Creation of description of museum objects in a digital environment. Co-creation.

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Issues raised in inclusion projects:

1. Necessity of the information sent. Is it only information noise?

2. The value as a reusable source of history of the information sent. Can it be guaranteed?

3. How to include people in a way that it is not only entertainment for the audience but also useful for a museum? Could it be a new work segment in a museum - inclusive documentation?

What is my presentation based on?

- Long-term work experience with museums collections.

- 10 years of work experience with a web-based documentation information system.

- Real examples of cooperation.

Since the introduction of the MuIS portal (muis.ee) in 2009, I have tried to involve people from outside the museum in starting to use the MuIS feedback field.

In this form, the information arrives at the museum through the feedback field of the MuIS portal:

From: <noreply@muis.ee>
To: Undisclosed recipients:;
Date: 24.03.2020 16:04
Subject: Tagasiside MUIS.ee portaalist

Attention! This is an automatic letter from the Museum Information System

Feedback from the MuIS portal:

Sender: veikko horm (veikkohorm@gmail.com)

Museum object: /TM F 915:73 Diver on the ice of the …/ (http://www.muis.ee/museaalview/2713248) /

Hello
/Do you have background information for this picture? I believe that this was … /
Best,
Veikko Horm,
a diver interested in history.

1. Necessity of the information sent. Is it information noise?

Does it contain information that helps to document museum objects?

The use of the feedback field can be broadly divided into two:

1) The collection of the information from the people who donate objects – the collection of information takes place under the guidance of a museum employee. **It's called supervised cooperation or involvement.**

2) Collecting the information that is added later to the museum objects that have already been described. **It's called random information about random objects.**

2) Random information about random objects.

I have grouped so-called random feedback according to its type and ranked according to the number of its occurrences:

a) Corrections to the information created by a museum employee – *For example, incorrect data: years, events, name format, etc.*

b) Specifying the existing information. *For example,adding the names of people, specifying locations, the name of the event, year etc.*

c) Examples of the questions about the museum objects without existing information to get additional information. *For example, you are interested in collecting an object or the information related to its preparation.*

d) Orders about the image.

e) Mistakes (*a photo presented upside down in MuIS*) and typos (*kiriö -> kirivöö*).

f) The image does not match its description.

g) Foolish comments. *For example, I would like to welcome R. M., for whom I think such a leotard would suit very nicely; DAMN, WHAT A   BEAUTY!*

(a) Corrections to the information created by a museum employee - incorrect data

Majad tiigi kaldal, taga vene õigeusu kiriku purustatud torn...

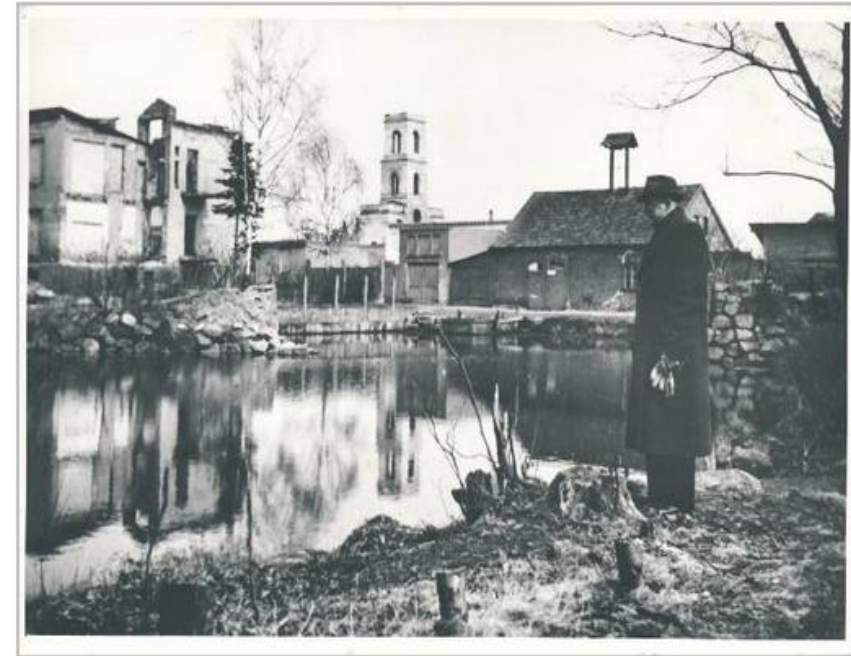Houses on the shore of a pond, behind, the broken tower of the Russian Orthodox Church, in Tartu in1944

gmine   Trüki

Muuseum

Muuseumikogu	**Fotokogu**
Number	**TM F 983:41**
Nimetus	Majad tiigi kaldal, taga vene õigeusu kiriku purustatud torn 1944a Tartus.
Hinnang museaali kultuuriväärtuse kohta	
Olemus	foto
Originaal	originaal
Seisund	määramata

Majad tiigi kaldal, taga vene õigeusu kiriku purustatud torn 1944a Tartus. (TM F 983:41); Tartu Linnamuuseum; TMF983_41_1_pisipilt.jpg

Püsiviide: https://opendata.muis.ee/object/3248022
Museaali andmed RDF/XML kujul

TMF983_41_1_pisipilt.jpg
Suurus   45 KB

(a) Corrections to the information created by a museum employee - incorrect data.

