?
- Who is authorised to do this?
- What are your terms and conditions for accepting deposited objects?
- How long, and in what form, is enquiry information held?

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- Minimum requirements

Minimum requirement	Why this is important
You can account for all objects left in your care.	You do not lose track of objects left with you for a short time as enquiries.
You have clear terms and conditions for accepting objects into your care.	You do not end up being responsible for unwanted objects.
You record why objects have been left with you.	You do not wrongly process a loan as an acquisition.
You schedule the default return of objects to the owner if they are not to be acquired or loaned.	You can plan for the return of objects. You do not end up looking after objects whose status is unclear.

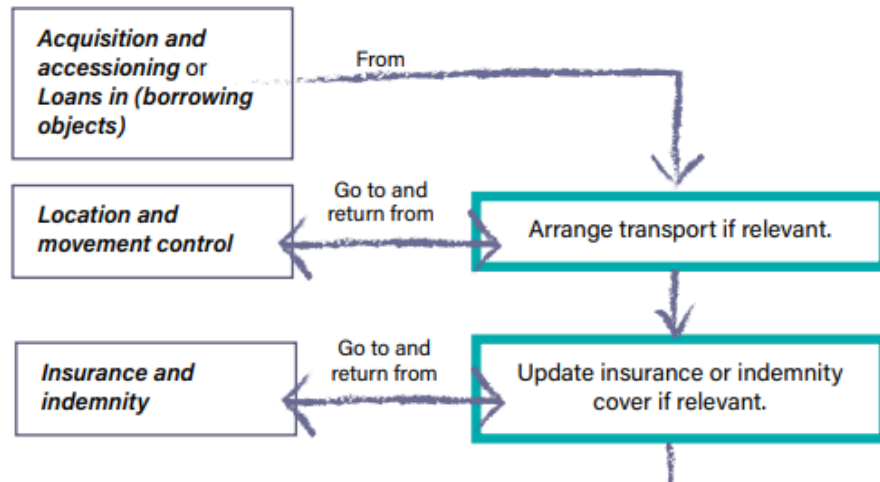
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What is in a Spectrum procedure?

Suggested procedure in two formats:

Object entry

Preparing for object entry (if known in advance)



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Suggested procedure

Preparing for object entry (if known in advance)

Prepare for the arrival of the objects at your museum.

You will often use this procedure during the course of other, linked procedures, particularly:

- **Acquisition and accessioning.**
- **Loans in (borrowing objects).**

Preparing for the arrival of acquisitions or loans you are expecting might be as simple as briefing the people who will be involved in the procedure and making sure suitable storage space is available. In the case of archaeological archives and material from other fieldwork, preparations may start several years before the objects arrive. See **Note 1**.

If you need to arrange transport for the objects go to **Location and movement control**.

If you need to update your insurance and indemnity cover go to **Insurance and indemnity**.

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Units of information

Units of information

Object condition and technical assessment information

Resource Use to record the object aspects of a condition or technical assessment.

Part of: Units of information

Valuation reference number

Resource A unique identifying number for the valuation of an object or group of objects. It should serve as the reference to written documentation of a valuation.

Part of: Units of information

Valuer

Resource The Person or Organisation responsible for valuing an object on behalf of the organisation.

Part of: Units of information

User's personal experience

Resource A description of how and why a particular object or type of object is of particular importance to a user.

Part of: Units of information

User's personal response

Resource A description of the way in which a user responded intuitively to the object.

Part of: Units of information

User's reference

Resource Documentation of any additional reference to the object provided by a user eg an event, object, document, person or organisation

Part of: Units of information

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Entry number

Definition

A unique number assigned to the entry of an object or group of objects and used to track objects prior to their return or acquisition. It should serve as the reference to written documentation of objects entering the organisation for the first time. The number should be the one assigned to an entry form or receipt.

How to record

May include: a prefix to distinguish it from other reference numbers; the year; and a running number.

Examples

E1993.123

Use

The same *Entry number* can be used for one or more objects received together, but an object can only have one *Entry number* at any one time.

Information group

[Object entry information](#)

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Primary procedures

1. Object entry
2. Acquisition and accessioning
3. Location and movement control
4. Inventory
5. Cataloguing
6. Object exit
7. Loans in (borrowing objects)
8. Loans out (lending objects)
9. Documentation planning

Museum name
This can be preprinted when the forms are ordered.

Entry Number
If possible the forms should be pre-numbered to prevent mistakes.

Depositor's name and details
If the owner box is blank this will also be the owner of the objects.

Description of Object/Collection
A brief description of the items being left at your museum. If there is any obvious damage this should be noted.

Reason for entry
Tick the appropriate box.

Depositor's signature and date

Owner's signature and date (on transfer)

Museum representative's signature and date

Owner's name and details
This section should be filled in if the owner is not the person depositing the items.

Historical information
When items are left at your museum this is the best moment to record any known historical details. It may be helpful to keep a checklist of questions to ask at the time.

Number of items

Additional Agreement (gift/sales only)
This is the Transfer of Title section. The owner, or depositor acting on behalf of the owner, signs to say that they are giving the items to your museum.

Return of object to owner
This section is for use if the items are being returned to the owner. The owner or depositor signs to acknowledge the return of their items.

OBJECT ENTRY FORM

MUSEUM NAME: Anytown Museum Form No: EO992

Received from: Mrs. S. Jarvis Address: 23 Balmoral Road, Anytown, Mids. Tel No: 978123

Owner (if different): Mr. M. Ledger Address: 46 Market Street, Anytown, Mids. Tel No: 388978

DESCRIPTION OF OBJECT/COLLECTION (note obvious damage, & any related information eg. when, where, or how was it found or used; names, dates & details of the people who made or previously owned it, etc. Continue on a new sheet if necessary)

Items from owner's mother's house

1. School blazer from Anytown High School

2. Carriage Clock with key

3. School exercise book from Anytown High School, Cover ripped

The owner's mother was Mrs. V. Ledger. She lived at 27 High Street, Anytown from 1970 - 2007 and was a music teacher at Anytown High School from 1978 - 1998

Total no. of items: 3

REASON FOR ENTRY (tick as applicable, and sign)

☒ Gift - I offer to give the object(s) listed above to the museum's governing body.

☐ Sale - I offer to sell the object(s) listed above to the museum's governing body (price sought £:.....).

☐ Loan - I offer to loan the object(s) listed above for the use of the museum's governing body for a period of months.

☐ Identification - I leave the object(s) listed above for identification & undertake to collect these no later than 4 weeks from today.

I confirm that the information given on this form is correct to the best of my knowledge and belief, & that I accept the terms and conditions described overleaf.

Signed: S. Jarvis Date: 6.3.2008

ADDITIONAL AGREEMENT (GIFT/SALES ONLY) (tick as applicable, and sign)

☒ I, the owner, confirm that I have undisputed title to the object(s) listed above, with full power to dispose of the items and transfer such title to the museum's governing body. ☐

☐ I, the depositor acting on behalf of the owner(s), confirm that the owner(s) have undisputed title to the object(s) listed above, with full power to dispose of the items and transfer such title to the museum's governing body, & that I am authorised by the owner(s) to act on their behalf to that effect.

