

304 ja 321 Museaalide andmete ja kujutiste avaldamine veebis

Ivar-Kristjan Hein ja Hembo Pagi

Eesti Kunstimuuseum,
Archaeovision

Tartu, Eesti, 15.08.2018

Slaidid on osa õppematerjalist, mida kasutati ICOM-CIDOC suvekoolis „Digitaalne kultuuripärand“ 12.-17. augustil 2018 Tartus. Kõik autoriõigused kuuluvad Ivar-Kristjan Heinale ja Hembo Pagile.

Slaidide kasutamine on lubatud vaid seaduses ettenähtud vabakasutuse tingimustel või õiguste valdaja nõusolekul.

Museaalide andmete ja kujutiste avaldamine veebis

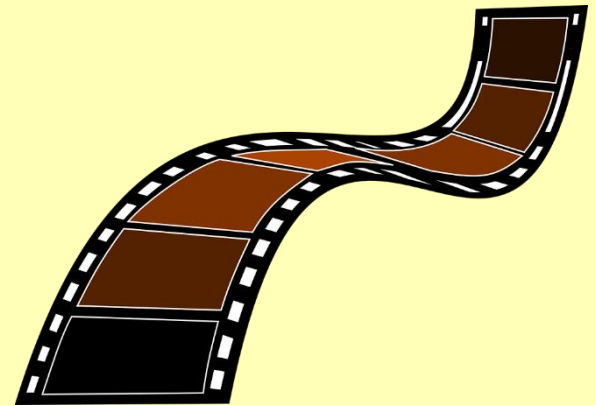
SISSEJUHATUS

Kava

- **Sissejuhatus**
- Muuseumikogu ja andmed
- Analoogsest digitaalseks
- Digiteerimine
- Veeb platvormina
- Kokkuvõte

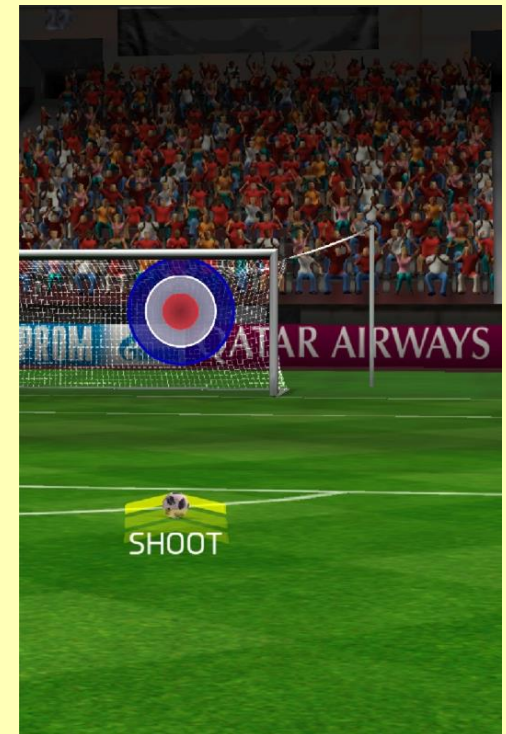
Eesmärgid

- Kursuse läbimisel teate:-
 - Mis on andemkogud
 - Millisel eesmärgil tehakse andmekogud avalikult kasutatavaks
 - Millised on andmekogude avaldamise võimalused veebis



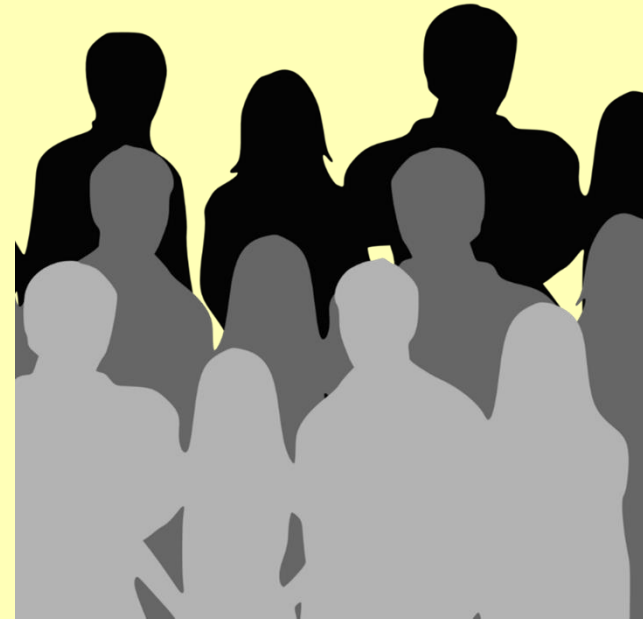
Oskused

- Kursuse läbimisel oskate:-
 - Leida sobivaima digitaalse väljundi muuseumikogude tutvustamiseks
 - Kasutada erinevaid veebilahendusi muuseumi eesmärkide saavutamisel
 - Teadvustada muuseumit kogude kaudu laiemale auditooriumile



