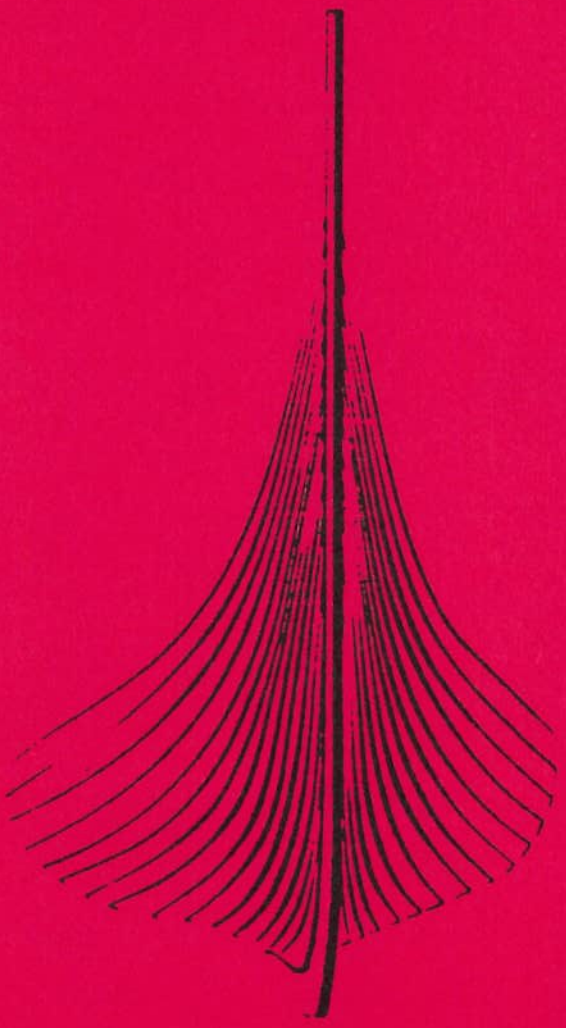
THE CIDOC CONFERENCE



ICOM 1995

Stavanger, Norway

THE CIDOC CONFERENCE

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Stavanger, Norway

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PROGRAMME

(There may be slight changes in the programme.)

Saturday July 1.

10.00-13.00 **Oslo Museums Day.**
CIDOC members are invited to the Norwegian Folk Museum in Oslo, for a demonstration of: BAUTA - a project for developing a central photo database for network use, and VISTA - a picture database for collection management.

15.00-17.00 The CIDOC registration desk in Stavanger Forum is open.

17.30-19.00 **CIDOC Board Meeting in Stavanger.**
Alstor Hotel, room A

Sunday July 2.

07.00-08.30 The CIDOC registration desk in Stavanger Forum is open.
13.00-14.00 «

14.00-15.30 **CIDOC Meeting in Stavanger Forum Hall A, room Grip.**
(There will be simultaneous English/French translation.)
Welcome
Information
Andrew Roberts: The Chairman's review
Orientation from the Board
Introduction to the Working Groups

15.30-16.00 Coffee break.

16.00-17.00 **Development in Nordic countries.**
Moderator:
Henrik Jarl Hansen, National Museum, DKC, Copenhagen.
Speakers:
Anders Kvarstein, Nasjonalgalleriet, The National Gallery, Oslo, Norway.
Sirkka Valanto, Finnish National Gallery, Helsinki, Finland.
Rakel Pétursdóttir, Listasafni Íslands, Reykjavik, Iceland.
Christer Larsson, Nordic Museum, INSAM, Stockholm, Sweden.
Henrik Jarl Hansen, National Museum, DKC, Copenhagen.

14.00-17.00 **Internet Demonstrations**.
CIDOC/Getty Art History Information Program
SC Hall C, Commercial Session room

17.15-19.30 **CIDOC tour to the Iron Age Farm**, an archaeological reconstruction of a farm from about 350-500 A.D. Food will be served in the farmhouse.

Monday July 3.

14.00-17.00 **Working Group meetings**.

14.00-17.00 **Internet Demonstrations**.
CIDOC/Getty Art History Information Program
SC Hall C, Commercial Session room

18.00-20.00 **CIDOC Board Meeting.**
Alstor Hotel, room A

Tuesday July 4

CIDOC meeting "Museums and communities"
in Stavanger Hall A, room Forum Grip.
(There will be simultaneous English/French translation.)

09.00-11.00 **The Internet**
Moderator:
Cary Karp, Swedish Museum of Natural History, Stockholm, Sweden.

Introduction and live demonstration of services available on the Internet.
Questions will be accepted from the audience throughout.
Cary Karp, Swedish Museum of Natural History, Stockholm, Sweden.

Establishing ICOM's presence on the Internet.
Elisabeth des Portes, ICOM Secretary General.

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The utility of Internet as seen from the African perspective.
Joris Komen, The National Museum of Namibia.

The Internet as a means for access to centralized museum information facilities.
Erik Rask, Canadian Heritage Information Network (CHIN), Ottawa, Canada.

The Internet as a means for collaboration in the rescue of national heritage.
Eva Stengård, The Swedish Ministry of Culture.

11.00-11.30 Coffee break.

11.30-12.00 **Africom.**
Moderator:
Elisabeth des Portes, ICOM Secretary General.

Speakers:
Shaje Tshiluila, Institute des Museés Nationaux du Zaire
Dominique Piot Morin, Ministère de la Culture, Paris, France.

12.00-13.00 **The Getty Art History Information Program initiative to establish International Documentation Standards for the Protection of Cultural Objects.**
Moderator:
Robin Thornes, The Getty Art History Information Program (AHIP).
Speakers:
Robin Thornes and Suzanne Deal Booth.

13.00-14.00 Lunch break

14.00-14.30 **Launch of publications.**
Moderator:
Andrew Roberts, CIDOC.

14.30-17.00 **Museums and the quest for community standards.**
Moderator:
Joseph Busch, The Getty Art History Information Program, USA.

International Terminology Issues: Update for the Nineties.
Toni Petersen, Art and Architecture Thesaurus, Williamstown, USA.

Basic Standards: the search for the golden rule.
Alice Grant, Science Museum, London, UK.

National Inventories: New Strategies.
Barbara Lang Rottenberg, Canadian Heritage Information Network (CHIN), Ottawa, Canada.

Coffee break.

Getting information to the community: a draft international core data standard for archaeological site records.
Gillian Quine, National Monuments Record Centre, Swindon, UK.

Multi-media standards.
Costis Dallas, Foundation for the Wider Hellenism, Athens, Greece.

Data in the Context of a High Tech Information Community.
Patricia Ann Reed, Smithsonian Institution, Washington, USA.

Meeting the challenges of computer-based communication.
David Bearman, Archives & Museums Informatics, Pittsburgh, USA.

09.00-17.00 **Internet Demonstrations.**
CIDOC/Getty Art History Information Program
SC Hall C, Commercial Session room

Wednesday July 5.

09.00-12.00 **Working Group meetings.**

09.00-17.00 **Internet Demonstrations.**
CIDOC/Getty Art History Information Program
SC Hall C, Commercial Session room

12.15-13.45 **CIDOC lunch and tee-shirt swap in Alstor Hotel.**

CIDOC Meeting in Alstor Hotel Plenum.

14.00-15.00 **Open session.**
(For this session, participants are invited to prepare short speeches about themes they think might be of interest to other CIDOC members. Please submit proposals for contributions to Yolande Morel-Deckers.)
Moderator:
Barbara Lang Rottenberg, Canadian Heritage Information Network (CHIN)
Oawa, Canada.

15.00-15.30 Coffee break.

15.30-17.00 **CIDOC Business Meeting.**
Triennial reports from the Board
Results of election
Installation of the new Board
Working programme, 1995-98
Working Groups, reports and plans
Future conferences

18.00-20-00 **CIDOC Board Meeting.**
Alstor Hotel, room A

PROGRAMME

(Le programme est sujet à modification.)

Samedi 1er juillet:

1000-1300 **Jounée des Musées d'Oslo** Les membres de CIDOC seront invités au Musée norvégien du folklore pour une démonstration de: BAUTA - un projet pour développer une base centrale de données, pour utilisation en réseau, et VISTA - une base de données d'images pour la gestion de collections.