The title in the objects listed above, & subject to the conditions overleaf, is hereby transferred to the governing body of the museum.

Signed: M. Ledger Date: 6.3.2008

MUSEUM SIGNATORY

Receipt of the object(s) described above is hereby acknowledged.

Signed: on behalf of the museum's governing body D. Barnes Date: 6.3.2008

RETURN OF OBJECT TO OWNER (tick as applicable, and sign)

I, the depositor/owner, acknowledge the return of the object(s) described above in a satisfactory condition following:

☐ identification ☐ the end of the period of loan

☐ the museum's governing body declining to accept the donation, loan or purchase of the object(s)

Signed: _____ Countersigned (for museum): _____ Date: _____

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WHITE - MUSEUM FILE
PINK - DEPOSITOR/OWNER RECEIPT
BLUE - MUSEUM TO ACCOMPANY OBJECTS

[Conditions - on back of form]

Primary procedures

1. Object entry
2. Acquisition and accessioning
3. Location and movement control
4. Inventory
5. Cataloguing
6. Object exit
7. Loans in (borrowing objects)
8. Loans out (lending objects)
9. Documentation planning

TRANSFER OF TITLE FORM

Sheet of

Institution: transfer of title number T0138

ACQUISITION: The museum gratefully acknowledges the acquisition into the collection of the items described below, from:

Mr. M. Ledger
46 Market Street
Anytown
Midshire

Acquisition method: Gift date: 16.3.2008

DESCRIPTION OF ACQUIRED MATERIAL:

entry form number E0992

accession number

identity number

brief description

2008.130.1 School blazer from Anytown High School

2008.130.2 Carriage Clock with Key

2008.130.3 Exercise book from Anytown High School

TRANSFER:

In order to complete the transfer of title from you to the museum, we would be grateful if you could read the relevant notes overleaf and then sign this form to confirm that the details above are correct and that you accept the conditions overleaf. Please retain the second (yellow) part of the form for your files and return the first (white) part to the museum.

Museum officer: D. Barnes date: 16.3.2008

Depositor: M. Ledger date: 16.3.2008

We recommend that you keep the second part of this form in a secure place. It would help the museum if it could be produced in the event of any query concerning the acquisition or the items.

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WHITE - MUSEUM TRANSFER OF TITLE FILE
YELLOW - DONOR
BLUE - MUSEUM OBJECT HISTORY FILE

Owner's name and address
In the case of a bequest this should also include the name and address of the executor acting on behalf of the deceased.

Acquisition method
For example, gift, bequest, transfer or exchange.

Entry form number
This provides a cross-reference to the entry record.

Identity number
This will be the same as the accession number.

Signatures
An authorised museum representative should sign and date the form. When the owner receives the top two copies of the form they should sign and date both, and return one to the museum.

Transfer of Title number
Forms should be pre-numbered. *Transfer of Title Forms* are best numbered in a running sequence, prefixed with the letter 'T'.

Date

Accession number
When the form has been signed, the new acquisition can be entered in the accession register and an accession number allocated.

Brief description
A brief description of the items being given to the museum.

[Conditions - on back of form]

Standard conditions governing the acceptance of gifts, bequests etc should be printed on the back of the form.

Primary procedures

1. Object entry
2. Acquisition and accessioning
3. **Location and movement control**
4. Inventory
5. Cataloguing
6. Object exit
7. Loans in (borrowing objects)
8. Loans out (lending objects)
9. Documentation planning

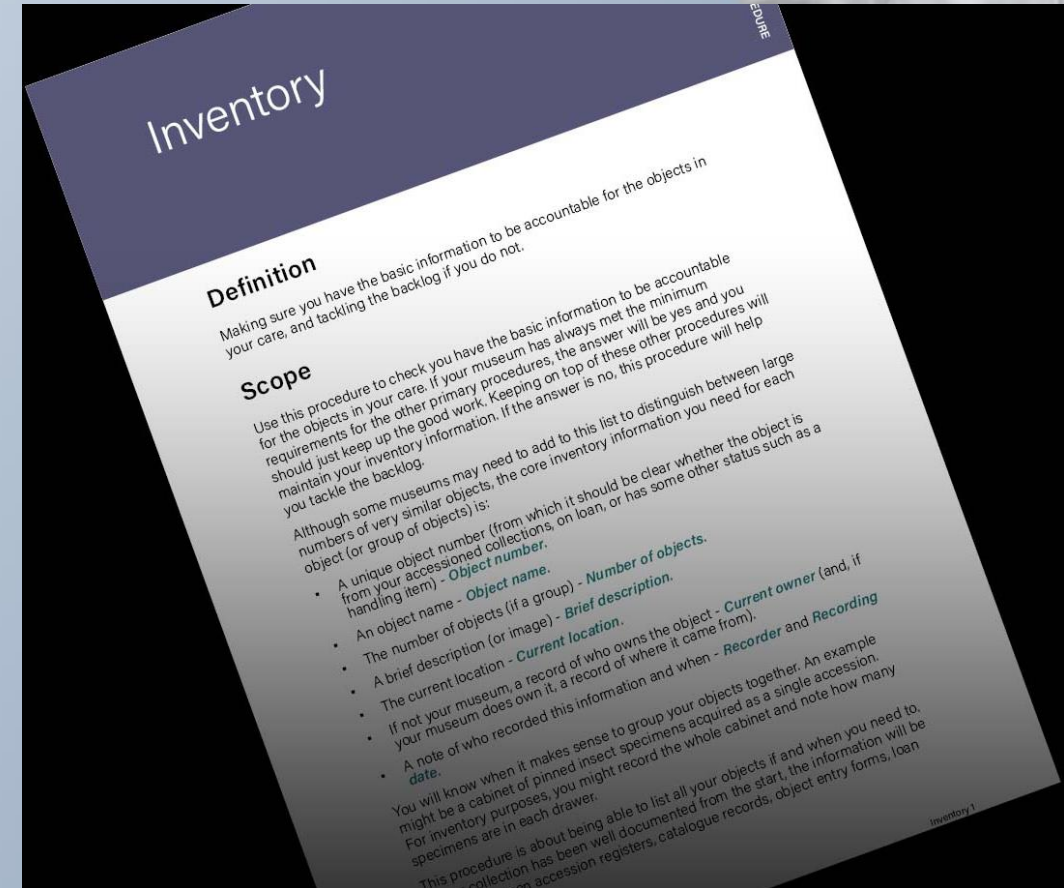
Object Movement Ticket	
Object Number	
Object Name	
Old Location	
New Location	
Reason	
Moved by : date	
Permanent	Yes/No