Sihtgrupp

- Kursusel peaksid osalema:-
 - Muuseumi arengukava koostajad
 - Kommunikatsioonispetsialistid
 - Digiteerimist korraldavad muuseumitöötajad



Kursuse eeltingimused

- Teadmised muuseumikogude digiteerimisest
- Teadmised muuseumikogude haldussüsteemist
- Üldine arusaamine veebikeskkonnast



Tutvumine

- Nimi
- Muuseum/Ettevõte
- Töö valdkond
- Kogemused
 - Muuseumikogudega
 - Digiteerimisega
 - Andmekogudega veebis
- Ootused



Museaalide andmete ja kujutiste avaldamine veebis

MUUSEUMIKOGU JA ANDMED

Kava

- Sissejuhatus
- **Muuseumikogu ja andmed**
- Analoogsest digitaalseks
- Digiteerimine
- Veeb platvormina
- Kokkuvõte

Muuseumikogu ja andmed

- Muuseumikogu
- Andmed
- Andmete kasutamine



Muuseumikogu

- Muuseumi põhimõtted
- Kogude koostamise poliitika
- Mis on väärtuslik
- Mis pakub laiemat huvi



Andmed

- Museaal
- Esmased üldandmed
- Kirjeldused
- Päritolu
- Ajalooline kontekst
- Tõlgendused



Andmete kasutamine

- Toorandmed
- Töödeldud andmed
- Kellele



Museaalide andmete ja kujutiste avaldamine veebis

ANALOOGSEST DIGITAALSEKS

Kava

- Sissejuhatus
- Muuseumikogu ja andmed
- **Analoogsest digitaalseks**
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- Kokkuvõte

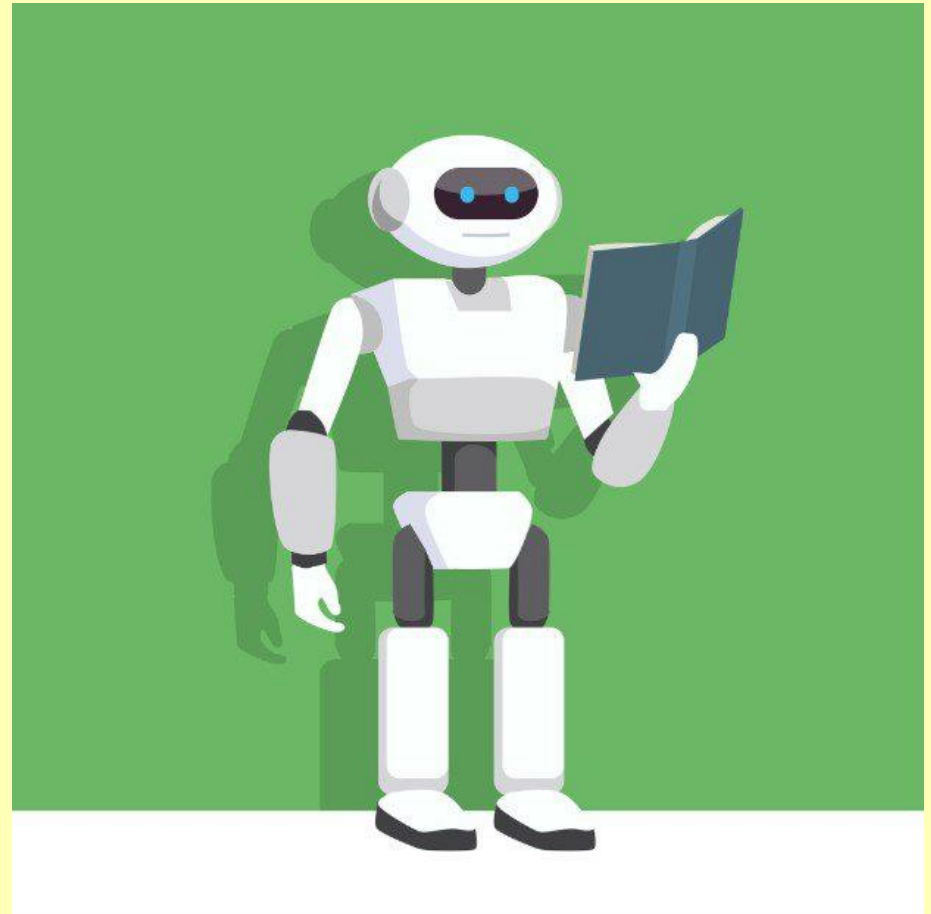
Analoogsest digitaalseks

- Andmete digitaalne formaat
- Andmete pikaaegne säilitamine
- Andmete taaskasutamine