Feedback on the MuIS portal:
The name of the museum object: http://www.muis.ee/museaalview/3248022) Houses on the shore of a pond, behind the broken tower of the Russian Orthodox Church in Tartu in 1944
Feedback: The picture shows Vanemuine pond and the destroyed Lutherian Church of St. Mary

Note that the name of the photo has become more accurate, locations are defined:
a pond -> Vanemuine Pond
the Russian Orthodox Church -> the Church of St. Mary (Lutherian Church)

Based on this data, the event charactered in the photo was completed by a museum employee.
1944 wars
Post-WW II devastation in Tartu. View from Vanemuine Street. In the background is the destroyed tower of St. Mary's Church at Pepleri Street 1. *St. Mary's Church Foundation was established in 2009. The aim is to restore the church.*
Estonia, Tartu; Vanemuise Street

(b) Examples of additions that specify already existing information. Direct translation of the feedback on MuIS.

- *„The device in the picture is not for diving (aqualung).It is an oxygen breathing kit that can be used by 4 people at a time. It was used by a ship's emergency team not to suffer from smoke and carbon monoxide poisoning when extinguishing the fire. Do you know which ship wreck it came from?"*

- *„This is my grandfather's farm. Lauri farm, in the village of Langa. From the left: Hugo Reimets, Elise Reimets, Iris Reimets Helju Reimets and Aint Reimets; behind: Maie Soomre and Maimu Treier. Photo by Rein Treier"*

- *„In the upper right corner of the picture, you can see a small part of one painting in the Market Hall. In the photo, there is a painting above the stairs of the fish hall.In total, there were three paintings in the Market Hall. The largest was above the main entrance, (depicting a harvest)/..../ The fourth painting was in the fish hall, too. In the picture, from left.„*

(b) Examples of additions to already existing information

Objekti andmed

Muuseum: Tartu Linnamuuseum   Muuseumikogu: Fotokogu
Asukoht: püsiasukoht Tartu Linnamuuseum ; jooksev asukoht Tartu

Diver on the ice of the Emajõgi River, firefighters and private
individuals stand next to it. Tartu, 1930. Photo by E. Kald

TM F 915:73 Tuuker Emajõe jääl, kõrval tuletõrjujad ja eraisikud. Tartu, 1930. Foto E. Kald. originaal
Objekti olemus: foto

tervik
    fotopaber
    kõrgus: 10.0 cm, laius: 15.0 cm

Seisukord
    Seisund
    14.05.2014 hea

Museaaliga seotud failid

TMF915_73_1

TMF915_73_1_pisipilt.jpg
Suurus: 141 KB
Ligipääs: Avalik
Litsents:

TMF915_73_1.jpg
Suurus: 141 KB
Ligipääs: Avalik
Litsents: määramata

Kirjeldus:
    kommentaar tuukriülikond,

(b) The example of additions to already existing information

Feedback on MuIS portal

Hello

Do you have any background information about this picture?
I believe that this is the search for the drowned people who drove their car into
the Emajõgi River in January 1931. Many articles on this event have been preserved.
There are also articles about other diving activities in the Emajõgi River,
but it does not adapt to the background system (ice and firefighters).
Is it possible to get a better quality digital copy of this picture?

Best,
Veikko Horm,
a diver interested in history.

(b) The example of additions to already existing information

Objekti täiskirjeldus

Objekti andmed

Muuseum: Tartu Linnamuuseum   Muuseumikogu: Fotokogu   26.03.2020
Asukoht: püsiasukoht Tartu Linnamuuseum ; jooksev asukoht Tartu Linnamuuseum

TM F 915:73 Tuuker Emajõe jääl, kõrval tuletõrjujad ja eraisikud. Tartu, 1931. originaal
Dateering: 1931
Objekti olemus: foto

tervik
    fotopaber
    kõrgus: 10.0 cm, laius: 15.0 cm

Seisukord
    Seisund
    14.05.2014 hea

Museaaliga seotud failid

TMF915_73_1

TMF915_73_1_pisipilt.jpg
Suurus: 141 KB
Ligipääs: Avalik
Litsents:

Kirjeldus:
    kommentaar tuukriülikond,
    märkused (mitteavalik) koroona
    Kas teil on andmeid selle pildi tausta kohta? Usun, et tegemist on Emajõkke sõitnud autost uppunute otsimisega 1931 a jaanuaris. Selle kohta on palju artikleid säilinud. Muudest tuukritegevustest Emajões on ka artikleid aga see ei kohandu taustsüsteemi(jää ja tuletõrjujad)
    Kas sellest pildist oleks võimalik saada pa**Rescue operation 1931**

    Saatja: veikko horm (veikkohorm@gmail**Information, Veikko Horm, a diver interested in history:**
    Veikko Horm
    ajaloo huviline tuuker,   The event in the picture is probably related to an accident on the Emajõgi River. It is a search for the drowned people who drove their car into the river. /...
                                           A sad accident, where 9 people found a cold grave in the icy Emajõgi River... / **See also, Waba Maa No. 6 and 9 in 1931.**

Museaali kultuuriajalooline kontekst: ... a friend in the Netherlands added a comment to the picture:/... It is a pity that the helmet is not shown, but looking at the chest plate I get the
1931 päästetöö   impression that it is a locally made helmet (no insignia, buttons, studs for hanging weights are installed quite randomly: not placed straight)
    Teave, Veikko Horm, ajaloo huviline tuuker:
    Pildil olev sündmus on tõenäolislet seotud õnnetusjuhtmiga Emajõel. Tegemist on jõkke sõitnud autost uppunute otsimisega. /...Kurb õnnetus, kus Emajõe jääaugus leidsid külma haua 9 inimest.../ Vaata lisaks, Waba Maa nr 6 ja 9 1931.
    ... sõber Hollandis lisas pildile kommentaari:/... Kahju, et kiivrit ei näidata, kuid rinnaplaati vaadates jääb mulle mulje, et tegemist on kohapeal valmistatud kiivriga (märk puudub, nööbid, raskuste riputamiseks mõeldud naastud on paigaldatud üsna juhuslikult: ei asetse sirgelt).
    Eesti
    Tartumaa - Tartu
    paik (maa-ala) Enajõgi
1931 pildistamine
    Fotograaf E. Kald

2. The value of the information sent as a reusable source of history. Can this be guaranteed?

We must take into account that any information is also influenced by several **subjective factors:**

sender (time and place, situation) **=** "background data" / this gives *the framework of information*

receiver (time and place, situation) **=** "background data" / this gives *the framework of information*

Sender(bac.d) + receiver(bac.d.) = this gives *the framework of information flow*

It cannot be guaranteed *that the added information has no mistakes* and that everyone understands the written text in the same way, but we can contribute to a uniform interpretation of data and information.

That is why we must also record and store the background data of the information *(i.e. the person who enters it; the time, the place and the situation of entering)* and all the additional sources used in the description while recording and storing information. This concerns each added description.

Why is the background information attached to the descriptive information important?

The existence of the background of the description gives reversibility to the information. This is what gives a researcher a basis for interpreting the information in the future.

That means that updating the descriptions related to a museum object cannot be anonymous. It would be good if the addition of new information together with background data took place automatically.

3. How to include people in a way that inclusion projects are not only entertainment for the audience but also useful for a museum?

How could this activity support the documentation activities of museum objects?

The aim should be a new work segment in a museum -

INCLUSIVE DOCUMENTATION

The description of a museum object could be divided into 3 workphases, resulting in 3 description levels:

1. Level - Collection - primary registration of data and information
2. Level – (Full)cataloguing - making data and information available
3. Level - Scientific research and additional descriptions - giving a general historical-cultural context.   On-going description

While involving people from outside a museum in documenting museum objects the following workload should be taken into account:

Workflow process for collecting data and information related to a museum object	Contribution of a museum employee in the workflow	**Contribution of a person from outside the museum in the workflow**
collection	50%	**50%**
cataloguing	80%	**20%**
(scientific/additional/ongoing) description	20%	**80%**

The conclusion. The problems that we have to solve at applying inclusive documentation

1. Necessity of the information sent - does it contain the information that helps to document museum objects? Or is it information noise?

Communication with the sender helps to create a high-quality description.

2. The value of the information sent as a reusable source of history. Can this be guaranteed?

Descriptions and stories should be documented with background data. It would be good if the addition of new information together with background data took place automatically.

3. How to include people in a way that is not only entertainment for the audience but also useful for the museum? How could this activity support the documentation activities of museum objects?

The aim should be inclusive documentation - a new work segment in a museum.

The three-step work process of describing an object supports involving people outside the museum in documentation activities.

Thank you for listening to me!

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You can find more examples and detailed information about this topic in the full text of my presentation „*Creation of description of museum objects in a digital environment. Co-creation.*"