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Primary procedures

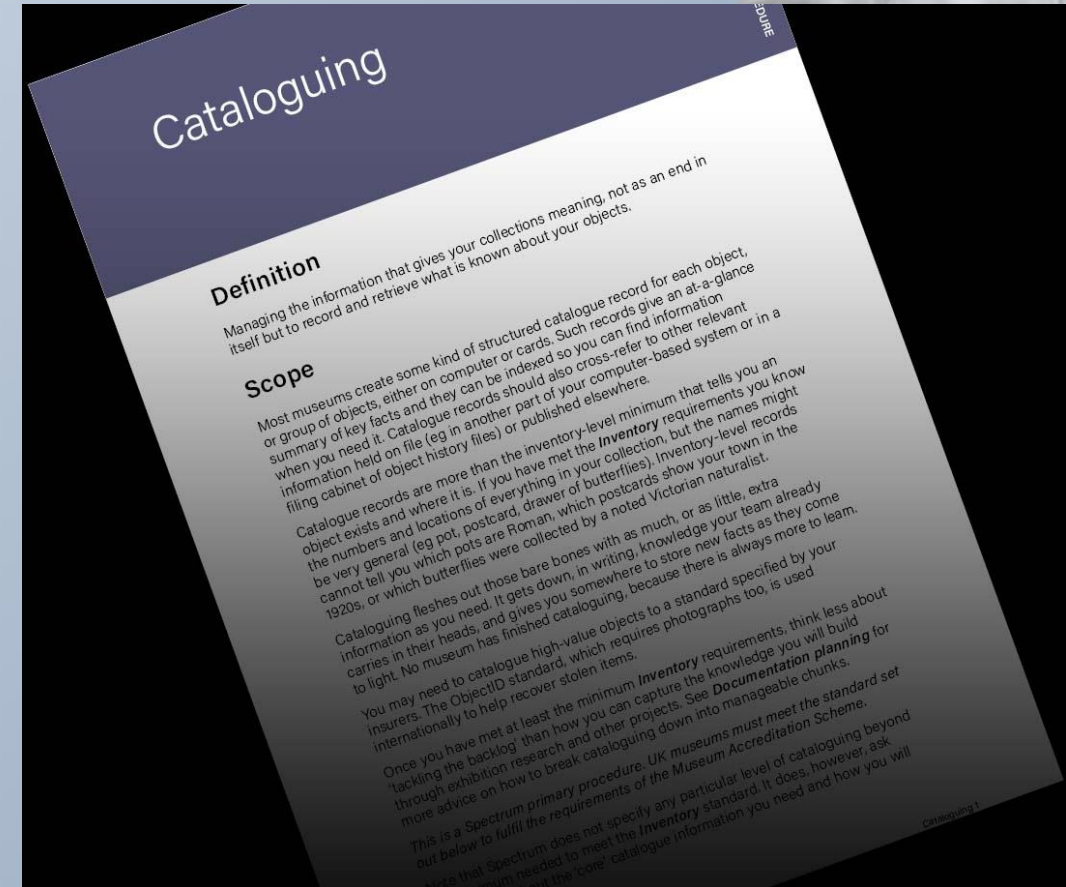
1. Object entry
2. Acquisition and accessioning
3. Location and movement control
- 4. Inventory**
5. Cataloguing
6. Object exit
7. Loans in (borrowing objects)
8. Loans out (lending objects)
9. Documentation planning



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Primary procedures

1. Object entry
2. Acquisition and accessioning
3. Location and movement control
4. Inventory
5. **Cataloguing**
6. Object exit
7. Loans in (borrowing objects)
8. Loans out (lending objects)
9. Documentation planning



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Primary procedures

1. Object entry
2. Acquisition and accessioning
3. Location and movement control
4. Inventory
5. Cataloguing
6. Object exit
7. Loans in (borrowing objects)
8. Loans out (lending objects)
9. Documentation planning

EXIT FORM

Institution: and number **X0069**

Remover's name and address
This is the name and address of the person or carrier who collects the object. This may be different from the actual borrower.

Exit Number
If possible the forms should be pre-numbered to prevent mistakes.

Recipient's name and address
The name and address of the actual borrower.

Details of items being removed
Identity number, brief description, condition and the insurance value of each item. The description should be brief but sufficient to identify the item. Loose parts should be mentioned.

Insurance valuation

Return required
If the material is to be returned this should be confirmed.

Agreed return date
The date when items should be returned.

Copies passed to file
Whoever processes the forms can record the filing date, if required.

Return signature
A museum representative should sign to confirm safe return of items. The borrower's copy should also be signed if available.

Reason for removal
For example, loan, exchange, transfer or disposal. Further details can be given in the 'notes' field.

Removal signatures
The remover and an authorised museum representative must sign. If the material is being collected by a carrier then the two top copies of the form should travel with the material. The recipient should then sign and return the top copy.

[Conditions - on back of form]

ITEMS	identity number	brief description	condition	insurance valuation
	1972.46	Box iron (with heating elements)	Good	£20
	1966.72.11	Sugar cutters	Good	£20
	1998.130.1	Kettle	Fair (lid Scratched)	£35

Loan

insurance valuation **£75** return required? **Yes** agreed return date **1.6.2008**

note
School loan "Victorian household" project

museum: I agree that the information given on this form is correct:
signed **D. Barnes** date **1.4.2008**

remover: I acknowledge receipt of the item(s) described above:
signed **A. Chalk** date **1.4.2008**

recipient: I acknowledge receipt of the items and accept the conditions overleaf:
signed **D. Barnes** date **1.4.2008**

third part of form passed to file:
signed **D. Barnes** date **1.4.2008**

second part of form returned and passed to file:
signed **D. Barnes** date **1.4.2008**