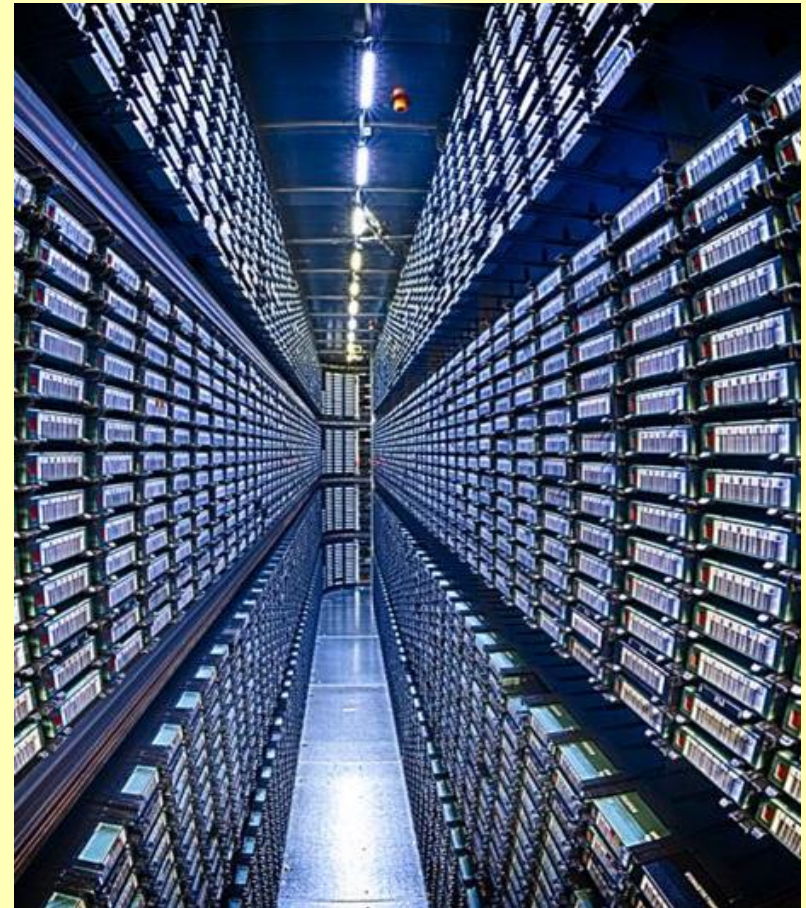
Andmete digitaalne formaat

- Analoogandmed
- Digiandmed
- Metaandmed
- Avaandmed
- Masinloetav
formaat



Andmete pikaaegne säilitamine

- Server
- Andmebaas
- Võimaldab
andmete
taaskasutuse



Andmete taaskasutamine

- Andmekaeve
- Efektiivsem uurimistöö
- Uue teadmise loomine
- Loomemajandus



Museaalide andmete ja kujutiste avaldamine veebis

DIGITEERIMINE

Kava

- Sissejuhatus
- Muuseumikogu ja andmed
- Analoogsest digitaalseks
- **Digiteerimine**
- Veeb platvormina
- Kokkuvõte

Digiteerimine

- Kogud
- Võimalused
- Vahendid
- Eesmärgid



Kogud

- Kas digiteerida kõik
- Kasutusvõimalus
- Ülesanne. Millistel tingimustel jätta osa muuseumi kogust digiteerimata?

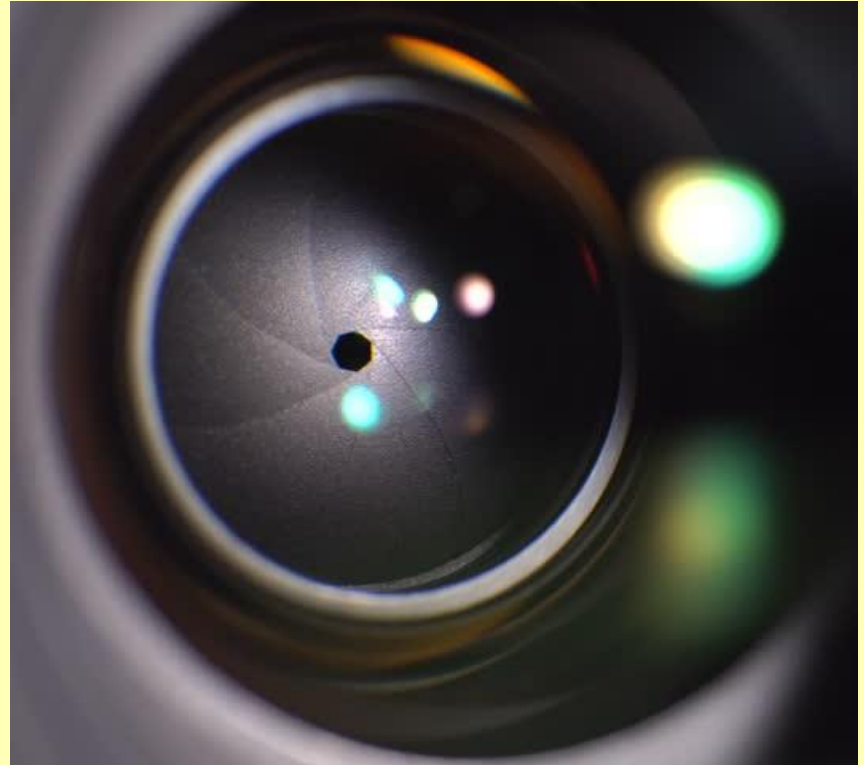
Võimalused

- Millised on võimalused
- Kui suur on jõudlus
- Muuseumi vajadused



Vahendid

- Parim võimalik kvaliteet
- Ajaline mõõde



Eesmärgid

- Kogude tutvustamine
- Digiteeritud materjalide kasutamine
- Digiteerimine meediaspetsiifiline
 - Kas kasutatakse ainult digitaalselt
 - Kas kasutatakse analoogmeedias
 - Kõike on raske saavutada