1500-1700 Le bureau d'inscription CIDOC à Stavanger Forum sera ouvert.

1730-1900 **Réunion du Bureau de CIDOC à Stavanger.**
Alstor Hotel, salle A

Dimanche 2 juillet:

0700-0830 Le bureau d'inscription CIDOC à Stavanger Forum sera ouvert.
1300-1400 «

1400-15.30 **Réunion du CIDOC à Stavanger Forum, Hall A, salle Grip.**
(Traduction simultanée en anglais/français.)
Discours de bienvenue
Présentation du programme par le président Andrew Roberts
Rapport du Bureau
Introduction aux Groupes de travail

1530-1600 Pause-café.

1600-1700 **L'évolution dans les pays nordiques.**
Modérateur:
Henrik Jarl Jansen, Musée National du Danemark, Copenhague.
Conférenciers:
Anders Kvarstein, Norvège.
Sirkka Valanto, Finlande.
Rakel Pétursdóttir, Islande.
Christer Larsson, Suède.
Henrik Jarl Hansen,Danemark.

1400-1700 **Démonstration du système Internet.**
CIDOC/ Le Programme d'Information Historique de Getty Art
Stavanger Forum, Hall C, salle Commercial Session

1715-1930 **Excursion du CIDOC à la Ferme de l'Âge de Fer**, réconstruction archéologique d'une ferme datant d'environ 350-500 A.D. Un repas sera servi à la ferme.

Lundi 3 juillet:

1400-1700 **Réunions des Groupes de travail.**

1400-1700 **Démonstration du système Internet.**
CIDOC/ Le Programme d'Information Historique de Getty Art
Stavanger Forum, Hall C, salle Commercial Session

1800-2000 **Réunion du Bureau du CIDOC.**
Alstor Hotel salle A

Mardi 4 juillet:

Réunion du CIDOC autour de «Musées et communautés»
à Stavanger Forum Hall A, salle Grip.
(Traduction simultanée en anglais/français.)

0900-1100 **Internet**

Modérateur:
Cary Karp, Musée National d'Histoire Naturelle, Stockholm, Suède.

Introduction et démonstrations en driecte des services accessibles sur Internet.
Des questions du public sont bienvenues tout au long de la session.
Cary Karp, Musée National d'Histoire Naturelle, Stockholm, Suède.

Accés de l'ICOM sur Internet.
Elisabeth des Portes, Secrétaire général d'ICOM.

Utilité d'Internet dans une optique africaine.
Joris Komen, Musée National de Namibie.

Internet comme moyen d'acces aux informations muséales centralisées.
Erik Rask, Réseau Canadien d'information sur le patrimoine (CHIN), Ottawa, Canada.

Internet comme moyen de co-opération dans la sauvegarde du patrimoine national.
Eva Stengård, Le Ministère de Culture en Suède.

1100-1130 Pause-café.

1130-1200 **Africom.**
Modérateur:
Elisabeth des Portes, Secrétaire général d'ICOM.

Conférenciers:
Shaje Tshiluila, Institute des Musées Nationaux du Zaire
Dominique Piot Morin, Ministère de la Culture, Paris, France.

1200-1300 Le Programme d'Information Historique de Getty Art. Initiative d'AHIP pour établir des normes internationales de documentation pour la protection d'objets culturels.
Modérateur:
Robin Thornes, Le Programme d'Information Historique de Getty Art.
Conférenciers:
Robin Thornes, AHIP
Suzanne Deal Booth, AHIP

1300-1400 Déjeuner.

1400-1430 **Présentation de publications.**
Modérateur:
Andrew Roberts, CIDOC.

1430-1700 **Les musées et la recherche de normes.**
Modérateur:
Joseph Bush, Le Programme d'Information Historique de Getty Art.
Conférenciers:
Sujets de terminologie internationale. Mise à jour pour les années 90.
Toni Petersen, Art and Architecture Thesaurus, Williamstown, USA.

Normes de base: en quête de la règle d'or.
Alice Grant, Musée de la Science, Londres, Grande-Bretagne.

Inventaires nationaux: des stratégies nouvelles.
Barbara Lang Rotenberg, Réseau Canadien d'information sur le patrimoine (CHIN), Ottawa, Canada.

Pause-café.

Transmission d'informations au public: ébauche d'une norme internationale de données essentielle pour la documentation de sites archéologiques.
Gillian Quine, Centre de Documentation de Monuments Publics, Swindon, Grande-Bretagne.

Des normes multi-médias.
Costis Dallas, Fondation pour l'Hellénisme de par le monde, Athènes, Grèce.

Des données dans le monde de l'informatique haut technologie.

Patricia Ann Reed, Smithsonian Institution, Washington, USA.

Comment faire face au défi de la communication informatisée.
David Bearman, Informatique d'Archives et de Musées, Pittsburgh, USA.

0900-1700 **Démonstration du système Internet.**
CIDOC/ Le Programme d'Information Historique de Getty Art
Stavanger Forum, Hall C, salle Commercial Session

Mercredi 5 juillet:

0900-1200 **Réunion des Groupes de travail**.

0900-1700 **Démonstration du système Internet.**
CIDOC/ Le Programme d'Information Historique de Getty Art
Stavanger Forum, Hall C, salle Commercial Session

1215-1345 **Déjeuner du CIDOC et échange de tee-shirts.**

Réunion du CIDOC à l'Hotêl Alstor Plenum.

1400-1500 **Session ouverte.**
Modérateur:
Barbara Lang Rottenberg, Réseau Canadien d'information sur le patrimoine (CHIN), Ottawa, Canada.
Pour celle-ci les participants sont invités à préparer de courts exposés sur des thèmes qu'ils jugent intéressants pour d'autres participants du CIDOC. Prière de soumettre des suggestions de contribution à Yolande Morel-Deckers.

1500-1530 Pause-café.

1530-1700 **Réunion de clôture du CIDOC.**
Rapport triennal du Bureau.
Résultat des élections.
Instauration du nouveau Bureau.
Programme de travail du CIDOC pour 1995-98.
Rapports et projets des Groupes de travail.
Prochaines réunions du CIDOC.

1800-2000 **Réunion du Bureau du CIDOC.**
Alstor Hotel, salle A.

WORKING GROUPS

ARCHAEOLOGICAL SITES WORKING GROUP

Chair: Roger Leech, UK

The Archaeological Sites Working Group was established at the 1993 CIDOC meeting in Quebec, Canada.

The three aims of the group are:

- to facilitate communications between national and international bodies responsible for the recording and protection of the archaeological heritage
- to assist countries at an early stage in developing record systems for the recording and protection of the archaeological heritage, and
- to facilitate research utilizing archaeological site data where this has an international dimension.

To achieve or further these aims for the group set itself an exacting programme to be completed by the time of the ICOM 1995 conference in Stavanger.

The following tasks were agreed:

- the preparation of a directory of national archaeological records, and regional ones where no national record
- the preparation of a core or basic data standard for archaeological site records
- the collection of information on thesauri and glossaries with a view to commencing a multilingual glossary for selected key areas of controlled vocabulary within the core or basic data standard.

A draft of the first edition of the Directory of National Archaeological Records has been prepared and a limited number of copies have been produced for the conference. It was compiled with the aid of a questionnaire which was sent to more than 100 countries. 109 responses were received by March 1995 and contained contact information as well as details of the content and structure of the inventories maintained. The first edition has concentrated on the contact information but the group will endeavour to add descriptive information about the individual inventories and also to generate comparative statistics concerning the types of information which are recorded.

The Draft International Core Data Standard is being launched at the Stavanger conference. It is available in printed form in English and in French, and can be accessed

on the Internet and World Wide Web. The documentation of archaeological sites and monuments plays an essential role in the understanding, conservation and preservation of the archaeological heritage. A wide range of recording methods are employed in the compilation of inventories, often within a national framework, and compilation may have occurred for a variety of different reasons. However, some of these reasons enjoy a more widespread currency, particularly those relating to the protection of the archaeological heritage and to providing some form of access to the information held.