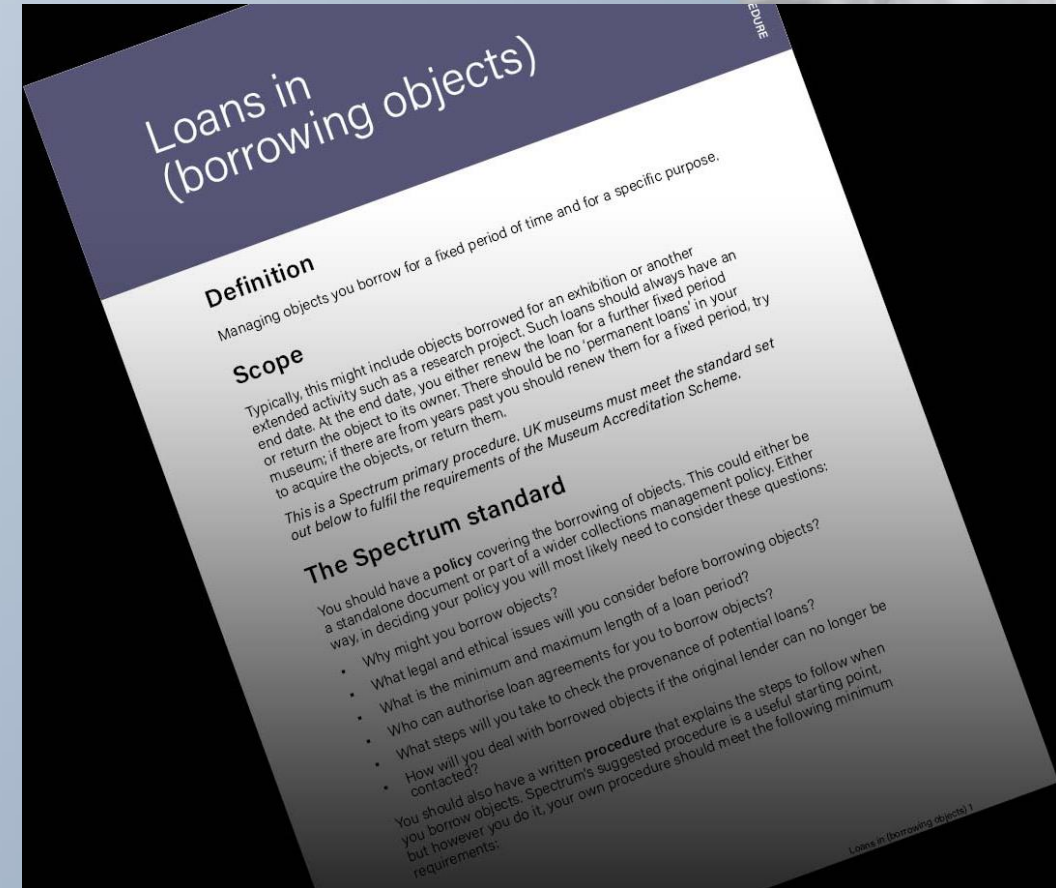
note

returned items: I acknowledge the return of the item(s) described above, in satisfactory condition:
signed **D. Barnes** date **1.6.2008**

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Primary procedures

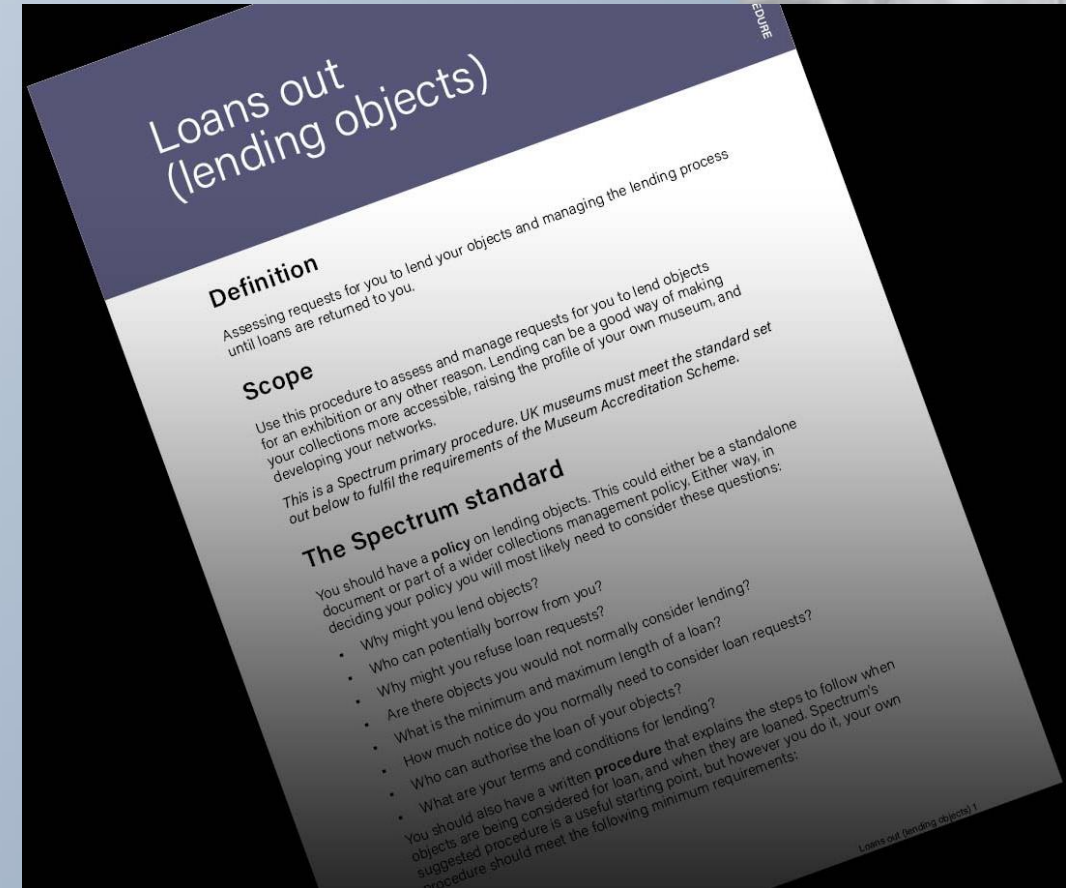
1. Object entry
2. Acquisition and accessioning
3. Location and movement control
4. Inventory
5. Cataloguing
6. Object exit
7. **Loans in (borrowing objects)**
8. Loans out (lending objects)
9. Documentation planning



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Primary procedures

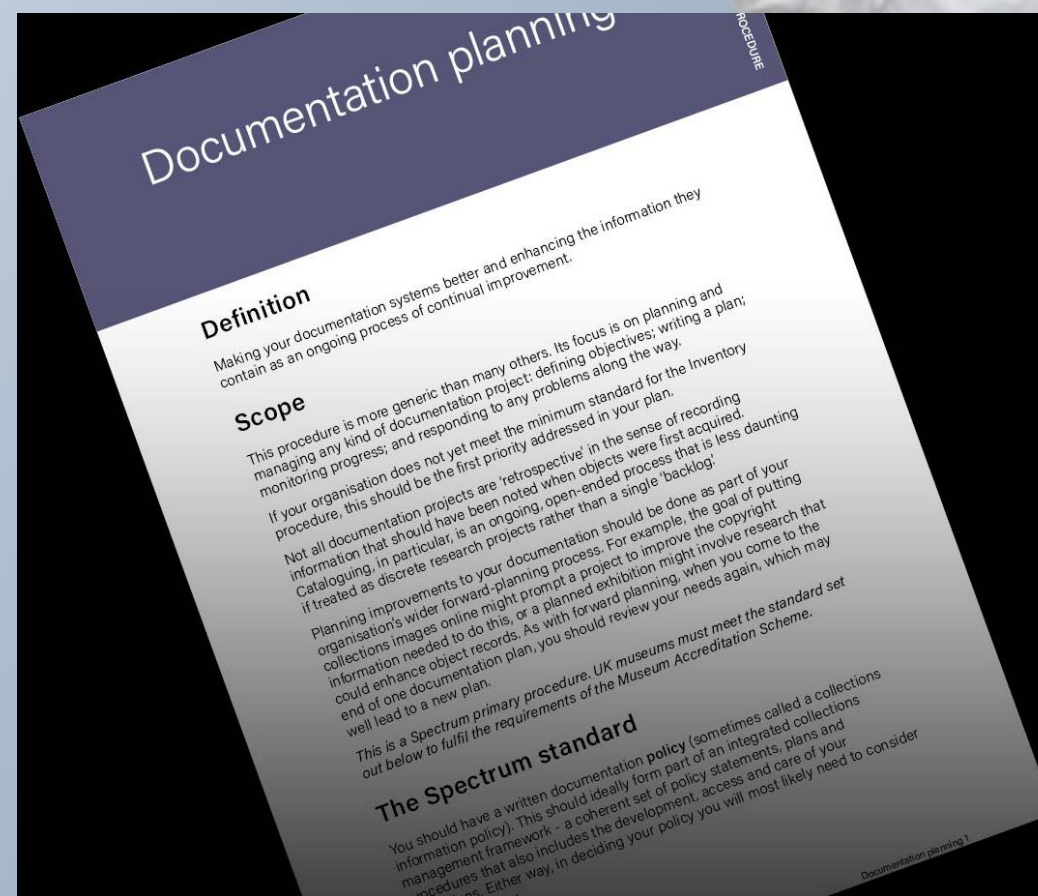
1. Object entry
2. Acquisition and accessioning
3. Location and movement control
4. Inventory
5. Cataloguing
6. Object exit
7. Loans in (borrowing objects)
- 8. Loans out (lending objects)**
9. Documentation planning