Museaalide andmete ja kujutiste avaldamine veebis

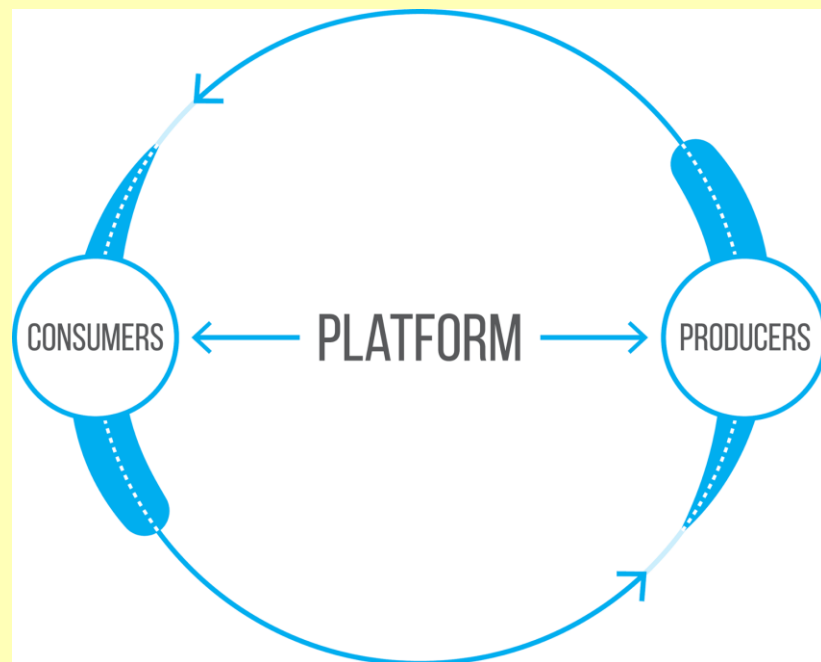
VEEB PLATVORMINA

Kava

- Sissejuhatus
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- Analoogsest digitaalseks
- Digiteerimine
- **Veeb platvormina**
- Kokkuvõte

Veeb platvormina

- Veeb publitseerimise keskkonnana
- Elektrooniline kogukataloog
- Andmekogude mastaabid ja võimalused
- Andmete taaskasutus
- Alternatiivid



Veeb publitseerimise keskkonnana

- Kiirem juurdepääs kogude andmetele
- Laiem auditoorium
- Teadmiste levimine
- Andmete (kujutiste) kasutamine uues kontekstis
- Uue teadmise loomine



[Johann Wilhelm Krause Louis-François Cassas järgi](#)
[Nuovoscoglio kindlus Ruecca orus.](#)
[1819](#)

Veeb publitseerimise keskkonnana

- It is not the virtual reality walk-through that has changed the way we work but the word processing program and the PDF, not the data mining tool or the million-pixel image but the simple database and the JPEG, not the stand alone pyramid of data, interpretation and comment but the aggregation of digitized journals and monographs that have altered our research methods and agendas.