In its form, the core data standard has retained a close relationship to that prepared for architectural sites and monuments within the Council of Europe programme created to support the European Convention for the protection of Architectural Heritage. This standard was agreed at an international colloque at Nantes in October 1992 and has been adopted by the Committee of Ministers of the Council of Europe. There is also a close relationship with the data standard being considered for archaeological sites and monuments within the Council of Europe's European Plan for Archaeology, a subject for discussion at the September 1995 Council of Europe Documentation Colloque in Oxford. The close relationship between architectural and archaeology standards should be advantageous to countries able or wishing to include in one database all information relating to the man-made environment. The archaeological standard can moreover be linked with a working standard prepared by CIDOC for archaeological objects (CIDOC 1992 and with the CIDOC Minimum Data Standard for Museum Objects (CIDOC 1995) which includes archaeological objects.

The working group has gathered information on thesauri and glossaries. It has liaised, in particular, with the Getty Trust and with the archaeological working party of the Council of Europe responsible for preparing a glossary of Bronce Age sites.

At the outset of its work, the working group undertook to ensure that its tasks were carried out in full collaboration with other interested bodies and has liaised with various organizations including the Council of Europe, ICOMOS and the Getty Trust, As well as other working groups within CIDOC.

Membership of the Group

From a small core group representing Canada, Denmark, France, Romania and the United Kingdom, the Archaeological Sites Working Group has expanded to include active members from Albania, Brazil, Kenya, Poland, Romania, Russia and the United States of America. There are also non-attending permanent members in Germany, Latvia, the Netherlands and South Africa and working group documentation has been sent to colleagues in India, Jamaica, Norway and Zambia. The group has met twice a year during its existence, at the CIDOC conferences and in the UK, Romania and, most recently, the Netherlands. New members are always welcome to join the group and participate in its activities.

Contact addresses

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CIDOC SERVICES WORKING GROUP

Chair: Jeanne Hogenboom, Netherlands

The CIDOC Services Working Group was founded during the ICOM conference of 1992 in Quebec, Canada. Several CIDOC members were concerned that information about CIDOC and its activities was not reaching professionals outside the CIDOC committee, and decided to form a Working Group to do just that. So far, the CIDOC Services Working Group activities have included production of the following items:

The CIDOC Brochure:

> A short brochure explaining the CIDOC Committee, its goals and activities, as well as its working groups.

The Format Rules for CIDOC Working Group Publications:

> Guidlines for the formatting and publication of CIDOC publications.

Both items are produced to support the activities of the CIDOC Committee and its Working Groups. In addition to this, the CIDOC Services Working Group also developed a series of socalled *Fact Sheets* that explain various aspects of documentation practice in a brief and clear manner. Two *Fact Sheets* are currently available:

Fact Sheet No. 1: Registration Step-by-Step

> Essential steps in documenting an object from the moment it enters the custody of the museum until the accessioning process is completed.

Fact Sheet No. 2: Labelling and Marking Objects

> General rules for labelling and marking a wide variety of objects in a museum collection, including suggestions for materials to use, as well as the «do's and don'ts» of marking.

A third *Fact Sheet,* dealing with the application of vocabulary control in object documentation, is under development by the CIDOC Services Working Group in cooperation with the CIDOC Data and Terminology Working Group. Future *Fact Sheets* will be developed by other CIDOC Working Groups, with the assistance of the CIDOC Services Working Group members.

Fact Sheets have been translated in Dutch, English, Frensh, German, Portuguese, Romanian, Slovenian, and Spanish. They are available free of charge from the ICOM Secretariat in Paris, and the laminated sheets may be reproduced by local ICOM committees or other sponsoring organizations for the benefit of museum personnel across the world.

Suggestions from Working Group members with regards to the contents of new *Fact Sheets,* as well as voluntary translation services are welcomed by the CIDOC Services Working Group.

For more information about CIDOC Services Working Group activities, please contact the Working Group chair, Jeanne Hogenboom, at the following address:
Bureau IMC, Eendrachtsweg 37, 3012 LC Rotterdam, The Netherlands. Tel. +31-10-4117070, Fax. +31-10-4116036, Email BUROIMC@EURONET.NL

DATA MODEL WORKING GROUP

Chair: Kathrine Spiess, USA

DATA AND TERMINOLOGY WORKING GROUP

Chair: Toni Petersen, USA

The Data and Terminology Working Group was formed in 1992 from the merger of the former Data and Terminology Control Working Groups. Its aim is to coordinate information about and to provide a forum for international efforts at data content and terminology standards. During the 1994 conference in Washington, D.C., the Working Group met twice. One of these meetings was held with the Data Modelling Working Group in a continuing discussion of points of common interest and of possible collaboration. The group contains a strong core of 7 or 8 members; there were 26 participants at the 1994 meetings.

The Working Group published a *Directory of Thesauri of Object Names,* a publication which had been completed in 1992 and revised and printed in 1994. Copies for all conference delegates were distributed free of charge at the 1994 CIDOC conference. Copies remaining may be requested from the Art and Architecture Thesaurus office in Williamstown, Massachusetts. It was decided in the meeting that all delegates to the Washington conference, who presumably had seen the publication, would be surveyed as to its usefulness before the Working Group makes a decision as to whether to extend this work to another category of information. The survey was conducted in early 1995 and whose who responded were positive concerning the production of further directories in other subject areas.

The first of a series of workshops on training in terminology development and the linking of vocabularies in different languages was given at the Washington conference by Toni Petersen, Chair of the Working Group, and Josephine Nieuwenhuis. Petersen has agreed to coordinate plans for other workshops for the Kenya conference in 1996 with Dominique Piot-Morin. Workshop plans include: a two-day workshop on the minimum documentation of objects and collections management; and a one-day workshop on terminology development and use, perhaps specific to African objects and styles. The Working Group affirmed the need for a manual on the linking of terms between languages. This manual will grow out of the workshop activities mentioned above and may draw on a planned manual coming out of the AAT's work with international terminology groups.

The major current project of the Working Group is the development of a core data standard for museums objects which the Working Group, in conjunction with the Data Modeling Group, had agreed to do at the 1993 conference. The first version of the standard will be published for presentation at the Stavanger conference in 1995. Chairs of this project are Toni Petersen and Alice Grant; Josephine Nieuwenhuis is the project coordinator. A team of interested members from both working groups was assembled, together with liaison from the Archaeological Sites Working Group and the Ethno Working Group and has reviewed various drafts of the document.

A session was held at the Washington conference to present the work accomplished so far, to hear commentaries from David Bearman and Costis Dallas, and to receive comments from the

audience at large. Those responsible for the draft document, temporarily titled «Minimum Information Catergories for Museum Objects (MICMO),» spoke about its formation, stressing that the mandate of the CIDOC Board had been to produce a subset of information categories that all museums are interested in for reasons of identification, location, and accountability of their objects and specimens. The hope is for this subset of categories to feed into and be consistent with other existing and developing standards that include these categories and that may also go on to elaborate arrays of more specific categories for special types of museums or for the protection of cultural property.

During the Working Group meetings the following ideas surfaced for potential future projects:

- A directory of existing standards--what they are and who uses them. This would take the form of a bibliography of documentation materials. It is necessary to see if there is a need for such a publication and if one already exists (for instance, the work recently produced by CHIN).

- Terminology development workshops, perhaps leading to official CIDOC training courses.

- A manual on terminology management--instructions for creating local authority files.

- A museum data cataloging manual.

ETHNO WORKING GROUP

Chair: Alenka Simikic, Slovenia

The proposal on the establishment of a new Ethno Working Group (EWG) within the International Documentation Committee (ICOM - CIDOC) was presented at the first European Conference of Ethnological and Social History Museums in February 1993 in Paris. At this occasion, at the round table with the theme «Documentation - For the Public? For the Resercher? How? How much?», the unsolved question of the basic ethnological standards and other problems dealing with ethnological documentation were laid out from different angle. The need of an improved new system of ethnological standards was defined.

With a lot of interest, the whole idea was adopted at the 1993 CIDOC conference in Ljubljana, Slovenia where the inaugural meeting of the new Ethno Working Group took place. It was attended by thirteen CIDOC members from ten different countries (Europe and USA), museum researchers on European as well as non-European cultures.