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Primary procedures

1. Object entry
2. Acquisition and accessioning
3. Location and movement control
4. Inventory
5. Cataloguing
6. Object exit
7. Loans in (borrowing objects)
8. Loans out (lending objects)
9. **Documentation planning**



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Non-primary procedures

1. **Condition checking and technical assessment**
2. Collections care and conservation
3. Valuation
4. Insurance and indemnity
5. Emergency planning for collections
6. **Damage and loss**
7. Deaccessioning and disposal
8. **Rights management**
9. Reproduction
10. Collections review
11. **Audit**
12. Use of collections



Spectrum

„Inconsistent data will almost certainly be a problem,
even in the best-run museums.”

(Collections Trust)

<https://collectionstrust.org.uk/spectrum/procedures/>



Dublin Core

- Standard set of metadata terms used for describing resources in a simple and consistent way
- Developed by the Dublin Core Metadata Initiative (DCMI)



Dublin Core Metadata Initiative

Making it easier to find information

<https://www.dublincore.org/>



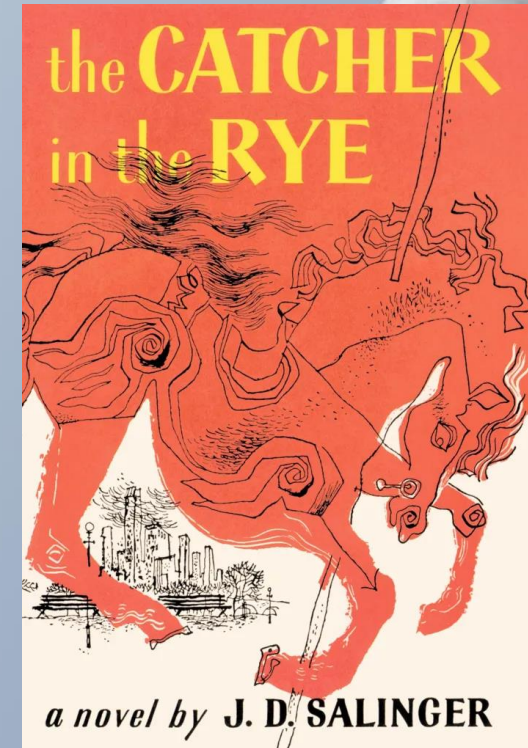
Use and Applications

- Widely used for describing digital resources in libraries, archives, museums, and other institutions involved in information management
- Can be used in:
 - Library catalogues
 - Digital repositories
 - Web pages
 - Learning management systems
 - Content management systems



Title

The name given to the resource.



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[https://archive.org/details/catche/rinrye0000unse_i5b4/mode/2up]

- | | | |
|----|-------------|-------------------------------|
| 1 | Title | The Catcher in the Rye |
| 2 | Creator | |
| 3 | Subject | |
| 4 | Description | |
| 5 | Publisher | |
| 6 | Contributor | |
| 7 | Date | |
| 8 | Type | |
| 9 | Format | |
| 10 | Identifier | |
| 11 | Source | |
| 12 | Language | |
| 13 | Relation | |
| 14 | Coverage | |
| 15 | Rights | |

1	Title	The Catcher in the Rye
2	Creator	J.D. Salinger
3	Subject	
4	Description	
5	Publisher	
6	Contributor	

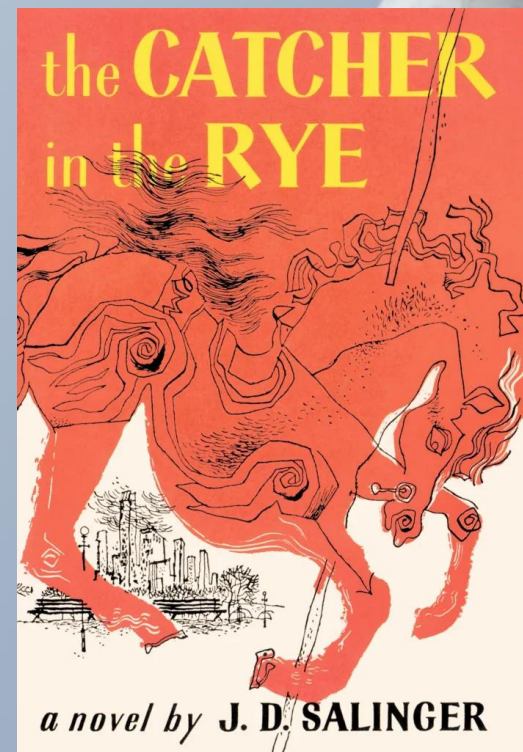
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11	Source	

12	Language	
13	Relation	

14	Coverage	
15	Rights	

Creator

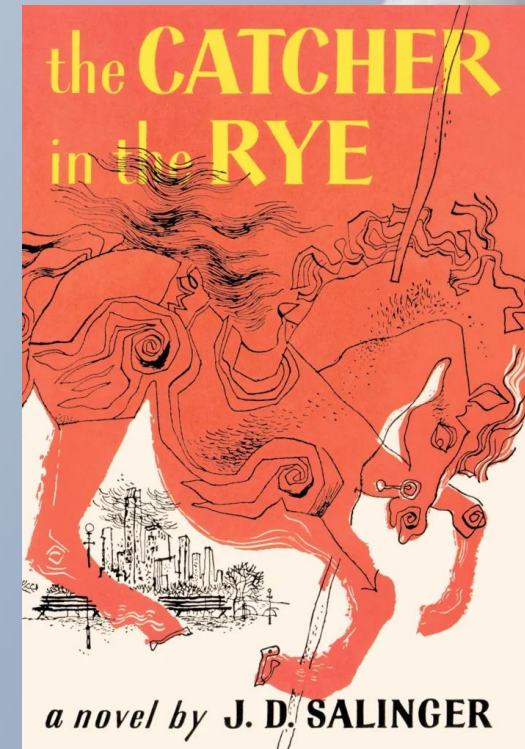
Person or entity responsible for creating the intellectual content of the resource.