Gardiner & Musto, 2015

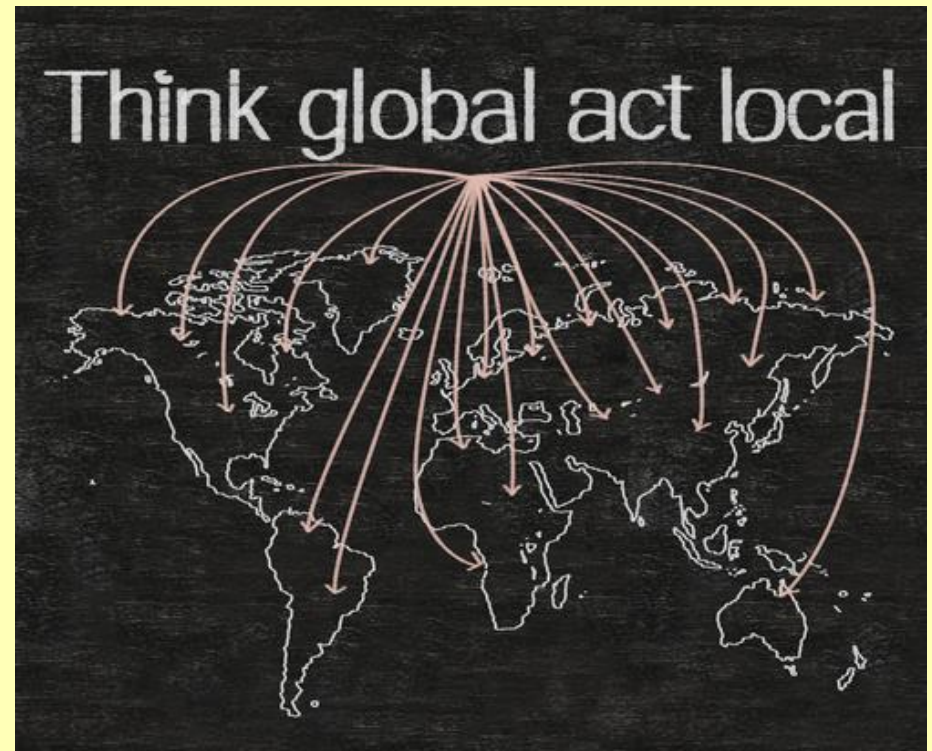
Elektrooniline kogukataloog

- Eesmärk
- Vahend
- Lisandväärtus?



Andmekogude mastaabid ja võimalused

- Muuseumi andmekogu
- Rahvuslik andmekogu
- Globaalne andmekogu

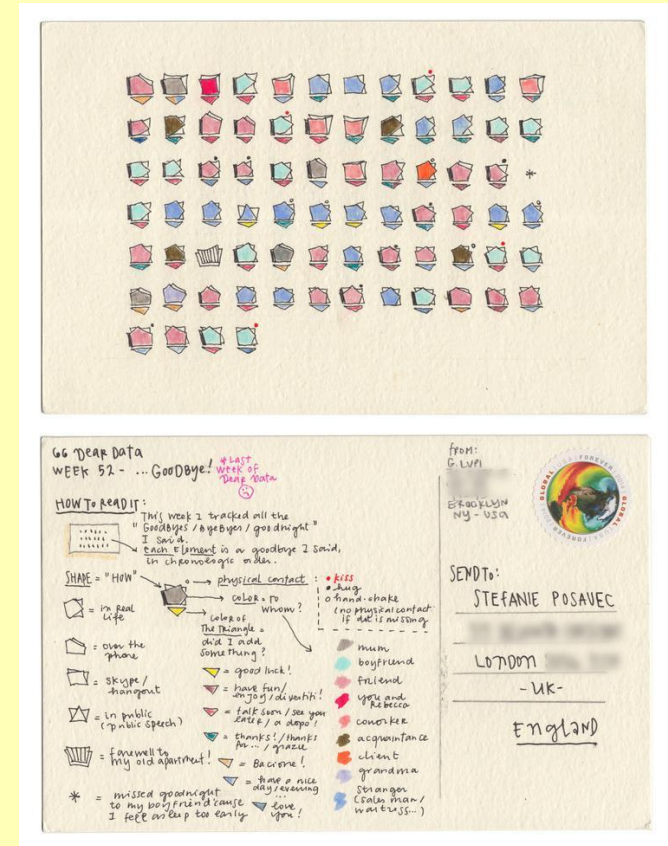


Muuseumi andmekogu

- Vabamu
- Tarbekunsti- ja
disainimuuseum
- Eesti
Kunstimuuseum

Muuseumi andmekogu

- Rijksmuseum
- British Museum
- MoMA



Giorgia Lupi & Stefanie Posavec
Dear Data. 2015

Muuseumi andmekogu

- + Fookus
- + Paindlikkus
- + Osa muuseumi digiidentiteedist
- - Ressurss
- - Puudub laiem kontekst
- - Standardid

Rahvuslik andmekogu

- MuIS
- Muuseumide
veebivärv
- E-varamu
- Back end
- Front end



Rahvuslik andmekogu

- + Mastaap
- + Kontekst
- + Ühtsed standardid
- - Muuseumil raske silma paista
- - Lisandväärtuse loomine raske

Andmete taaskasutus

- Mis on muuseumikataloogi eesmärk ja väljud (lisaks muuseumi seadusest lähtuvale)?
 - Andmete taaskasutus
 - Andmete kvaliteedi tõstmine
- Näide 1: Eestlased Siberis
- Näide 2: New Forest Knowledge
- Kokkuvõte

Andmete taaskasutus

- Muuseumi sisekasutuseks loodud rakendused
- Külastajale loodud rakendused
- 3da osapoolte rakendused
- Sisend loovmajandusele

Andmete kvaliteedi tõstmine

- Ühisloome
- Üks teadur vs 100 entusiasti
- *Social validation*

Eestlased Siberis

EESTLASED SIBERIS

Kaart --- *Asukohad* --- *Isikud* --- *Esemed* --- *Projektist*



eestlasedsiberis.spordimuuseum.ee

EESTLASED SIBERIS

Kaart

Asukohad

Isikud

Esemed

Projektist

Laualina

Sündmused

käsitsi valmistamine umbes.1950

Valmistanud küüditatu Dagmar Ülenõmm. Puuvillane riie, tikitud lilledega.

represseerimine 1950

Laualina puuvillasest riidest, mille valmistas asumisel Dagmar Ülenõmm.