With the establishment of the new Ethno WG, the future goals and a work plan were determined:

1, Setting and developing basic ethnological data standards which would lead to the control of series of objects that are part of the ethnological cultural heritage.

2. Application of the developed ethnological standards on different levels (regional, national and international) in order to facilitate and promote the communication between different bodies, and also to gain control over the cultural heritage.

3. And the third task to assist the participating countries in developing standards, which started to be realised and showed useful at the EWG meeting in June 1994 in Greece.

To carry out our first task of the project *The core of the ethnological data standards* as good as possible, we prepared a special questionnaire, whose aim was to make a servey of data standards, used in ethnographical, ethnological, anthropological, open-air museums and other museums and departments having these types of collections.

The preparation of the Questionnaire (English and French) went through different phases. It involved nearly a year of work of all the EWG members, the question of contents, length and its goal discussed seriously many times, until it got into its present shape and form and ready to be distributed. So the main topic during the CIDOC Conference in Washington was: how to distribute the Questionnaire, prepared by EWG?

The following ways were suggested:

1. Invite the EWG members to become the national coordinators or to find national coordinators that will be in charge of making the servey.

2. Before and during the Conference we had some contacts with the people from Russia, India, Papua New Guinea and Latin America that were not EWG members but were interested in our activities. They offered us their cooperation, later we asked them officially.

3. At the end of September 1994 the members of European ethnological museum network met in Bratislava, Slovak Republic. Among them we tried to find the national coordinators for the missing countries.

4. We also decided to ask the chairs of the ICOM National Committees for their assistance.

EWG found the importance of making the survey not only of as many museums as possible but also as many different countries as possible. Only the outcome of such survey will be suitable for most of us.

Coming back from Washington we tried to fulfil the above tasks. Till now 27 colleagues agreed to be the National Coordinators for the following countries: United Kingdom, Slovak Republic, Izrael, Switzerland, Egypt, Tanzania, Former Yugoslav Republic of Macedonia, Denmark , Belgium, India, Poland, Bulgaria, Czech Republic, Greece, Zambia, Botswana, Thailand, Russia, Spain, Cyprus, Madagascar, Gambia, Costa Rica, Romania, Croatia and Slovenia. Since the 1996 CIDOC meeting will take place in Kenya, Africa, we are pleased to have such high number of National Coordinators from this part of the world.

Deadline for survey was the end of March 1995. To make the analysing the results of the survey easier, we prepared a special National Report Form, which was distributed in February 1995 to all National Coordinators.

Until the EWG meeting at Bled, Slovenia from 7 to 10 May 1995, we received 14 National Reports from United Kingdom, Cyprus, Botswana, Gambia, Denmark, Estonia, Izrael, Former Yoguslav Republic of Macedonia, Spain, Bulgaria, Belgium, Romania, Greece and Slovenia. During the meeting we analysed them and prepared the draft of the ethnological data standards, which is going to be presented during the EWG meeting in Stavanger.

The activities for finding additional national coordinator for the missing countries are still going on. It is very important for the future EWG projects:
- to prepare a multilingual dictionary of the ethnological data standards
- to prepare a guide of the classification systems used by ethnographical museums.

ICONOGRAPHY WORKING GROUP

Chair: Claire Constans, France

Three years ago in Quebec we proposed to create a Working Group on iconography. The world of museums is often confronted with difficulties when it comes to filling in the fields ICONO or REPR that we can find in all the analyses. Indeed we find that these fields are not interpreted in the same way in every museum, or even worse, that they are used to give information that should be taken into consideration in other fields.

Thus, since the minimum CIDOC standard allows only a rapid description of an object of art, the idea is to elaborate on this difficult point by keeping to the definition of the content of these fields, their formulation and their enrichment.

There are numerous museum representants who are interested in this kind of work, but apparently not within CIDOC, where this research does't find a response, which is regrettable. If none of the CIDOC members, present or represented in the Stavanger meeting, shows any interest in this project, we will have to dissolve the Working Group.

GROUPE DE TRAVAIL SUR L'ICONOGRAPHIE

Présidente: Claire Constans, France

Il a été proposé à Québec, il y trois ans, de créer un groupe de travail sur l'iconographie. En effet, le monde des musées se trouve souvent confronté à la difficulté de rédaction des rubriques «ICONO» ou «REPR» etc... que l'on trouve dans tous les systémes d'analyse de nos institutions. On s'aperçoit en effet que d'un musée à l'autre, ces rubriques ne décrivent pas forcément la même chose ou, plus grave, quelles sont utilisées pour donner des indications qui devraient être prises en compte dans d'autres rubriques.

L'idée est donc, puisque la fice minimum du CIDOC permet de décrire rapidement l'oeuvre d'art, d'aller plus loin sur ce point difficile, en s'attachant à la définition du contenu de ces rubriques, leur formulation et leur enrichissement.

Nombreux sont les représentants de musées intéressés par un tel travail sur l'iconographie, mais pas à l'intérieur de CIDOC, où cette orientation de la recherche n'a pas trouvé d'écho, ce qui est peut-être dommage. Si aucun membre du CIDOC présent ou représenté à la réunion de Stavanger ne manifeste son intérêt pour ce projet, il faudra dissoudre le groupe de travail.

MULTIMEDIA WORKING GROUP

Chair: Costis Dallas, Greece

MUSEUM INFORMATION CENTRES WORKING GROUP

Chair: Leonard Will

CONTEMPORARY ART WORKING GROUP

Contact: Harald Kraemer

Working Document (April 1995)

1. Introduction

At the 1994 CIDOC meeting at Washington DC, it was decided to create a new working group, focussing on modern and contemporary art. After a first short meeting in Washington, the CONTEMPORARY ART WORKING GROUP (CAWG) will convene the next time during the CIDOC meeting at Stavanger (Norway) at July 1995. There, we want to formulate the guidelines, the scopes and aims and the action plans of the CAWG.

2. Title

The Working Group agreed to adopt the name «Contemporary Art Working Group» (CAWG).

3. Aims

The preliminary aims of the working group are:

- discussing the problems of registration and terminology of modern and contemporary art (the pluralism of concepts and definitions of artworks, the new medias and techniques, the problems of conservation, the influence of art trade, the galleries and art exhibitions, the artist as a product-seller, art critics, theoretical discurs, the influence of cultural and educational policy, society, technology and natural science on contemporary art.) Works of art are changing. Some of them are timeless, all are transitory. Provocative works pass away. After fulfilling their guiding function, most contemporary works of art go into storage.

- discussing and finding guidelines to registrate modern and contemporary artworks.

- discussing the relevance and value of information and documentation generally. A deluge of new information is produced daily by the art trade, art reviews, artists and the maschinery of art exhibitions. But at the same time the value of information disappears. As there is no time to reflect on information and to discern its relevance, we register everything and are captured by information technology. The accumulation of information with the aim of comprehensiveness but without a sense of the whole may be imposing, but it leads us nowhere. So what is a relevant information?

- discussing the influence of contemporary art on art history, museum ethics, technology and our life. As researcher' predilections and questions change with time, the relation between

DEVELOPMENT IN NORDIC COUNTRIES

A printed summary will be distributed during the meeting.

Moderator:
Henrik Jarl Hansen, National Museum, DKC, Copenhagen.

Speakers:
Anders Kvarstein, Nasjonalgalleriet, The National Gallery, Oslo, Norway.
Sirkka Valanto, Finnish National Gallery, Helsinki, Finland.
Rakel Pétursdóttir, Listasafni Íslands, Reykjavik, Iceland.
Christer Larsson, Nordic Museum, INSAM, Stockholm, Sweden.
Henrik Jarl Hansen, National Museum, DKC, Copenhagen, Denmark.

THE INTERNET

Moderator:
Cary Karp, Swedish Museum of Natural History, Stockholm, Sweden.

Introduction and live demonstration of services available on the Internet. Questions will be accepted from the audience throughout.
Cary Karp, Swedish Museum of Natural History, Stockholm, Sweden.

Establishing ICOM's presence on the Internet.
Elisabeth des Portes, ICOM Secretary General.