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[https://archive.org/details/catche/rinrye0000unse_i5b4/mode/2up]

Subject

Keyword or phrase that describes the topic of the resource.



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[https://archive.org/details/catche_rinrye0000unse_i5b4/mode/2up]

1	Title	The Catcher in the Rye
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3	Subject	American literature; coming-of-age
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6	Contributor	

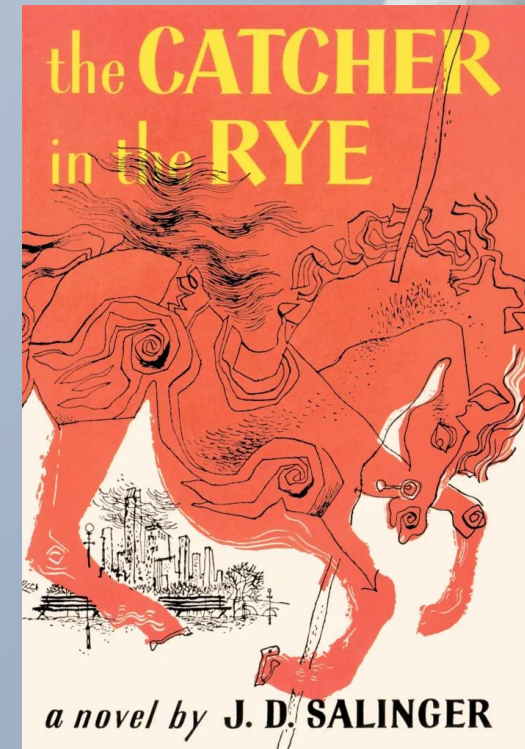
7	Date	
8	Type	
9	Format	
10	Identifier	
11	Source	

12	Language	
13	Relation	

14	Coverage	
15	Rights	

Description

Textual description of the resource.



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1	Title	The Catcher in the Rye
2	Creator	J.D. Salinger
3	Subject	American literature; coming-of-age
4	Description	A novel about a troubled teenager
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6	Contributor	

7	Date	
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5	Publisher	Internet Archive
6	Contributor	

7 Date

8 Type

9 Format

10 Identifier

11 Source

12 Language

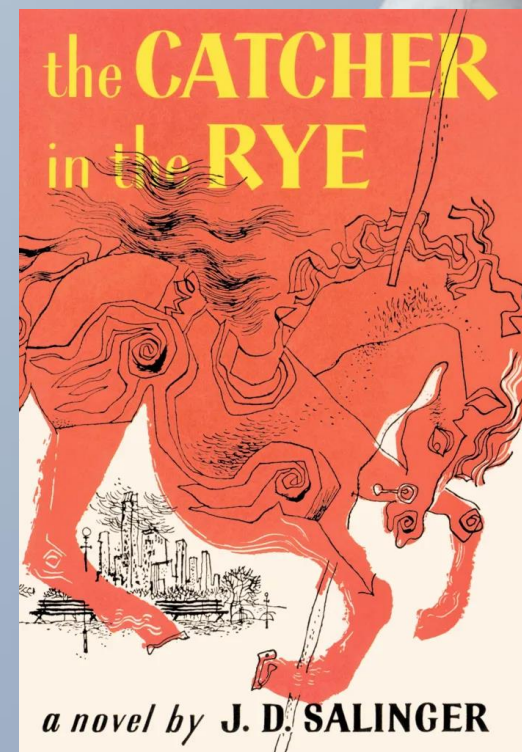
13 Relation

14 Coverage

15 Rights

Publisher

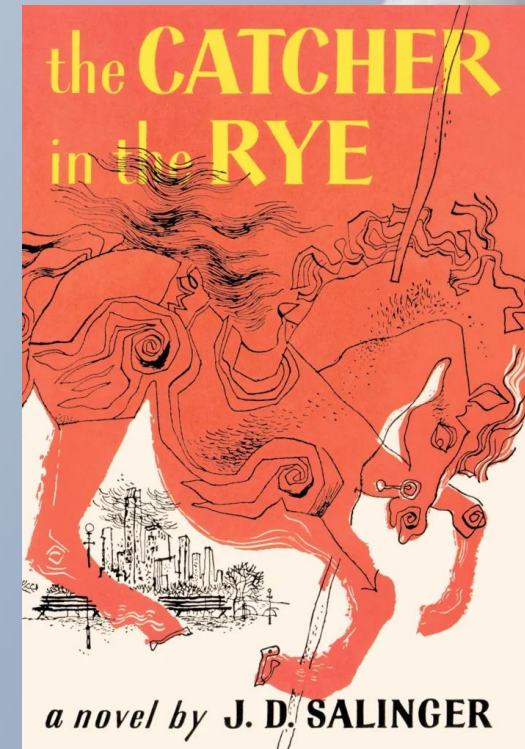
Entity responsible for publishing the resource.



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Contributor

Entity responsible for making contributions to the content of the resource.

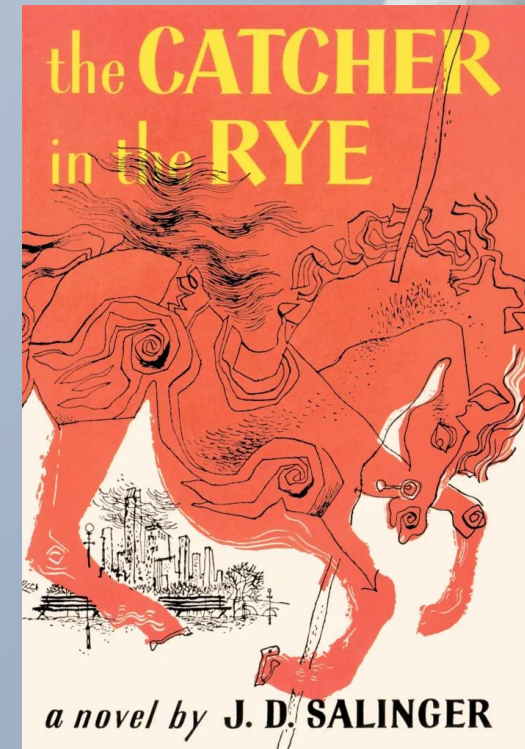


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7	Date	
8	Type	
9	Format	
10	Identifier	
11	Source	
12	Language	
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14	Coverage	
15	Rights	

Date

A date associated with the resource.