Seotud isikud

- [Dagmar Ülenõmm](#)

Kogu: Tartu Linnamuuseum

Eseme viide: [TM_3105:1 Aj](#)



EESTLASED SIBERIS

New Forest Knowledge

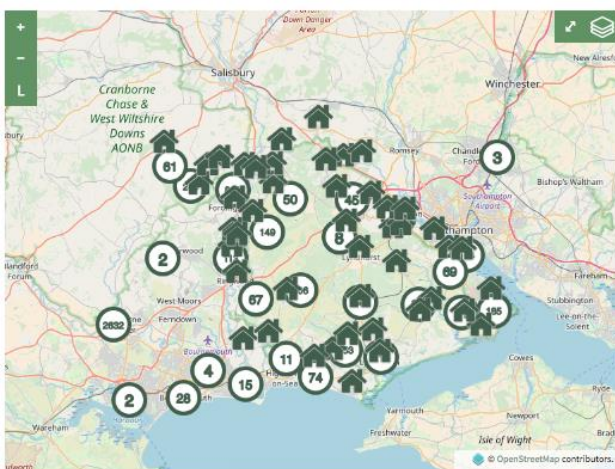
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43rd Battalion, Royal Tank Regiment on exercise in the New Forest



Your window on the history of Milford-on-Sea

A new website for Milford



Communing Conference 29 Oct 2018



Community Archaeology Resource Review



Eling School, 1920s?

Home > Contributions

Search ...

SEARCH

D-Day at Lepe Beach

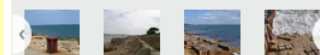


Author: NFNPA Archaeology

On the 6 June 1944 thousands of troops with their vehicles and supplies left Britain via locations such as Lepe Beach in the New Forest for the beaches of Normandy. This was D Day, the start of the great campaign to liberate Europe and to bring the Second World War to its end.

The D-Day invasion, code named Operation Overlord, is one of the most remarkable feats in military history, it had taken over two years of planning, and was one of the best kept secrets of the war.

D-Day embarkation remains at Lepe looking south west from one of the concrete platforms at the bollards and dolphins that formed part of the pierhead (Photo taken 2012)



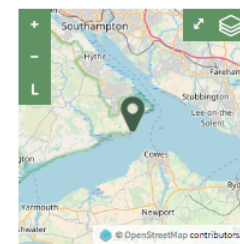
During the build up to D Day troops and supplies were marshalled along much of the Hampshire coast. Lepe and the surrounding area came under the control of the shore station HMS Mastodon, the headquarters of which were at Exbury House. Many hundreds of troops with their equipment, vehicles and ammunition were hidden along the narrow roads and in numerous closed camps hidden in the wooded areas across the New Forest.

Even before the build up of troops, supplies and machinery had begun the south coast was busy with the construction of Mulberry Harbour elements that would be essential for supplying the army on the beaches of France and allow the allies to launch an attack on the Normandy Beaches rather than the very heavily defended deep water ports. The idea to build a harbour on the south coast and take it with the invasion force was a brilliant feat of engineering and was one of key factors in the success of Overlord. The floating harbours was to be assembled from a variety of component parts manufactured on the south coast. Several construction sites were chosen. The beach at Stanswood Bay being used in the manufacture of six type B2 Phoenix concrete caissons. The floats 'Beetles' supporting the roads connecting the harbour to the beach were constructed along the Beaulieu River and at Marchwood. Many of these sites still retain some of the archaeology associated with the Mulberry project today.

Today at Lepe you can still see plenty of evidence of wartime activity.

If you walk along the beach or track, about half a mile east of the car parks you will come across the extensive concrete and brick structures were used for three different tasks: construction of the 'Mulberry Harbours' (caissons), caisson launching, and for embarkation of men, vehicles and supplies. Including:

- The concrete floor remains of the site buildings used by construction workers and the military. They are dotted about in the Country Park area.
- Water Tower Base used for water purification, required because so little fresh water was available on site.
- Construction Platforms where the caissons were constructed. Today, although parts are storm damaged, the platforms run for 374 metres and are 11m wide and 1.3m high. The platforms were large enough to construct all six caissons simultaneously, reflecting the urgency of the work.
- Beach Hardening Mats which resemble huge bars of chocolate, were held in place by a series of iron hooks. They were laid out to strengthen the beach enough to take the weight of the tanks and other vehicles being driven onto landing craft.
- Dolphins forming part of the pier head used to load ships departing for Normandy.
- Bollards used to tie up the ships that were being loaded for the invasion.
- Concrete Slipways run from the rolling track walls to the sea. These were used to launch the caissons at high tide.