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The utility of Internet as seen from the African perspective.
Joris Komen, The National Museum of Namibia.

The Internet as a means for access to centralized museum information facilities. Erik Rask, Canadian Heritage Information Network (CHIN), Ottawa, Canada.

The Internet as a means for collaboration in the rescue of national heritage.
Eva Stengård, The Swedish Ministry of Culture.

AFRICOM

Moderator:
Elisabeth des Portes, ICOM Secretary General.

Speakers:
Shaje Tshiluila, Institute des Museés Nationaux du Zaire
Dominique Piot Morin, Ministère de la Culture, Paris, France.

International Documentation Standards for the Protection of Cultural Objects: A Survey

Robin Thornes

Getty Art History Information Program

The threats to the world's cultural objects have increased greatly in the last thirty years. They include the pillaging of archaeological sites, the illegal export of objects protected by national legislation, the theft of individual works of art, and looting, damage and destruction in times of war and civil disorder. The illicit trade in stolen and or illegally exported cultural objects, in particular, has grown so large that INTERPOL now believes it to be one of the most prevalant categories of international crime.[1]

One of the most serious but least publicized threats is the hemorrhaging of cultural objects from the archaeological sites of Latin America, Africa, and Asia. In an influential article published in 1969, Professor Clemency Coggins drew attention to the plight of pre-Columbian sites in Guatemala and Mexico.[2] She reported that in the previous ten years there had been "an incalculable increase in the number of monuments systematically stolen, mutilated and illicitly exported," and declared that "Not since the sixteenth century has Latin America been so ruthlessly plundered."[3]

The problem of the looting of archaeological sites has become a major one for Africa, where the purchase for export of ethnological/ethnographic objects and the widespread looting of archaeological sites have increased rapidly since the 1970s. It has been reported that the illegal excavation of sites in the achaeologically rich country of Mali has intensified in the past two decades, partly as a result of "deteriorating living conditions caused by severe periods of draught in West Africa since 1974" and partly because of the "growing interest of museums, galleries and collectors of Malian arts."[4] The illegal excavations are usually carried out by local people, sometimes entire villages, working for antique dealers.[5] It is claimed that the problem has become so bad in some parts of the Africa that "our knowledge of artifacts from the past is related more to pillage than to archaeological research."[6]

In Asia, too, the problem has grown to serious proportions. The Chinese authorities believe that antiquities are now the largest single class of item smuggled out of their country.[7] Statistics published by the China State Bureau of Cultural Relics indicate that over 40,000 tombs were reported plundered in 1989 and 1990 alone. The monuments of Cambodia have suffered severe depredations in the last 25 years, the casualties including the World Heritage Site of Angkor Wat.[8]

Since 1990, publicity has highlighted the problem of thefts of cultural objects from the formerly communist countries of central and eastern Europe. The rapid growth of this illicit trade has been stimulated by a combination of open borders, a desparate need for hard currency, and a ready market for the objects in the West. In 1993, the Czech

Republic's Ministry of Culture claimed that "taking the thefts and illicit exporting together, we may be talking about an annual loss of up to 10 per cent of our heritage."[9] The statistics produced by Moscow's militia on the rising number of crimes involving cultural objects are equally worrying. Official statistics for 1991 showed that this type of crime had increased by 300 percent, although the actual damage and rate of crime was believed to be considerably in excess of this figure. [10]

The West has not escaped the rising tide of thefts involving cultural objects. Recent years have seen increasing public awareness of the growth of art theft. This has come about largely as a result of a number of well-publicized crimes, including the stealing of paintings by Vemeer, Rembrandt, Degas, and Manet from the Gardner Museum, Boston, in 1990; of twenty paintings by van Gogh from Amsterdam in 1991; works by Picasso and Braque from Stockolm in 1993; Munch's "The Scream" from Oslo in February 1994; two Turners from Frankfurt in July 1994; and a Titian from Longleat House, England, in January 1995. However, these thefts of important works of art are only the tip of the iceberg. For example, there were no less than 253,000 recorded art thefts in Italy during the period 1970-90.[11]

Recent military conflicts have exacted a heavy toll on the cultural heritage. The catalogue of lossses includes the museums, monasteries and religious shrines in Cambodia which were destroyed deliberately by the Khmer Rouge;[12] the National Museum in Kabul, Afghanistan (devastated and looted);[13] the Musée de Beirut, Lebanon, (reduced to a burnt-out shell by 15 years of civil war); [14] and the World Heritage Site of the city of Dubrovnik, Croatia (badly damaged by bombardment).[15]

---OOO---

The importance of documentation, both textual and visual, in preventing the illicit trade in cultural objects has long been recognized. Objects which have not been photographed and adequately described are rarely recoverable by their rightful owners. A number of law-enforcement agencies have run crime prevention campaigns aimed at encouraging the public to make records--primarily photographic--of valuable property. Insurance companies, too, are coming to recognize the importance of documenting valuable objects and recommend the taking of photographs and the making of inventories.

At the international level, documentation is seen as a vital component in the fight against the illicit trade in cultural objects. Article 5 of the UNESCO convention of 1970 called for the establishment and maintenance of national inventories of cultural property. Since 1970, UNESCO and ICOM have continued to encourage the creation of inventories and have worked to provide technical assistance to "exporting" States in the setting up of inventory systems. Together with UNESCO, ICOM organized the first workshops on illicit traffic ever held in Africa, the first being held in Tanzania in 1993 and the second in Mali in 1994.

A number of other international initiatives have also recognized the importance of inventories. For example, Resolution 3 of the Charter of Courmayeur declared that "Detailed and extensive information concerning the cultural patrimony of every nation is of the foremost importance. Consequently, Governments should consider establishing inventories of their cultural patrimony, containing, when possible, a description of each item adequate for its identification and a photographic reproduction of it."[16] The compilation of documentation on cultural objects was one of the issues discussed at the Cracow Symposium of the Council for Security and Cooperation in Europe (CSCE) in 1991, the delegates to which meeting called for "The complete and lasting documentation of sites, structures, cultural landscapes, objects and cultural systems".[17] In November 1993, the Council of Europe organized an intergovernmental meeting in Prague to discuss "The Situation of the Moveable Heritage in Central and Eastern European Countries". The participants at this meeting stressed "how important it is to identify movable cultural property" and called for inventories to be compiled.[18]

The Draft UNIDROIT Convention recognizes the importance of documentation. Article 4 states that the possessor of a stolen cultural object who is required to return it shall be entitled to fair compensation only if it can be proved that he or she

> exercised due diligence when acquiring the object... . In determining whether the possessor exercised due diligence, regard shall be had to the circumstances of the acquisition, including the character of the parties, the price paid, whether the possessor consulted any reasonably accessible register of stolen cultural objects, and any other relevant information and documentation which it could reasonably have obtained.[19]

However, it is one thing to create inventories, but another to develop the means by which that information can be circulated rapidly among the organizations and agencies charged with protecting cultural objects. In 1990, delegates to the Eighth United Nations Congress on the Prevention of Crime and the Treatment of Offenders (Havana) resolved to address the problem of the illicit trade in cultural objects by developing an automated international network to exchange information on crimes against cultural property. The need to build an information network was also recognized by the Courmayeur Conference, Recommendations 5 of which was that:

> The United Nations and UNESCO, in close collaboration with ICOM and other interested non-governmental organizations, should encourage close co-operation between emerging initiatives in the private and public sector that are developing data bases about stolen cultural property. The feasibility of establishing a network of these data bases should be carefully explored.[20]

There is a growing awareness among those involved in these discussions of the importance of developing the mechanisms--political, administrative and technical--that will enable information about cultural objects to be exchanged between organizations and nations. Moreover, the rapid development of international electronic networks, such as

The great majority of responding organizations (87) currently hold at least a portion of their records of cultural objects on computerized databases. Of these, the majority are equiped with standalone PCs (32) or networked PCs (28). Multi-user systems are used by 24 organizations, 12 of these organizations also using standalone PCs or networks for certain applications. Only 18 of the 87 organizations have 100% of their records on computer, and more than half have less than 50% .