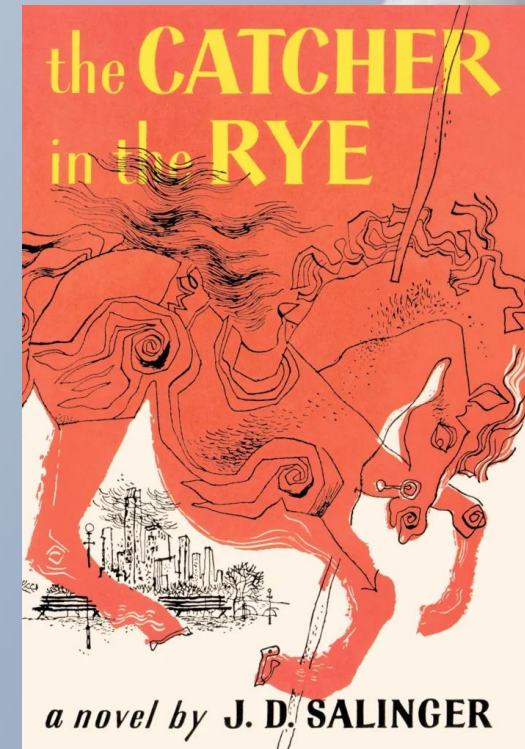


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Type

Nature or genre of the resource.

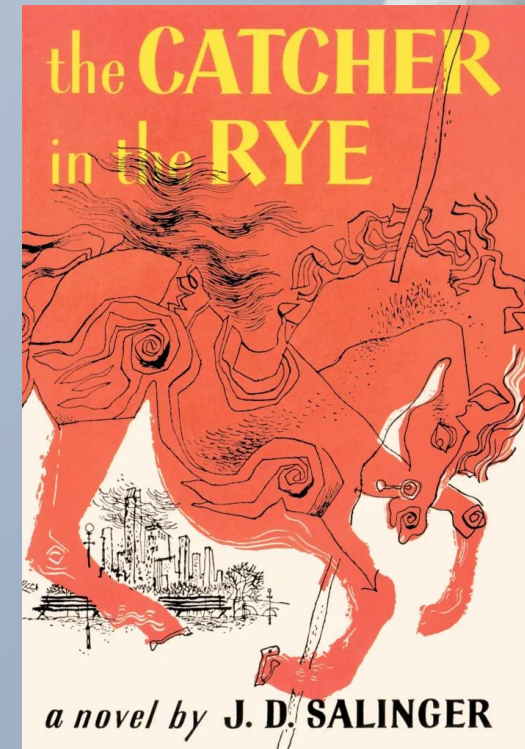


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8	Type	text
9	Format	
10	Identifier	
11	Source	
12	Language	
13	Relation	
14	Coverage	
15	Rights	

Format

The file format, physical medium, or dimensions of the resource.

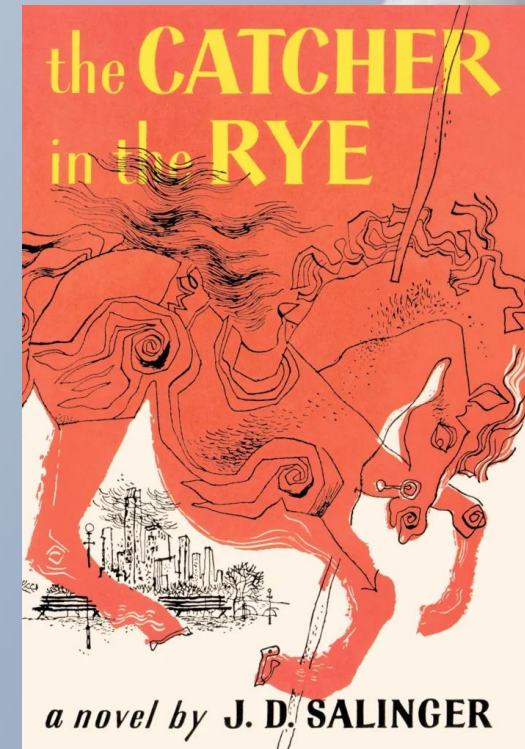


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7	Date	1951 [publication date]; 2022 [creation date]
8	Type	text
9	Format	PDF; 747.9 MB
10	Identifier	
11	Source	
12	Language	
13	Relation	
14	Coverage	
15	Rights	

Identifier

Unique identifier for the resource.



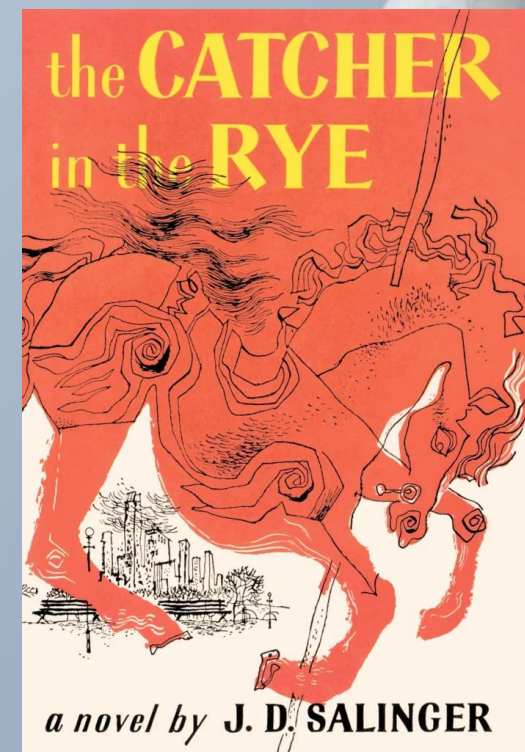
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9	Format	PDF; 747.9 MB
10	Identifier	catcherinrye0000unse_i5b4 [URI]
11	Source	
12	Language	
13	Relation	
14	Coverage	
15	Rights	

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7	Date	1951 [publication date]; 2022 [creation date]
8	Type	text
9	Format	PDF; 747.9 MB
10	Identifier	catcherinrye0000unse_i5b4 [URI]
11	Source	Original book: J. D. Salinger. The Catcher in the Rye (Little, Brown and Company, 1951), 277 p., ISBN 9780316769532
12	Language	
13	Relation	
14	Coverage	
15	Rights	

Source

Reference to a resource from which the present resource is derived.