LOCATIONS:

Lepe

PERIODS:

Modern

SUBJECTS:

Archaeology
Experimental
History
Maritime
Memorial
Military
People
Surviving relic
Training
Transport
WWII

DATA SOURCE:

Contributions
New Forest Remembers

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New Forest Knowledge

NEW FOREST KNOWLEDGE
YOUR GATEWAY TO INFORMATION

ABOUT BLOG TIMES PEOPLE PLACES SUBJECTS SOURCES GROUPS

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Search ... **SEARCH**

[History of] Southampton and Alresford-the New Forest, Christchurch, Andover, etc

Creator: Wilks, Theodore Chambers

Object type: Monograph

Last import: October 19, 2017

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DATA SOURCE:
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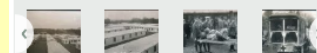
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Search ... **SEARCH**

Brockenhurst a First World War Hospital village 1914



Lady Hardinge Hospital for Wounded Indian Soldiers - Main Road Entrance. Courtesy of Tile Barn Outdoor Centre



Author: Gareth Owen

When war broke out in 1914, Brockenhurst was selected as the location for one of the vast temporary military hospitals which were established to treat injured service personnel. Brockenhurst's proximity and railway links to the port of Southampton meant it was ideally situated to receive wounded soldiers transported to the UK from the Western Front for treatment and rehabilitation. From the outbreak of war until the end of 1915 it was home to The Lady Hardinge Hospital for Wounded Indian Soldiers, treating men from the 3rd (Lahore) and 7th (Meerut) Divisions of the Indian Army Corps, which had been brought to Europe to fight in France and Flanders with the British Expeditionary Force. Almost 3,000 Indian soldiers were treated in Brockenhurst before the Corps was posted to Egypt in November 1915.

The hospital was named after Lady Hardinge, the wife of the British Viceroy of India who died shortly before war broke out, in honour of the many hospitals she had founded in India. Balmer Lawns and Forest Park Hotels

were commandeered and fitted out as a medical facility, with temporary structures in the grounds providing additional accommodation, and the Order of St John of Jerusalem gave £10,000 towards the cost of equipment. Overcrowding became a problem within months, and in 1915 a 500 bed combination of tented and galvanised accommodation units was erected at Tile Barn. This was nicknamed "Tin Town" locally.

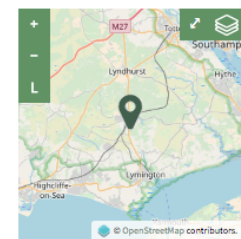
The Lady Hardinge Hospital was supported by a private charity, the Indian Soldiers Fund, a sub-committee of the Ladies' Committee of the Order of St John of Jerusalem. Unusually for the time, the patients were treated by British nurses: it was Army protocol that British nurses were not usually allowed to attend Indian soldiers in military hospitals either in the UK or overseas, but an exception was made for Brockenhurst because of its private charitable funding.

A visit by some of the hospital's aristocratic patrons in March 1915 was reported in The British Journal of Nursing, 6 March 1915:

"There are twenty wards in all, of twenty-four beds with the usual annexes, and single wards for native officers, who looked very smart as well as warm in the beautiful dressing-gowns sent by Lady Rothschild... The charge of each sister is 50 beds, 25 in each ward, the two being separated by a corridor. Their duties consist principally of supervision and they have two English orderlies working under them - and there are also native servants. The wards look very bright and trim..."

A letter written by a patient, Sepoy Singh, in 1915 was less positive about conditions in the hospital:

"There is no fireplace. We are not given milk. It is very cold. We have to call the nurses "mother" and the European soldiers "Orderly Sahib" - if we do not we are reported. The five Brighton hospitals are good. The others are not good." (Harrison, M., 1999, "Disease, Discipline and Dissent The Indian Army in France and England 1914-1915"; In: Cooter, R., Harrison, M & Sturdy, S. (eds), *Medicine and Modern Warfare*, Amsterdam, p.192).