It is interesting to note that 34 of the respondents already subscribe to data network services, and an additional 25 plan to do so in the next three years. The service most commonly subscribed to is the Internet, this being mentioned specifically by 26 of the respondents. However, relatively few organizations (13) are supplying information on-line at present.

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Visual documentation is of great importance to the process of uniquely identifying cultural objects. Law-enforcement agencies, in particular, stress the value of the image and assert that without one it is very unlikely that a stolen object will be recovered and returned to its rightful owner. They point out that "taking a photograph of your valuables won't stop a burglar, but it could greatly assist the police in catching him, and anyone who has handled your stolen goods."[33]

The responses to the questionnaire show that visual documentation (e.g., photographs, sketches) forms a part of the records of 100% of law enforcement agencies, 89% of museums and galleries, and 67% of documentation centers. Of the organizations that do hold visual documentation, 96% generally use photographs as part of the record, 36% use drawings, and 19% use other types of images (the types mentioned include video, slides, and x-ray plates). 56% estimated that over half their records had associated visual material of one sort or another, and 47% indicate whether reproductions of objects exist which are not part of the record (e.g., published photographs, or illustrations of the objects held in other collections).

The survey has revealed that 43% of organizations with computerized systems are already storing images in electronic form (42%), and 43 more plan to do so in the next three years. The great majority of these organizations (92%) store their images in digital form (five hold both digital and analog images and three hold analog only).

The responses show that the percentage of organizations with images linked to records is small: 26 of the 37 organizations having electronic images for fewer than 50 percent of their records. Of the six that have images for more than 75 percent of their records, three are law-enforcement agencies.

The law-enforcement community's belief in the importance of visual documentation is reflected in their computerized systems. No fewer than five of the seven agencies

surveyed have systems which hold electronic images of the objects recorded.[34] This community is, however, very keenly aware of the need for textual documentation as well as photographs, but argues that the documentation must be comprehensible to the average police officer as well as to the museum or art-trade professional.

An object's physical condition provides one of the best means of identifying it uniquely. This is particularly true when an object is one of a number manufactured to a common design, or when it has a close similarity to other objects of the same type. In the case of a bronze statue stolen from a temple in Tamil Nadu, India, and sent to England, it was the presence of terminite tracks across the surface of the object--marks found on other statues from the same underground hiding place--which helped identify the object.[35] The value of physical condition information is recognized by those engaged in the tracking of cultural objects, and for this reason they recommend that "any markings or features which 'individualize' an object be recorded, e.g., a scratch or chip on a piece of furniture, cracking or other damage to painted surfaces, etc."[36]

Among the respondents to the questionnaire, 70% of organizations record a free text narrative which assesses the object's physical condition, while 55% classify its general physical condition by using single word descriptors (e.g., *excellent, good, fair*), and 37% do both. Only 37% of organizations make use of controlled vocabularies to describe the condition of the object.

A mutual recognition of the importance of physical condition information to the identification of objects has led to a collaboration between the Getty Art History Information Program and the Getty Conservation Institute. The two Getty programs have organized an international Conservation Specialists Working Group which will examine the ways in which physical characteristics can be recorded to identify objects. The recommendations of the group are informing the work of this initiative. It will also produce a series of papers establishing the context, techniques, and value of identifying and recording the physical characteristics of objects.

---OOO---

The responses were analyzed to find out what percentage of the three principal types of organization (museums/galleries, documentation centers, and law-enforcement agencies) recorded each category of information. These percentages were then grouped into three bands: **A**.: 70% to 100%, **B**: 50% to 69%, and **C**: less than 50%. This analysis has been applied not only to the categories of information currently recorded, but also to those believed to be essential and those thought appropriate for data exchange. A score in band **A** for all three of these criteria from all three types of organization is taken as indicating that a degree of concensus exists on the importance of a category; a score in band **B**, that a majority believe the category to be important; and a score in band **C**, that no agreement exists

It is important to point out that the categories listed in band **A** (Consensus Exists) represent only a trend uncovered by this survey and should not be equated with the core. These findings will, however, be used in Phase Two of the project to inform a series of specialist roundtable meetings at which consensus for a proposed standard will be developed. A broad spectrum of organizations and institutions will be represented in this process. It is quite likely that, as a result of this process, categories from bands **B** and **C**, and categories not in this list, may be included in the core.

The roundtable meetings held in Phase Two of the project will be devoted to addressing professional, technical and managerial issues relating to the documentation and movement of cultural objects and the transfer of information between organizations. The recommendations of the roundtable groups will contribute directly to a major international conference which the Getty Art History Program proposes to hold in 1997.

Candidate Core Categories

A. Concensus exists

70 to 100% of all three types of organization (holders of objects, documentation centers and law-enforcement agencies) currently record the category, believe it essential and regard it as appropriate for data exchange.

Object Identification Number
Object Name/Title
Object Type
Medium/Materials/Techniques
Measurements
Textual Description of Object
Inscriptions
Subject
Date/Period of Object

B. Majority agree

50 to 69% of at least two of the three types of organization currently record the category, believe it essential and regard it as appropriate for data exchange.

Persons Associated with Object
Condition
Related Visual Material
Custodian of Object
Place of Origin/Discovery
Normal Location of Object

C. No Agreement

Less than 50% of the organizations currently record the category, believe it essential and regard it as appropriate for data exchange.

Related Objects
Acquisition
Estimated Value
Legal Status of Object
Recorder Name
Date Documented
Role of Persons Associated with Object
Related Textual Material

International Documentation Standards for the Protection of Cultural Objects: Conservation Specialists Working Group - a collaborative project of the Getty Art History Information Program and the Getty Conservation Institute

Suzanne Deal Booth
May 1995

The Conservation Specialists Working Group is a collaborative project of two operating programs of the J. Paul Getty Trust - the Getty Art History Information Program (AHIP) and the Getty Conservation Institute (GCI). One of the first such groups convened by the AHIP-sponsored initiative on International Documentation Standards for the Protection of Cultural Objects, the Working Group applies the perspective and research of selected conservation professionals to the definition of a core documentation standard for the protection of cultural objects.

The Conservation Specialists Working Group first assembled in August 1994 at the ICOM/CIDOC meeting in Washington, D.C. The objective of the meeting was to review the major issues of effective documentation for the protection of cultural objects from the point of view of conservation and condition documentation specialists. The group reviewed the existing categories of information commonly recorded in condition reports and addressed what should be included in a core category for the unique identification of cultural objects.

There is a great deal of overlap between the categories agreed upon by the Conservation Specialists Working Group and those categories previously cited by Mr. Robin Thornes in his report "Survey: International Standards for the Protection of Cultural Objects, Candidate Core Categories". (1) The one addition to these is "Distinguishing Features".

Conservators, by nature of their training and expertise, are primarily concerned with the material condition of the cultural object. Thus, when asked to review categories of core information specifically for the purpose of unique description, it was the consensus of this working group to include this new "descriptor" category. The category "Distinguishing Features" is intended to prompt the recorder to provide unique information about the object being considered.

In the case of multiples, editions or with objects of a similar type, it may be difficult to distinguish them except for a detailed description of their unique features. This type of detailed description could be accomplished in the format of a text, photograph or illustration with the aid of pointers to indicate where the unique feature is located.

An 1939 oil painting by Raoul Dufy exhibits a characteristic craquelure pattern resulting from heavily applied and then overpainted pictoral layers. This pattern is much better evidenced in a photographic detail.

French artist Yves Klein authorized a limited edition of statues entitled "Blue Venus". The edition totaled 300 and all were painted in exactly the same manner in a powdery ultramarine blue pigment. What distinguishes them varies greatly depending on their individual history: where and how they have been displayed; damages such as abrasion, scratches or chips; and their subsequent repair.

CURRENT RESEARCH TOPICS:

Following recommendations made during this first working group meeting, the Conservation Specialists Working Group has embarked upon research in several areas related to unique identification and the protection of cultural objects. The current topics being investigated include research into appropriate marking technology and a review of how to describe and record distinguishing evidence.