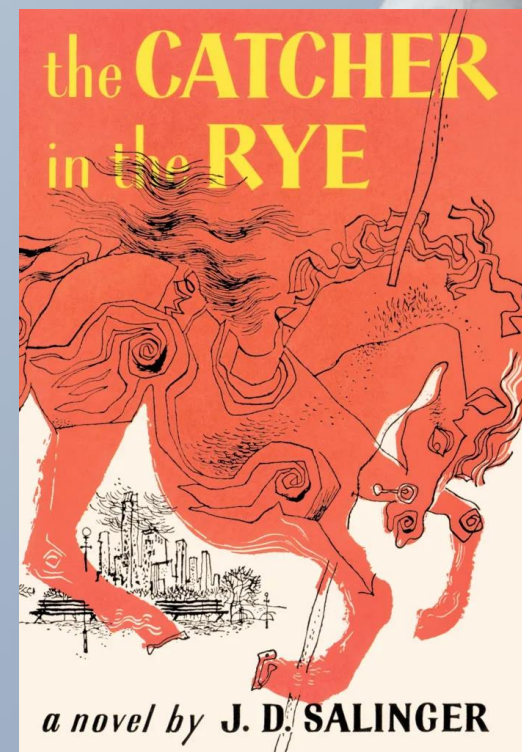


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6	Contributor	Little, Brown and Company [publisher of the print book]; Mitchell, E. Michael [book jacket designer]; Jacobi, Lotte [photographer]
7	Date	1951 [publication date]; 2022 [creation date]
8	Type	text
9	Format	PDF; 747.9 MB
10	Identifier	catcherinrye0000unse_i5b4 [URI]
11	Source	Original book: J. D. Salinger. The Catcher in the Rye (Little, Brown and Company, 1951), 277 p., ISBN 9780316769532
12	Language	English
13	Relation	
14	Coverage	
15	Rights	

Language

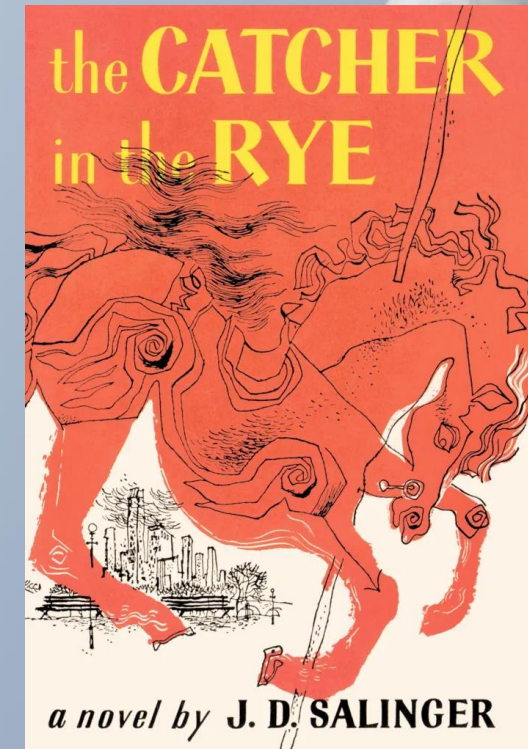
Language of the resource.



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Relation

Reference to other related resources.

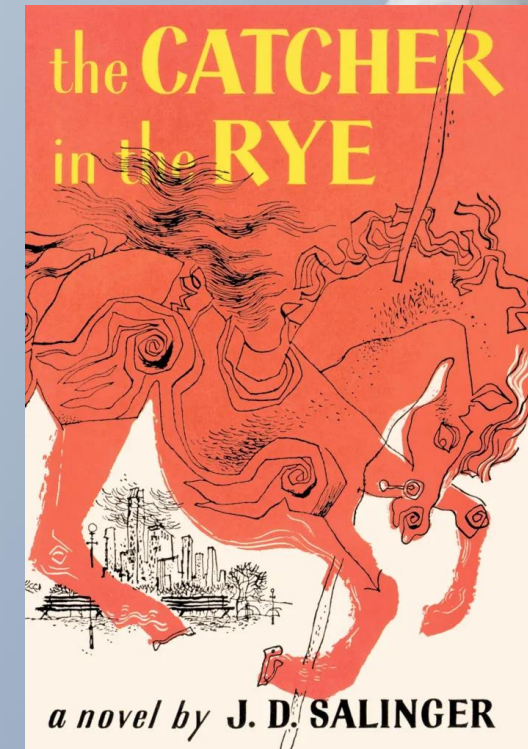


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1	Title	The Catcher in the Rye
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Coverage

Spatial or temporal extent of the resource.

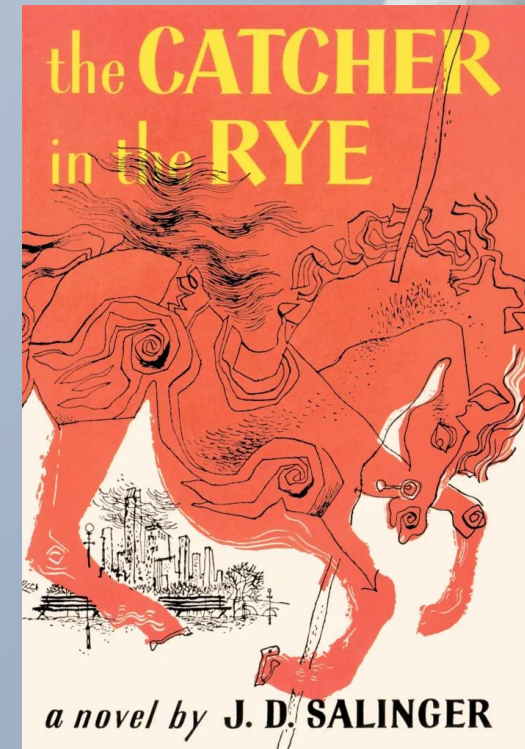


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15	Rights	

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Dublin Core

- Key tool in the world of information management
- Makes it easier to catalogue, share, and retrieve information



Dublin Core Metadata Initiative

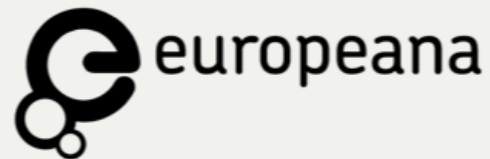
Making it easier to find information

<https://www.dublincore.org/>



The Europeana Data Model (EDM)

- Metadata standard developed by **Europeana**
- Designed to enable interoperability, discovery, and integration of cultural heritage data across diverse institutions
- Built on top of existing international metadata standards, including **Dublin Core** and **CIDOC CRM**
- Focus on capturing the relationships between cultural heritage objects, their metadata, and other resources



<https://pro.europeana.eu/page/edm-documentation>



Key Features of the Europeana Data Model:

1. Interoperability
2. Linked Data Support
3. Modularity and Extensibility
4. Relationship Modeling



Europeana Object

1. Cultural Heritage Item

- A physical artifact, or a digital item

2. Descriptive Metadata

- Descriptive (dc:title, dc:creator etc.), Relational and Linking Properties (e.g. edm:hasType, edm:isRelatedTo, ore:isAggregatedBy etc...)

3. Digital Representations

- Images, audio files, videos, texts...

4. Access and Licensing

- Rights and licensing information

5. Multilingual Metadata

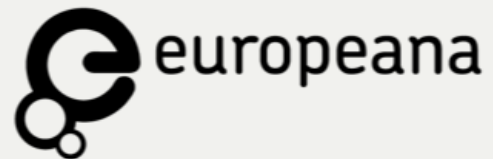
29.11.2024.

RCtoDC webinar: Standards



Benefits of the EDM

- Enhanced Discoverability
- Cross-Institutional Collaboration
- Improved Access to Cultural Heritage
- Flexibility and Scalability
- Standards Compliance



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4. *Europeana*. The Europeana Data Model, <https://pro.europeana.eu/page/edm-documentation>. Accessed 6 Nov. 2024
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