LOCATIONS:
Brockenhurst

PERIODS:
Modern

SUBJECTS:
Film
Hospitals
Military
WWI

DATA SOURCE:
British Pathe
Contributions
New Forest Remembers

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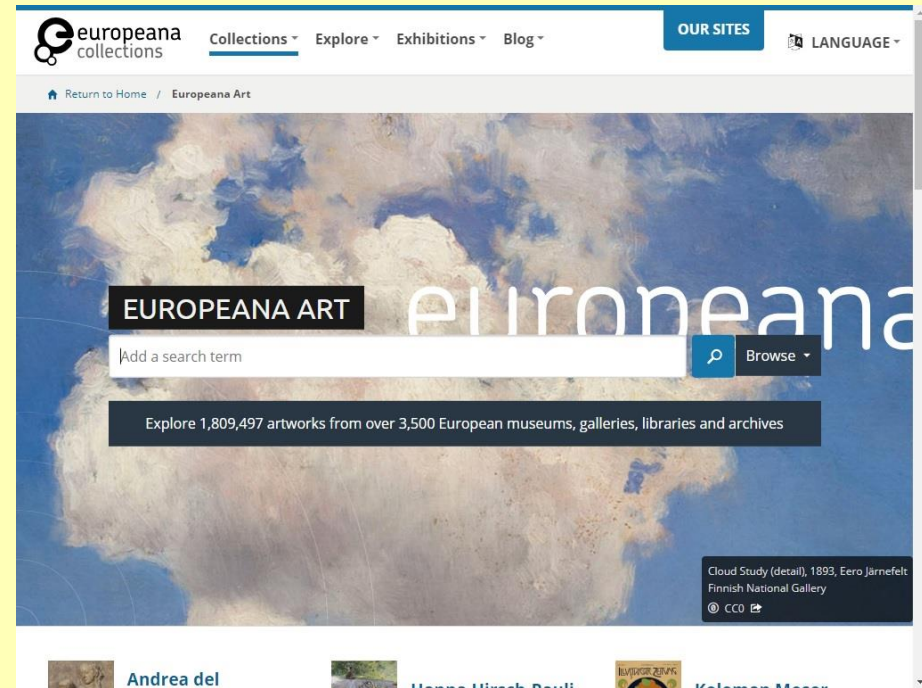
kvaileediga
– Andmete väljund erie
– Standardite puudus

Kokkuvõte

- Sisu tootmisel hoia kvaliteet kõrge
- Pea kinni kokkulepetest/standartitest
- Sina oled muuseumi visiitkaart

Globaalne andmekogu

- Europeana
- Wikipedia
- Google Arts and Culture

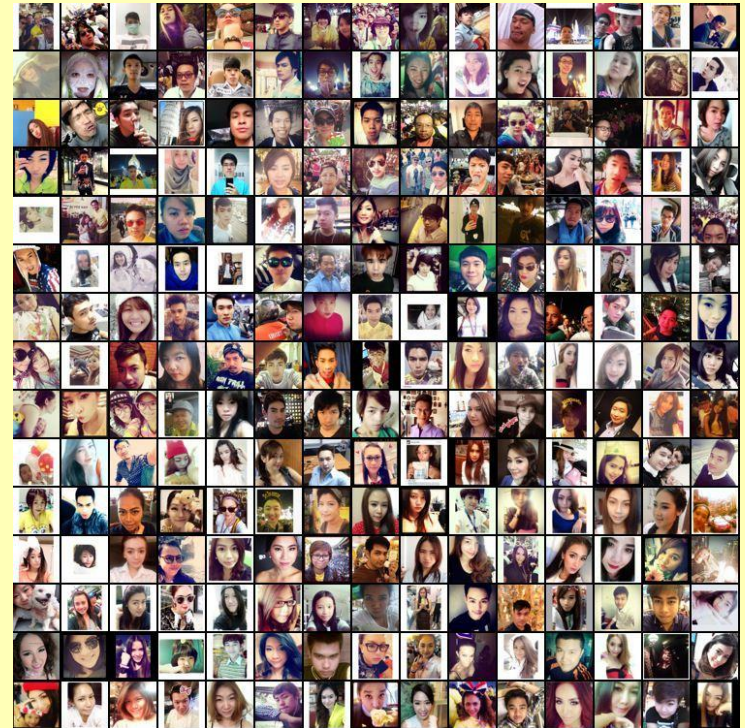


Globaalne andmekogu

- + Keskendumine teemadele
- + Ressursisäästlik
- + Laiem auditoorium
- - Digiidentiteet

Alternatiivid

- Sotsiaalmeeedia
- Facebook
- Instagram
- Twitter
- Loominguline
- Päevakajaline



Selfiecity, 2014

Harjutus

- Leia muuseumikogu objektile sobiv veebi esitlusviis lähtudes ette antud legendist. Kasutada saab erinevaid andmekogusid (MuIS), veebilahendusi ja sotsiaalmeediat.

Museaalide andmete ja kujutiste avaldamine veebis

KOKKUVÕTE

Kava

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- Digiteerimine
- Veeb platvormina
- **Kokkuvõte**

Kokkuvõte

- Parem avaldada
- Võimaluste mitmekesisus
- Lähtumine muuseumi vajadustest ja võimalustest
- Andmete korrektsus



Kursus lühidalt

- Digiandmed vajalikud
- Parim kvaliteet andmete ja kujutiste osas
- Erinevate veebilahenduste kasutamine
- Andmed masinloetavad ja taaskasutatavad



Lugemist

- Eileen Gardiner, Ronald G. Musto. The Digital Humanities. Cambridge Univ Press. 2015
- Dziekan, Vince and Walbrook, Benjamin. "Skill and sensibility: The Creative Producer." MW18: MW 2018. Published February 5, 2018. Consulted August 14, 2018.
- Lev Manovich. Data Science and Digital Art History - International Journal for Digital Art History, 2015

Täna kuulamast

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- Tänu
 - ICOM-CIDOC
 - Nicholas Crofts
 - Kaie Jeeser
 - Suvekooli ettevalmistajad



KULTUURIMINISTEERIUM



RAHVUSARHIIV