1. **Applied Unique Identifiers or Markings.** The topic of markings is controversial because as widespread as the practice is on a worldwide basis, a consensus has yet to be reached about what constitutes appropriate marking protocols. From a conservation point of view, appropriate markings are those that do not harm or in any way alter the cultural object. Markings are important because they identify an object with a collection and possibly to a specific location within that collection.

The AIC (American Institute for Conservation) and the AAM (American Association of Museums) formed a Task Force in 1994 to collectively review and assess the current practices used in U.S. collections for marking museum objects and to make recommendations for appropriate and safe marking technology and protocols for different classes of objects. The activities of the task force have included the preparation and distribution of a questionnaire about markings with 192 responses having been received to-date.

Footnote:

1) Thornes, Robin, "Survey: International Standards for the Protection of Cultural Objects, Candidate Core Categories". J. Paul Getty Trust, 1995.

Slides:

1) Conservation Specialists Working Group List of Core Text and Image Categories, " Distinguishing Features", August 1994.
2) Dufy, Raoul. L'Atelier de l'Impasse Guelma, 1939-52, Musee d'Art Moderne, Centre Pompidou, Paris, (S.D.Booth).
3) Dufy, Raoul, Detail, (S.D. Booth).
4) Klein, Yves. "Blue Venus", 126/200, 1970. Private collection, Los Angeles (S.D.Booth)
5) Klein, Yves. Detail, (S.D. Booth).
6) Markings: Oakland Museum, CA, (P. Anoveros-Garcia).
7) Markings: Oakland Museum, CA, (P. Anoveros-Garcia).
8) Markings: Oakland Museum, CA, (P. Anoveros-Garcia).
9) Markings: Fine Arts Museums of San Francisco, (R. Futernick)
10) Markings: Fine Arts Museums of San Francisco, (R. Futernick).
11) Recording of distinguishing evidence: Belo Horizonte, Brazil, (S.D. Booth).
12) Recording of distinguishing evidence: Belo Horizonte, Brazil, (S.D. Booth).

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EDUCATION:

1984. Masters degree in Art History. Institute of Fine Arts, New York University, New York, NY.

1984. Certificate in Art Conservation. Conservation Center of the Institute of Fine Arts, New York University, New York, NY.

1977. Bachelor of Arts degree with honors (cum laude). Rice University, Houston, TX.

FELLOWSHIPS:

1985-86. Kress Foundation. Advanced Fellowship in Paintings Conservation. Musee National d'Art et de Culture, Centre Georges Pompidou, Paris, France.

1984. National Endowment for the Humanities: Travel to Collections, "A Survey of the Materials and Techniques in the Paintings of Paul Gauguin", Washington, D.C.

1983. National Museum Act, Smithsonian Institution: "Stipends to Individuals for Conservation Studies", Museum of New Mexico, Santa Fe, NM.

PUBLICATIONS, PAPERS AND LECTURES:

May 1991. Article, "Conservation Training in Latin America", Western Association for Art Conservation Newsletter, Volume 13, Number 2, pages 18-22.

April 1991. Lecture "Conservation Training", Sotheby's Auction House, Los Angeles, CA.

April 1986. Lecture "Conservation of Modern Paintings at the Centre Pompidou, Paris, France.

May 1984. Offprint "New Painting Materials - Lefranc & Bourgeoise". Paper delivered during Paintings Specialty Group, AIC Annual Meeting, Los Angeles, CA.

1982. Thesis paper in fulfillment of M.A. degree in Art History: "Georgia O'Keeffe - The Early Influences", Institute of Fine Arts, New York University, New York, NY.

1981. Thesis paper in fulfillment of M.A. degree in Art History: "A Late Medieval Speculum Mortar with Inscription", Institute of Fine Arts, New York University, New York, NY.

HONORARY POSITIONS AND MEMBERSHIPS:

1994-1997. Director, Committee Liaison, AIC (American Insitute for Conservation of Historic and Artistic Works) Board.

1993-present. President of the Board of Trustees, Santa Monica Museum of Art, Santa Monica, CA.

1991-present. AIC, Professional Associate Membership, Washington, D.C.

1986-present. Member, IIC (International Institute for Conservation), London, England.

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MUSEUMS AND THE QUEST FOR COMMUNITY STANDARDS

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Joseph Busch is the Acting Program Manager for Standards and Research Projects at the Getty Art History Information Program (AHIP). In this position he oversees the AHIP projects that foster and contribute to a critical mass of electronic cultural heritage information. These projects include principal bibliographies in the field (including the *Bibliography of the History of Art,* BHA) and electronic archives of source materials (such as the Provenance Index). They also include data content standards (the Art Information Task Force *Categories for the Description of Works of Art*), text markup definitions, standard vocabularies (the *Art & Architecture Thesaurus,* AAT*; Union List of Artist Names,* ULAN*; and the Thesaurus of Geographic Names,* TGN), and methodologies for building and accessing art information resources. These projects produce and distribute information in print, on diskette, on CD-ROM, on-line, and via the World Wide Web. AHIP also advocates the social value of cultural heritage information as a priority for developing national and international information infrastructures.

Prior to joining the Getty Program, Mr. Busch was a Manager at Price Waterhouse from 1984 to 1986 providing evaluation and implementation of information management systems to clients. From 1979 to 1984, he was Director of Technical Services at Hampshire College.

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Toni Petersen is Director and one of the founders of the *Art & Architecture Thesaurus* (AAT) project of the Getty Art History Information Program (AHIP). She was Director of the Bennington College Library from 1980 to1986, and Executive Editor of the *International Repertory of the Literature of Art* (RILA) from 1972 to 1980. She lectures and publishes on authority control and on the AAT. She is Chair of the Data and Terminology Working Group of CIDOC, and is on the Advisory Board of the Clearinghouse Project on Art Documentation and Computerization and the Art Information Task Force. She is founder and co-Chair of the Working Group on Form and Genre Vocabularies and most recently served on the NISO Committee to revise the American National Standard for Thesaurus Construction and the Subject Analysis Committee of the American Library Association..

International Terminology Issues: Update for the Nineties

The 1980s saw the foundation laid for a number of projects addressing the need for standardized terminology in cultural heritage and museum databases around the world, especially in Europe and North America. As automation spread in this community, and as documentation specialists and scholars saw its benefits in terms of information retrieval, the interest in multilingual access also grew. The number of international conferences and initiatives to link national cultural databases and to share information about technology is increasing as well. Many of these efforts have components focusing on terminology.

A survey of some of the major meetings and initiatives concerned with terminology standards demonstrates that the concerns and the problems of developing and maintaining terminology, reconciling vocabularies in the same language, and crossing the boundaries of language via multilingual links remain as difficult to solve in the 1990s as they were in the 1980s. What has improved is the level of knowledge about the methodologies to be employed and the international partnerships that have developed to work on special areas of terminology.

The 1990s are seeing the proliferation of image databases and the use of the Internet on an international scale. The use of terminology standards is shifting from an attempt to control the language used within databases to the use of standardized terminologies as filters to access what may be relatively uncontrolled text or combinations of text and images across a wide range of institutional collection databases. There is still no substitute for the precision that language affords as a communication device in sharing cultural heritage information.

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CIDOC Basic Standards: the Search for the Golden Rule

The battle to agree on an internationally recognised minimum data standard for museum documentation has been long fought. To date, although some progress has been made at a national level in some countries, no real international consensus has been achieved.

History

This paper will look at some of the past attempts to create data standards by organizations such as CIDOC, the Museum Documentation Association, the Getty Art History Information Program, the American Association for State and Local History, and the Canadian Heritage Information Network as well as individual museums throughout the world.

Why is there no international minimum standard?

The benefits to be had from "core," "minimum," or "basic" data standards are understood and accepted by all: or are they? Perhaps the reason that we have not yet been able to reach agreement is that we are all looking for different things from our minimum standards. The paper will look at ways in which this conundrum can be resolved and results achieved.

Why standards go wrong

Perhaps one of our problems is that there seems to be a perplexing variety of data standards already in existence: too many, in fact. How can we ensure that a data standard succeeds? The paper will look at the importance of consensus, dissemination, adoption, training, implementation, and maintenance, all of which need to be in place for a standard to succeed.

A way forward for CIDOC's *International Guidelines for Museum Information*

If CIDOC's latest attempt at an international "standard" succeeds, then this will in part be due to the fact that it is neither "minimum" nor as yet a formal "de jure" standard. The paper will describe why this is the case. It will also explain how the new "standard" aims to forge links across the most recent generation of national standards projects, including AFRICOM,

SPECTRUM, and the Art Information Task Force (AITF), all of which share the aims of creating a common understanding of good practice, based on real needs in their respective user communities.

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National Inventories: New Strategies

In 1972, the Canadian Government gave CHIN a mandate to create an inventory of the major scientific and cultural collections in Canadian museums. Twenty years and 3.5 million records later, the National Inventory is evolving from a centralized repository to an index that points the way to information sources in Canadian museums. This new distributed environment poses both opportunities and challenges. With images as a new feature and with enhanced searching capability, the National Inventory will refer users to richer information located in museums. The challenges, however, are significant: how to maintain standards and currency in a distributed environment.

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Getting Information to the Community

Following the CIDOC conference in 1991, the first National Archaeological Records Conference was held at the Danish National Museum. This conference considered issues relating to the recording of archaeological sites and monuments and making this information available, particularly though new technology. There was also in 1991 a conference on European Museum Documetation Strategies and Standards in Canterbury, organized by the Museum Documentation Association, that included a session on the architectural and archaeological heritage.

The CIDOC Archaeological Sites Working Group was established at the 1992 meeting in Quebec, Canada. Membership includes representatives from Albania, Brazil, Canada, Denmark, France, Kenya, Poland, Romania, Russia, the United Kingdom, and the United States. The group's aims are to facilitate communication among national and international bodies responsible for recording and protecting the archaeological heritage, to assist countries at an early stage in developing record systems, and to facilitate research using archaeological site data at international levels.

To this end, the Group has produced a directory of national archaeological records and a draft international core data standard which has been prepared in collaboration with the archaeological and architectural working parties contributing to the documentation programme of the Council of Europe's Cultural Heritage Committee. This standard has been developed by drawing on the experiences of members of the Group in using and producing their own data standards and through internal liaison within the countries represented. This activity takes the form of meetings, lectures, newsletters, and circulation of minutes and documentation. For example, the United States National Park Service's outreach activities have made it possible for the Group to exchange information with the Park Service's representatives in the United States as well as with universities. In Canada, the Archaeological Resource Management Branch of the Department of Canadian Heritage has close links with the provinces. In England, liaison is carried out through the Association of

County Archaeological Officers. In Denmark, there are strong links between the Danish National Record and the local sites and monuments records. The data standard has been promoted through CIDOC newsletters and conferences and is being launched at the Stavanger meeting. It is also being presented at a joint Council of Europe/RCHME conference titled "The Archaeological Heritage: Inventory and Documentation Standards in Europe" to be held in Oxford in September.

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Multimedia Standards

As the Internet takes the museum world by storm, the issue of commonly agreed upon methods for encoding, structuring, and transmitting multimedia information (combining data with text, images, video, and sound) becomes a major concern. In this, the museum community faces the need (a) to adopt a framework of generic multimedia standards, promoted by the wider information technology community, and (b) to develop practices concerning the use of standards in museum work.

JPEG, MPEG, Hytime, ScriptX, MHEG, AVI, SGML, HTML, HTM PCD, VRML: ...a confusing variety of acronyms identify standards—official or de facto, existing or proposed—for encoding, representing the structure of, interchanging, accessing, and presenting multimedia information. In sorting through the acronyms, it is important to note the emerging pattern of practice in general and in the museum field in particular, but also to identify new areas of application that will require museums to adopt standards. Such areas include the development of cross-institutional hypermedia information systems; the dissemination of cultural multimedia information through clearinghouse organizations (e.g. image banks); the integration of existing museum databases through shared methodologies; the development for common conventions for multimedia publishing; and the adoption of an institutional and legal framework for multimedia information that respects the intellectual traditions and new roles of museums.

The increase in the number of multimedia databases and interactive applications in museums can be witnessed in the following surveys:

Image Technology in European Museums and Art Galleries Databases (ITEM). Contact Jeremy Rees, IVAIN, The Library, Suffolk College, Rope Walk, Ipswich IP4 1LT, United Kingdom, tel.: 44 1473 211214, fax: 44 1473 230054.

Bases de donnees et banques d'images, Ministère de l'Education nationale et de la Culture (1993), available from La Documentation Française, 29/31 Quai Voltaire, F-75344 Paris Cedex 07, France, tel.: 33 1 40 15 70 00, fax: 33 1 48 39 56 01.

Goldstein, B. and Renard, C., *Les nouvelles technologies et leurs usages dans les musées* (1993).

Koestler, Stefanie, *Interactivity in American Museums*, Archives and Museum Informatics Technical Report No. 16 (1993) and the *Proceedings of the International Conference on Hypermedia and Interactivity in Museums* (1992 and 1994). Available from Archives and Museum Informatics, 5501 Walnut Street, Suite 203, Pittsburgh, PA 15232-2311, USA.

Particularly important are practical cross-institutional initiatives, such as the three-year Museum Educational Site Licensing Project (MESL), launched by the Getty Art History Information Program (AHIP) and MUSE Educational Media, which aims to test the dissemination of museum visual information to the research community, and to explore related legal and intellectual issues. Contact Jennifer Trant, Manager, Imaging Initiative, Getty Art History Information Program, 401 Wilshire Blvd., Suite 1100, Santa Monica, CA USA 90401, tel.: 1 310 451-6381, fax: 1 310 451-5570, email: jtrant@getty.edu

Also, the Remote Access to Museum Archives (RAMA) project, funded by the European Union and aiming to provide a network service to museums for the dissemination of multimedia museum information on their collections. Contact Dominique Delouis, Telesystèmes Group, Le Capitole B,4; 55, avenue des Champs Pierreux 92029 Nanterre Cedex, France, tel.: 33 1 46 14 51 86, fax: 33 1 46 14 56 81, email: dd@telesys-innov.fr

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Data in the Context of a High-Tech Information Community

Today's high-tech information community has four components: people, processes, data, and enabling technology. Data is the most stable of these components, if it is organized to respond to the changing context in which it lives. The CIDOC Relational Data Model was developed by the Data Model Working Group to organize data into a logical structure for supporting museum information needs now and in the future.

The development of more sophisticated technologies force people and processes to change. Much of what museum documentation professionals used to do manually can now be done by computers. Museums now hire people to manage complex automated environments which include computers, electronic databases, and communications. These changes are likely to continue, and the rate of change is likely to increase.

Traditionally, data content standards—the work of the CIDOC Data and Terminology Working Group—have been used for objects, geographic names, and other catalog data. Automated information systems require that museums consider content standards for data which support collections management processes, assuring consistently reliable information about loans, acquisitions, conservation, and similar transactions.

Technology has created demands not imaginable twenty years ago. The distinction between internal museum staff and external users is fast disappearing. With today's communications capabilities, there are no walls or oceans to separate museums from each other and from electronic seekers of information. There is an expectation that data from all disciplines can be searched, retrieved, and collated easily and electronically. A relational data model, deconceptualized into an exchange format compatible with current technology, can help to make this possible. When the next technology advance rolls around, I suspect it will be supported by the same, or a similar, relational data structure.

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Meeting the Challenges of Computer-based Communication

Computer-based communication depends on the ability to move data between disparate machines and software environments using common protocols that define physical aspects of the data, intellectual content characteristics, relationships between elements of information, and functional characteristics in order to support the purposes for which information interchange takes place. Over the past several years tremendous strides in interchange of museum information have occurred at all these levels, and a variety of testbeds are currently in place to make interchange of museum information a reality in the near future. A variety of new standards challenges have emerged as a result of the rapid extension of the Internet and the prospect of being able to interconnect cultural heritage information worldwide. These require us to understand the pros and cons of existing Internet protocols and software facilities and identify architectural requirements for an internationally accessible broad-bandwidth interactive infrastructure of the future. The paper will attempt to place the current work of the museum community in the context of these broader challenges so as to enable those charged with technical support of museum computing to chart a reasonably safe course for the future.

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